

OCTOBER 1, 1962

# Boxoffice

*The Pulse of the Motion Picture Industry*

2M  
Wisconsin  
Blanchardville,  
P. O. Box 206  
Thomas J. Watson



The Mirisch brothers are observing the fifth anniversary of the founding of their independent film-producing organization by announcing a stepped-up production schedule. During the next two years The Mirisch Co. will make 20 major pictures at an estimated cost of \$65,000,000. Shown (from left): Walter Mirisch, vice-president in charge of production; Harold Mirisch, president, and Marvin Mirisch, vice-president and general manager. Story on page 8.

**Bankers-Gov't Agree  
On Loans for Theatre  
Modernization**

—Page 5

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## THEATRE REHABILITATION

MODERNIZATION and expansion of mo-  
tion picture theatre properties will be  
given new impetus as a result of rapport between  
the Small Business Administration and the  
American Banks Ass'n whereby the latter's mem-  
bers are looking more favorably on making loans  
for such purposes. While, from time to time,  
the Government Agency has extended such loans,  
it was hampered in rendering this service in  
many deserving and worthwhile instances by  
the lack of interest on the part of local banks.  
But, now, the banks have modified their position  
and will support the Agency's program.

Until comparatively recently, theatre owners  
seemingly held back on needed remodeling and  
refurbishing of their theatres, until a year ago,  
when the Agency made more such activity  
possible by granting loans up to \$350,000, for  
which theatres grossing less than \$1,000,000 per  
year were eligible. Recognition that moderniza-  
tion of properties and improvement of operations  
by replacement of old, wornout equipment would  
increase attendance and income has been seen,  
not only to be helpful to theatre business but,  
as well, in stimulating building and other  
businesses throughout an area.

In a report out of Washington published else-  
where in this issue, it is noted that Federal  
regulations limit a single borrower to receiving  
a maximum of \$50,000 on improvement loans.  
However, as the SBA will make an equal amount  
available, the way is open for a great many  
worthy projects to be given the desired as-  
sistance. As the article states, "The SBA is hope-  
ful that the motion picture exhibitor, often in  
dire need of modernizing his theatre, will,  
through the new plan, find the road to the  
necessary financing easier." And significant is  
the statement by Sam E. Fleming, president of  
the American Banks Ass'n, with reference to  
the benefits he saw in the program to small busi-  
ness. Said Mr. Fleming, "We think that it will  
be one of the greatest moves that has happened  
in enabling small business to modernize, compete,  
survive and prosper."

Doubtless, that includes small theatres, whose  
essentiality to the community is emphatically  
stated in an editorial that recently appeared in  
large display type on the front page of the Rich  
Hill (Mo.) Mining Review, viz:

There is no doubt that, since the Booth  
Theatre burned in Rich Hill, it has affected  
the general business in Rich Hill, with every  
merchant being affected either directly or  
indirectly. The rebuilding of the Booth Thea-  
tre will not only improve the business section  
of Rich Hill greatly, but will also help each  
business in Rich Hill. The Saturday night  
crowds in Rich Hill are approximately half  
as large as they were when the theatre was in  
operation.

While the Booth Theatre is an individually  
owned business, the merchants of Rich Hill  
should be cooperative and help in any way

they can in seeing that this theatre is rebuilt.  
Television has lost some of its appeal and,  
with the rebuilding, the theatre would offer  
fine entertainment to both young and old  
alike.

Let's get behind the Booths and be helpful  
to them in any way possible in helping to re-  
build this theatre, which will help beautify  
our town as well as help bring business to  
our town so that Rich Hill can continue to  
grow instead of standing still or falling behind.

Conversely, it already has been, and continues  
to be, proved that small theatres in small towns,  
given new life as a result of their being rehabil-  
itated and re-equipped, have benefited their  
communities and the area around them. But  
there still are many situations that, for one  
reason or another, have not been able to get the  
necessary work done. To these we recommend  
renewed or new contact with their bankers or  
the nearest Small Business Administration office.  
(Incidentally, the SBA office at Kansas City  
informed us that they do make loans to rebuild  
burned-out theatres.)

★ ★

## The Mirisch Record

The record achieved by the Mirisch brothers  
—Harold, Walter and Marvin—in the short span  
of five years is nothing short of phenomenal.  
Setting out with the objective of producing top  
quality features, they reached that goal early in  
the career of their independent production com-  
pany. Their continuing success has been high-  
lighted by the winning of a substantial number of  
Academy Awards and with high-scoring box-  
office showings for their productional achieve-  
ments.

The extent of the Mirisch progress is evidenced  
by the announcement that this young company  
has firmed a schedule of 20 productions to be  
made in the next two years at an approximate  
cost of \$65,000,000. Considering that this pro-  
duct output will exceed by about 25 per cent  
the total of pictures made by the Mirischs over  
the past five years, this is, indeed, a gigantic  
forward step.

From their background in exhibition, the  
Mirisch brothers have learned to keep a weather-  
eye on the boxoffice, focusing their attention on  
seeking out top story properties, top name  
players, directors and producers. Their forth-  
coming lineup reveals continuing adherence to  
this concept.

The industry can well be proud of the  
Mirisches and their acumen in knowing what  
will make good pictures—and making them.

*Ben Shlyen*



# OCTOBER TO HAVE 16 NEW RELEASES FROM ELEVEN FIRMS

More Than in September  
But Less Than Oct. '61;  
4 Hollywood Films

NEW YORK—After September, which had the smallest number of new pictures available for exhibitors to start off the 1962-63 selling season—a mere 15, the majority of them filmed in England or abroad, October will be a little better as regards new product. The month will have 16 new pictures from nine majors, plus Buena Vista and Continental, as well as several foreign features from Embassy and other independents.

## TEN FILMED IN ENGLAND

However, the 16 for October 1962 is four less than the same 11 companies released in October 1961. As in September 1962, the majority, or ten of the 16 pictures, were filmed in England or abroad with only "Convicts 4," "The Chapman Report" "Hero's Island," and "Pressure Point" actually made in Hollywood. "Requiem for a Heavyweight" and "Two Tickets to Paris" were entirely filmed in Manhattan while "No Man Is an Island" was shot entirely in the Philippines.

In addition to the regular October releases, Columbia's "Barabbas" will start two-a-day runs in October, as will Darryl F. Zanuck's "The Longest Day" for 20th Century-Fox release, and "Long Day's Journey Into Night," an Embassy picture filmed in Manhattan.

The other important October releases are headed by "A Very Private Affair," MGM's first Brigitte Bardot picture; "The Chapman Report," from the sensational novel; "The Loves of Salammbô," an Italian adventure film; "Hero's Island," also an action film; "Swordsmen of Siena," adventure picture made in Italy, and "Almost Angels," made in Vienna by Walt Disney, all of these in color and all except the Bardot picture and "The Chapman Report" ideal for younger moviegoers.

The black-and-white pictures include "The Pigeon That Took Rome," "Warriors Five," filmed in Italy; "Convicts 4" (formerly titled "Reprieve"); "Requiem for a Heavyweight," from the famed TV drama; "Two Tickets to Paris," "We'll Bury You," a feature-length documentary, and two British films, "Operation Snatch" and "The Hands of Orlac."

## LINEUP BY COMPANIES

Broken down by companies, the October 1962 releases will be:

**ALLIED ARTISTS**—"Convicts 4," the new title for "Reprieve," which was originally released in June in a few spots to mild returns. It stars Ben Gazzara, Stuart Whitman, Sammy Davis jr., Vincent Price and Rod Steiger.

**AMERICAN INTERNATIONAL**—"Warriors Five," made in Italy, starring Jack Palance with Anna Ralli.

**BUENA VISTA**—"Almost Angels," produced in Vienna in color by Walt Disney, with Vincent Winter and Peter Weck. This is being teamed with a reissue of Disney's cartoon feature in color, "Lady and the Tramp."

**COLUMBIA**—"Requiem for a Heavyweight," produced in Manhattan by David Susskind, starring Anthony Quinn, Jackie Gleason, Mickey Rooney and Julie Harris; "Two Tickets to Paris," produced in New York by Harry Romm with Joey Dee, Gary Crosby and Kay

## Lipton Sees MCA Pushing Production at Universal

NEW YORK — The recent MCA-Universal-Decca deal will have a direct and beneficial effect on exhibition which will be measured by a greater flow of product, according to David Lipton, vice-president of Universal.

Lipton, who was in New York last week from the coast, pointed out that MCA was doing something that no other company had done in many years and that was improving the studio, re-equipping it with the newest of technical advances and setting up plans for a big program of pictures.

"Instead of cutting back on production," Lipton said, "we are pushing forward. While television will play an important part of operations, there will be an intense concentration on motion pictures for theatres."

Lipton said new stages were being built and, instead of selling off parts of studio lots, MCA would utilize all of the studio property and more, too. As for setting up a definite number of pictures for any one season, Lipton said such a policy had long been out-dated and no longer is feasible. The studio will not, and cannot, designate a numerical program, but will make as many pictures as the company can handle effectively and can cast with boxoffice potentials, he said. To produce pictures just to meet a numerical schedule is neither economical nor good business, but, he added, there will be more pictures from Universal.

MCA is spending millions of dollars for general improvements and additions at the studio where it will make most of its pictures. Overseas shooting will be minimized, it is reported, and adopted only when an authentic locale is essential to the story.

Medford, and "We'll Bury You," a feature-length documentary. "Barabbas," the Dino De Laurentiis Biblical epic, is opening a few prerelease two-a-day dates in October.

**CONTINENTAL**—"Operation Snatch," produced in England, starring Terry-Thomas, George Sanders with Jackie Lane, and "The Hands of Orlac," produced in England, starring Mel Ferrer, Dany Carrel and Felix Aylmer.

**EMBASSY**—In addition to "Long Day's Journey Into Night," produced in New York, starring Katharine Hepburn, Sir Ralph Richardson, Jason Robards jr. and Dean Stockwell, which will open two-a-day engagements in October, the company will release several foreign pictures including "Madame," in color, which is English-dubbed and stars Sophia Loren and Robert Hossein; "Divorce—Italian Style," produced in Italy, starring Marcello Mastroianni with Daniela Rocca; "La Viaccia," made in Italy and France, starring Jean-Paul Belmondo and Claudia Cardinale, and "7 Capital Sins," made in France, starring Jean-Pierre Aumont and Dany Saval.

**MGM**—"A Very Private Affair," produced in Paris in color, by Louis Malle, starring Brigitte Bardot and Marcello Mastroianni, and "Swordsmen of Siena," produced in Italy in color, starring Stewart Granger and Christine Kaufmann.

**PARAMOUNT**—"The Pigeon That Took Rome," produced mostly in Italy, starring Charlton Heston, Elsa Martinelli, Harry Guardino and Baccaloni. Paramount is

Lipton is of the opinion that everyone will benefit from MCA's acquisition of Universal and Decca: production, distribution and exhibition and all of the personnel connected with them.

## MCA Suit Settlement Hailed by Stembler

CHARLOTTE, N.C.—John H. Stembler, president of Theatre Owners of America, has hailed the settlement of the Music Corp. of America-Justice Department anti-trust suit as clearing the way for MCA's entry into making motion pictures for theatres.

"It is now the hope of all exhibition that MCA's new production will be substantial and will put more quality films at exhibition's disposal," Stembler told the 50th annual convention of the Theatre Owners of North and South Carolina in his address at the Queen Charlotte Hotel Tuesday (25).

Stembler also voiced the hope that Universal, now an MCA subsidiary, would use good judgment and restraint in the required disposal of its film library and do "nothing that would result in any 'dumping' of films to free television.

"The bad experience of all film companies when they opened their libraries to free television in the 1950s should have a tempering influence on Universal's actions," he said.

Stembler also urged the Carolina theatre-men to try to eliminate competitive bidding, now that both the federal courts and the Department of Justice had found splitting of product was legal. He told exhibitors to "bend every effort to work out fair and reasonable splits" and distributors to consent to such fair and reasonable splits.

also reissuing Alfred Hitchcock's "Rear Window," starring James Stewart and Grace Kelly, with "Roman Holiday," starring Gregory Peck and Audrey Hepburn.

**TWENTIETH CENTURY-FOX**—"The Loves of Salammbô," produced in Italy in color, with Jacques Sernas, Edmond Purdom and Jeanne Valerie, and Darryl F. Zanuck's two-a-day feature, "The Longest Day," produced in France with 42 name stars, which will be playing key city dates in October.

**UNITED ARTISTS**—"Hero's Island," in color, starring James Mason, Rip Torn, Neville Brand and Kate Manx; "Pressure Point," made in Hollywood, starring Sidney Poitier and Bobby Darin.

**UNIVERSAL-INTERNATIONAL**—"No Man Is an Island," in color, produced in the Philippines, starring Jeffrey Hunter with Marshall Thompson and Barbara Perez.

**WARNER BROS.**—"The Chapman Report," in color, starring Shelley Winters, Efrem Zimbalist jr., Claire Bloom, Jane Fonda and Glynis Johns.

Governor Films will have a British film, "A Kind of Loving," starring Alan Bates and June Ritchie, and Astor and several of the other independents will have foreign-language pictures to add to the October total.



## Continue Streamlining At 20th Century-Fox

NEW YORK—Determined to reduce the overhead of 20th Century-Fox, Darryl F. Zanuck, president, is continuing to streamline operations and cutting costs to the bone.

The field distribution system, **BOXOFFICE** was told, has been reduced from 900 persons to approximately 390. The 30-odd branches eventually will be reduced to about 17, with sub-offices manned by a resident manager, a booker and secretary. The homeoffice departments are being tightened up insofar as manpower is concerned and the next step will be the selection of a sales chief for the foreign division.

Seymour Poe, worldwide sales chief, and Zanuck went to Europe last week for the bow of "The Longest Day." Zanuck was scheduled to return immediately after the opening, but Poe will stay on and visit the company's offices abroad. A reduction in key branches overseas also is on the docket.

The company has three pictures, including "Loves of Salammbo," which were purchased outright a few years ago but have been on the shelf. These are being prepared for release. Twentieth-Fox also will have feature-length pictures on the lives of Marilyn Monroe and Will Rogers, as well as another Robert Youngson film on highlights of pictures of the past. These will be put into distribution as interim product until the company can get going on its own program early next year. It appears likely that no new 20th-Fox feature will be available until late next year, with the exceptions, of course of "Cleopatra" and "The Longest Day."

There appears to be considerable optimism within the company on the prospects of the company pulling out of its present difficulties, although, admittedly, it will be a long, hard pull.

## Atlanta Exhibitor Charged Under 'Illegal' Ordinance

ATLANTA—An eighth charge of exhibiting an obscene film has been filed here against Leonard Freeman, manager of the Kirkwood Adult Theatre, this time in connection with the showing of "Kipling's Women" in defiance of the city film classification ordinance.

Although only Friday Sept. 21, a Fulton County Superior Court found the ordinance illegal, police served the new charge against Freeman. In the past, the theatre manager has both won and lost on similar charges. On the sixth and seventh charges, he was given a suspended sentence of 30 days in jail and \$53 fine, with the added proviso that upon further conviction the suspended sentence would be invoked.

The Fulton county court ruling on the classification ordinance came as the result of a suit brought by distributor members of the Motion Picture Ass'n of America. The court withheld an injunction banning enforcement of the ordinance pending an appeal by the city, which may be filed within 30 days.

Mrs. Christine Smith, former local censor until that position was declared unconstitutional, now is a film classifier under the new ordinance. She had found the film, "Kipling's Women," objectionable.

## BANKERS-GOV'T. AGREE ON LOANS

# Banks Ass'n Now Supports Plan For Theatre Modernization Financing

WASHINGTON—Motion picture theatre owners who want to finance modernization and expansion through Uncle Sam's Small Business Administration will find that their local banks now support the agency's plan.

Until recently the American Banks Ass'n non-support of the plan blocked many theatre owners from getting SBA sponsored financing. The bankers have now modified their position and will support the government agency's new program. Member banks and the SBA will share 50-50 in financing small plant modernizations, conversions, and expansions.

### BOOSTS EXHIBITORS' CREDIT

The change in policy by the bankers organization means a stronger flow of credit for exhibitors who want to expand or convert to drive-in operations; modernization programs for new projectors, seating, marquees, and theatre front facelifting will also be looked upon with a more favorable eye. Details of the program were spelled out here at a joint news conference headed by John E. Horne, administrator for the SBA, and Sam E. Fleming, Nashville banker and president of the American Banks Ass'n. The association's 14,000 member banks were asked by Fleming to support the new program as a Banks-Small Business Administration "cooperative" effort.

Prior to recent policy changes recommended by the SBA's National Small Business Advisory Council, bank cooperation was relatively limited. Edward B. Arthur, operator of a 22-theatre chain in the St. Louis area, is a member of the SBA Council. This group's recommendations strengthened the loan program to where it is expected to get the greatest stimulus in the agency's eight years of financing small business modernizations.

As reported in **BOXOFFICE** last October 30, theatres grossing less than \$1 million a year are eligible for loans up to \$350,000 for ten years, at interest rates ranging from 4 to 5.5 per cent.

### EXAMPLES CITED

Let's assume you are the owner of a ten-theatre chain and have found that modernization of your five "most-run-down" houses would increase your yearly box-office receipts by \$15,000. A tally of your obligations shows that the increased earnings would easily repay the \$100,000 needed for refurbishing and new equipment, in ten equal, annual payments.

Banks, as a rule, favor modernization loans, because they know that one such improvement in commercial buildings will

bring about a contagion of improvements throughout the area. However, other problems exist in making large loans. Because commercial banks carry a large percentage of demand deposits they have to maintain a high degree of liquidity and, besides this, federal regulations limit a single borrower to receiving a maximum of \$50,000.

Prior to the new SBA-Banker Ass'n plan, your banker would be sympathetic to your problem, but would do his best to discourage you from taking your financial problem to a government agency. Now, under the new plan, it is hoped you won't encounter such frustrations.

Provided you meet the credit requirements, your banker will now suggest what the SBA calls its "simplified bank participation—early maturity plan." Under this plan the bank will commit \$50,000 to your needs—staying under the federal limitation—and the SBA an equal amount. Since the loan will mature in ten years, the bank will take the first five years of the maturity, thus enabling it to stay within its liquidity requirements. The SBA will receive its repayment during the second five years.

The SBA is hopeful that the motion picture exhibitor, often in dire need of modernizing his theatre, will, through the new plan, find his road to the necessary financing easier. One bank official stated that it may not be quite true a "new frontier" has been reached in banking, but certainly Fleming's description of the program's benefits to small business will apply to independent small motion picture theatres.

"We think," Fleming said, "that it will be one of the greatest moves that has happened in enabling small business to modernize, compete, survive, and prosper."

Exhibitors interested in the program may get details from their bankers or the nearest office of the Small Business Administration.

## Joseph Moritz to Head AIP Exhibitor Relations

LOS ANGELES—Joseph Moritz will head the new exhibitor relations department established by American International Pictures. Moritz is the company's treasurer and emerges from inactive status to head the new setup.

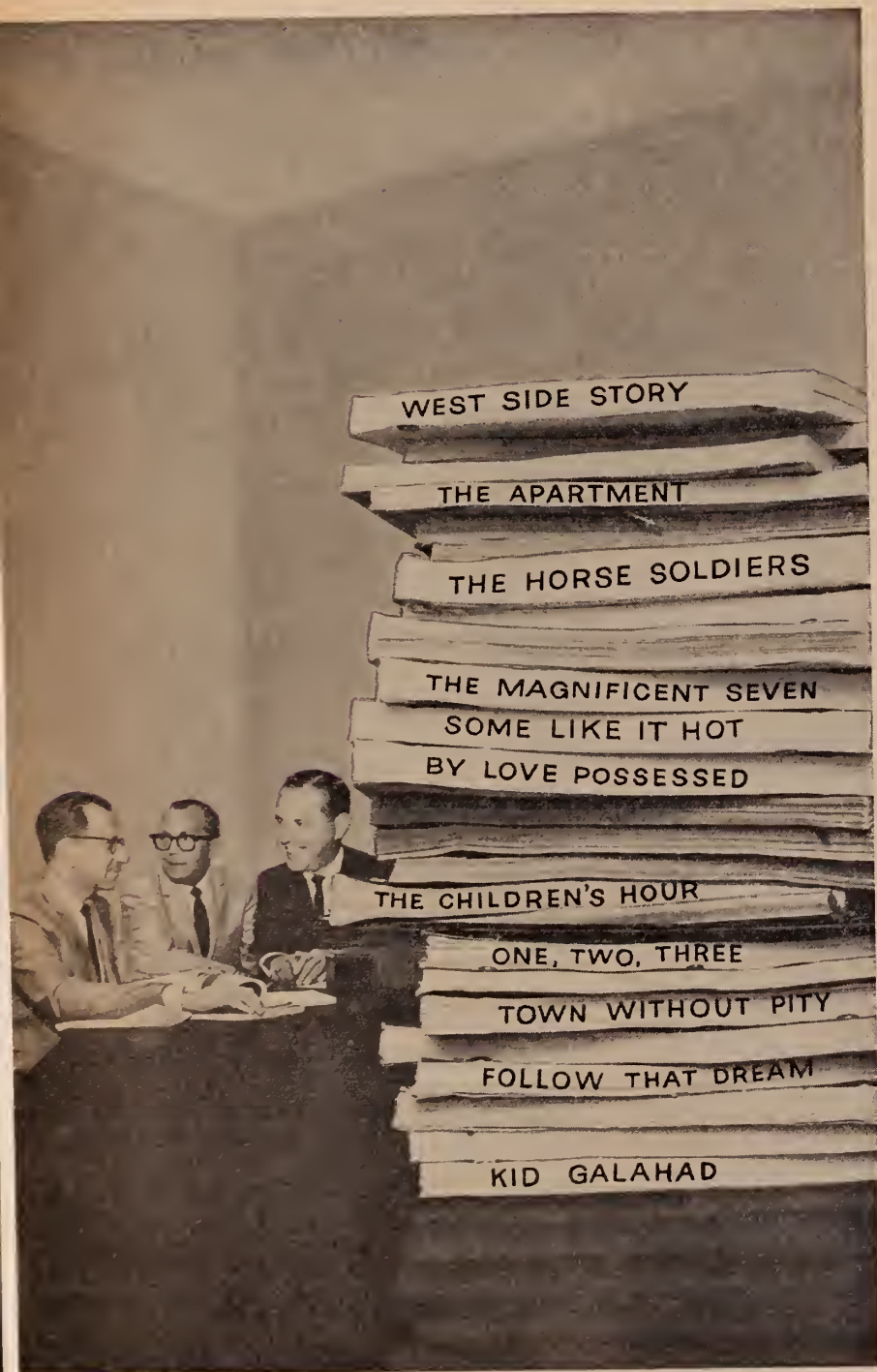
The new department will work closely with exhibitors in all areas, according to AIP heads James H. Nicholson and Samuel Z. Arkoff.

## Film Admissions Up 6%

WASHINGTON—Motion picture theatre admission prices have risen by 6.2 per cent during the past year, the Department of Labor reported. A gain in film theatre admission prices, due to the showing of special features, was responsible for a 0.3 per cent increase for reading and recreation in the recreation index, the Department reported.



SEPT. 1957



YEARS AND

**M**  
THE MIRISCH COMPANY

*Thru UA*



## IN ROADSHOW RELEASE

### WEST SIDE STORY

Winner of Ten Academy Awards ■ starring NATALIE WOOD, RICHARD BEYMER, RUSS TAMBLYN, RITA MORENO, GEORGE CHAKIRIS ■ producer ROBERT WISE ■ directors ROBERT WISE AND JEROME ROBBINS

## IN PRODUCTION

### TWO FOR THE SEESAW

starring ROBERT MELICHAM, SHIRLEY MACLAIN ■ producer WALTER MIRISCH ■ director ROBERT WISE ■ from the play by WILLIAM GIBSON ■ screenplay by ISOBEL LENNART

### THE GREAT ESCAPE

starring STEVE MCQUEEN, JAMES GARNER, RICHARD ATTENBOROUGH ■ produced and directed by JOHN STURGES ■ screenplay by JAMES CLAVELL AND W. H. WORNETT

### SUMMER FLIGHT

■ MIRISCH-HERRICK FILMS presentation ■ starring ROGAN HAYWARD ■ producers STUART MILLAR AND LAWRENCE TURMAN ■ director DANIEL FEEKE ■ screenplay by JESSAMYN WEST

### IRMA LA DOUCE

starring JACK THOMSON, SHIRLEY MACLAIN ■ produced and directed by BILLY WELDER ■ screenplay by BILLY WELDER AND L. A. F. DIAMOND ■ film production and EDWARD L. ALPHERSON

# 16 OSCARS LATER...

### TOYS IN THE ATTIC

starring DEAN MARLIN, GERALDINE PAGE, WENDY HILLER ■ producer WALTER MIRISCH ■ director GEORGE ROY HILL ■ from the play by LILLIAN HELLMAN ■ screenplay by JAMES POL

### THE PINK PANTHER

starring AVA GARDNER, DAVID NIVEN, PETER USTULOV, ROBERT WAGNER, CLAUDIA CARDINALE ■ as *The Pink Panther* ■ producer MARTIN JUROW ■ director BLAKE EDWARDS ■ original story and screenplay by MAURICE RICHLEN and BLAKE EDWARDS

### THE MOUND BUILDERS

starring YUL BRYNNER ■ producer LEWIS RACHMIL ■ directed by J. LEE THOMPSON ■ screenplay by JAMES WOOD

## IN PREPARATION

### HAWAII

James A. Michener's *Great Novel* ■ produced and directed by FRED ZINNEMANN ■ screenplay by DALTON TRUMB

### THE CONFESSOR

produced and directed by JOHN FRANKENHEIMER ■ screenplay by NATHAN L. DOUGLAS ■ from the novel by JACK DONAHUE

### YOUNG LUCIFER

starring GEORGE CHAKIRIS ■ producer LEON ROTH ■ director IRVIN KERSHNER ■ from the novel by URSULA TORDAY

### A SHOT IN THE DARK

starring SOPHIA LOREN ■ produced and directed by ANATOLE LITVAK

### THE GREAT RACE

producer MARTIN JUROW ■ director BLAKE EDWARDS ■ from an original story by BLAKE EDWARDS ■ screenplay by ARTHUR ROSS

### THE SAND PEBBLES

produced and directed by ROBERT WISE ■ from the *Hampshire Prize Novel of 1962* by RICHARD MCKENNA

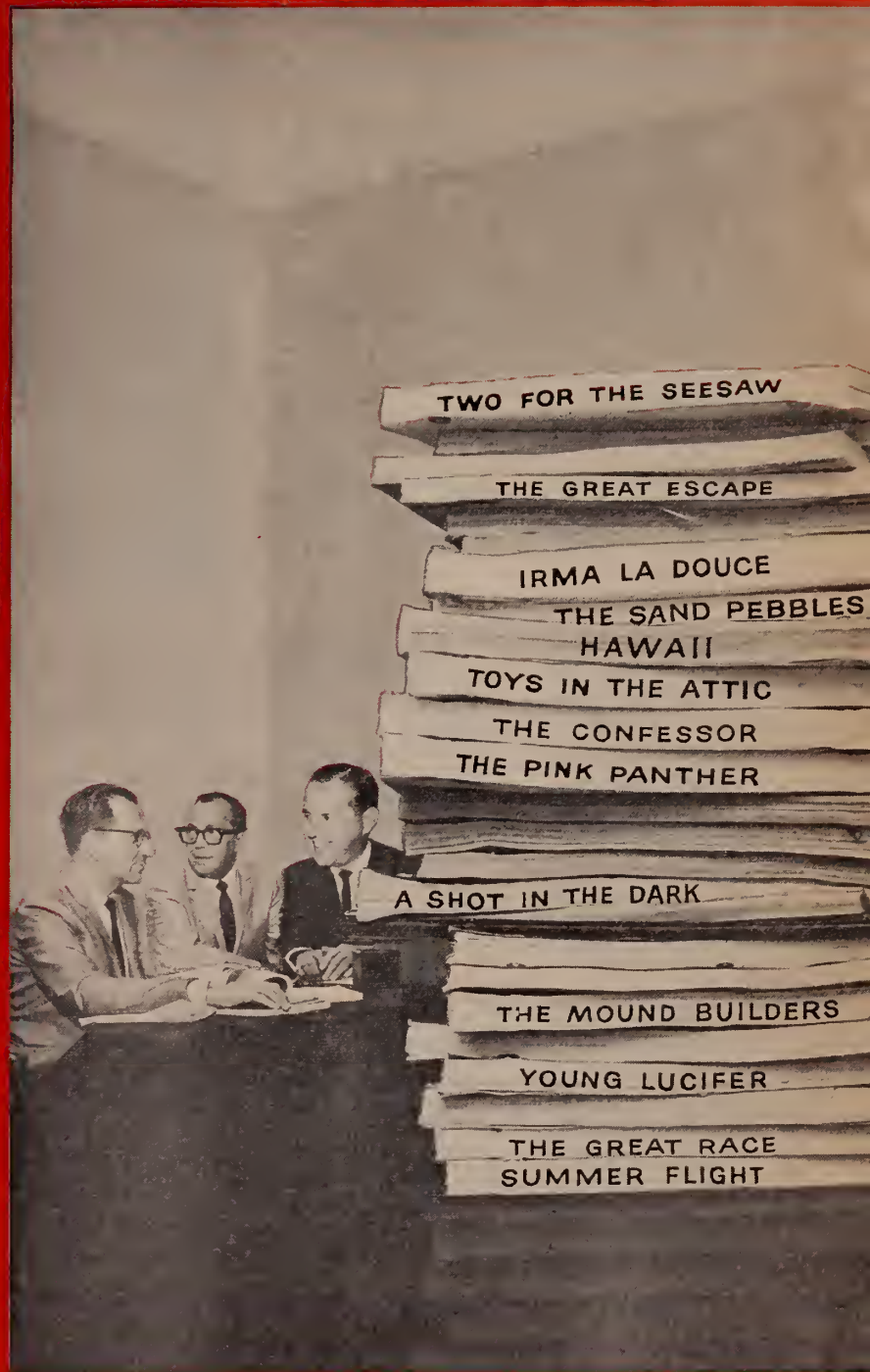
### ELPHANT BILL

starring YUL BRYNNER ■ director J. LEE THOMPSON ■ screenplay by ELLIOTT ARNOLD

### A RAGE TO LIVE

producer WALTER MIRISCH ■ from the novel by JOHN O'HARA ■ screenplay by WENDELL MAYES

SEPT. 1962



### ROMAN CANDLE

from the Broadway comedy by SIDNEY SHELDON

### GARDEN OF CUCUMBERS

producer WALTER MIRISCH ■ from the novel by POYNIZ TYLER ■ screenplay by ISOBEL LENNART

### 633 SQUADRON

producer WALTER MIRISCH ■ from the book by FREDERICK E. SMYTHE



# MIRISCH PROGRAM OF 20 FILMS SET AT COST OF \$65 MILLION

## Output for 2-Year Period To Exceed That for All Of the Past 5 Years

HOLLYWOOD—The Mirisch Co., which is celebrating its fifth anniversary, has announced an accelerated production program calling for filming of a minimum of 20 major motion pictures during the next two years—four more than the 16 thus far produced in the company's five-year existence. Expenditure on the new product will approximate \$65,000,000.

The production plan was revealed by Harold J. Mirisch, president of the independent filmmaking firm, who also evaluated the company's first five years.

The 16 films produced since the founding of the company in September 1957, including the two Academy Award winners, "The Apartment" and "West Side Story," are expected to return a world gross of approximately \$105,000,000 on an investment of \$34,875,000, Mirisch said. This estimate might prove conservative, he added, since it represents a projection of the eventual gross for "West Side Story," based on only the first 200 playdates. Total gross for this picture alone now is in excess of \$35,000,000.

### REMARKABLE SUCCESS

The remarkable success of the youthful company, since its founding by Harold and his two brothers, Walter and Marvin, has been attributed to the logic of their creed:

- Find the best filmmakers.
- Provide them with the best story material and most talented associates.
- Give them freedom to concentrate completely on the film.
- Then let a small and effective organization handle all the other matters such as negotiating contracts and financing, persuading stars to work under the Mirisch banner, arranging production logistics and supervising the merchandising of the completed film on a coordinated, worldwide basis.

The Mirisch brothers have carried out this logic. From the first, they focused their attention on finding the best filmmakers. A little more than a year after the company began, they were associated with Billy Wilder and his production of "Some Like It Hot," one of the most successful non-roadshow films ever distributed by United Artists, grossing more than \$15,000,000. Subsequently, the company made arrangements with other top filmmakers such as Fred Zinnemann, Robert Wise, Blake Edwards, J. Lee Thompson, John Frankenheimer and Anatole Litvak, turning out, among other product, two more Wilder productions, "The Apartment" and "One, Two, Three"; William Wyler's, "The Chil-



**MARKING THE BEGINNING**—Five years ago, the newly formed Mirisch Co. was honored at a cocktail reception in New York attended by more than 200 industry members, with United Artists as the host. The Mirisch brothers—Walter, Harold and Marvin—are flanked by Arthur B. Krim, UA president, at left, and Robert S. Benjamin, chairman of the board of UA, at right.

dren's Hour"; John Sturges' "The Magnificent Seven," and John Ford's "The Horse Soldiers."

The company today remains small in size, but highly effective. Including the Mirisch brothers, there are approximately a dozen permanent members of the company.

"We do not own the bricks and mortar of studio buildings," Harold Mirisch observed, "but utilize such facilities only when we need them. Nevertheless, we feel that we are a 'major' studio in our thinking and our ability to translate this thinking into motion picture entertainment."

Mirisch's list of 20 pictures now scheduled for filming and release during the next two years, would bear out this conclusion. They include:

"Two for the Seesaw," comedy-drama starring Robert Mitchum and Shirley MacLaine, produced by Walter Mirisch, directed by Robert Wise, from Isobel Lennart's adaptation of the William Gibson Broadway play, now being edited for Christmas release.

"The Great Escape," adventure-suspense, starring Steve McQueen, James Garner and Richard Attenborough, being filmed on location in Germany by producer-director John Sturges from a screenplay by James Clavell and W. R. Burnett, based on Paul Brickhill's true story, for release July 4, 1963.

"Summer Flight," love story starring Susan Hayward, being filmed in England

by producers Stuart Millar and Lawrence Turman, directed by Daniel Petrie from a Jessamyn West screenplay.

"Irma La Douce," comedy starring Jack Lemmon and Shirley MacLaine, filming to begin by producer-director Billy Wilder October 1 from a screenplay by Billy Wilder and I. A. L. Diamond, based on an international stage hit, with release set for summer, 1963.

"Toys in the Attic," Broadway hit starring Dean Martin, Geraldine Page, and Wendy Hiller, produced by Walter Mirisch, directed by George Roy Hill, with exterior filming to begin October 1 in New Orleans on the James Poe screenplay from the Lillian Hellman play.

"The Pink Panther," comedy-adventure starring Ava Gardner, David Niven, Peter Ustinov, Robert Wagner and Claude Cardinale, produced by Martin Jurov, directed by Blake Edwards from a screenplay by Maurice Richlin and Blake Edwards, with filming to begin in Europe November 1.

"The Mound Builders," adventure drama starring Yul Brynner, produced by Lewis Rachmil, directed by J. Lee Thompson from a screenplay by James Webb, with filming to begin in late December on location in Mexico.

"The Confessor," based on the novel by Jack Donahue, being readied for filming in early 1963 by producer-director John Frankenheimer.

"Young Lucifer," starring George Chak-



iris, from the novel by Ursula Torday, to be filmed in Europe early next year by producer Leon Roth and director Irvin Kershner under the banner of their newly formed Roth-Kershner Productions.

"A Shot in the Dark," comedy starring Sophia Loren, based on the Broadway play by Harry Kurnitz as adapted from the French play by Marcel Achard, to be filmed in Europe next spring by producer-director Anatole Litvak.

"The Great Race," a Blake Edwards original story with screenplay by Arthur Ross, to star Paul Newman and Jack Lemmon. Producer Martin Jurow and director Blake Edwards will film on location around the world and in Hollywood beginning in September 1963. Roadshow release is scheduled for 1964.

"Hawaii," for which Dalton Trumbo now is writing the screenplay from the James A. Michener novel. Fred Zinnemann will produce and direct.

"Dark Sea Running," from the George Morrell novel, to be produced by Leon Roth, directed by Irvin Kershner.

"Elephant Bill," adventure story, starring Yul Brynner, directed by J. Lee Thompson from an Elliott Arnold screenplay based on the book by Lt. Col. J. H. Williams.

"A Rage to Live," based on John O'Hara's best seller, with Walter Mirisch producing the Wendell Mayes screenplay.

"Roman Candle," comedy starring Shirley MacLaine in a screenplay by Sidney Sheldon based on his Broadway play.

"Garden of Cucumbers," comedy based on the Poyntz Tyler book, with Isobel Lennart writing the screenplay for producer Walter Mirisch.

"633 Squadron," World War II drama based on the book by Frederick E. Smythe, with Walter Mirisch producing.

"Love, Love, Love," a comedy adventure with a European background, which is to be directed by Blake Edwards from an original by Owen Crump, who will produce. And a film to be made in Hollywood by Federico Fellini, his first production in the United States.

In addition to commitments with the top filmmakers, The Mirisch Co. also has non-exclusive contracts of varying lengths with topnotch performers, including Yul Brynner, Horst Buchholz, George Chakiris, James Garner, Dean Martin, Shirley MacLaine and Pamela Tiffin.

When asked the goal of the company, Walter Mirisch's answer is, "Our company's aim is to become pre-eminent as the quality independent filmmaker."

The record of awards given Mirisch pictures in the last five years indicates a good start in that direction. They include:

"Some Like It Hot," six Academy Award nominations, one award, plus awards from Writers Guild of America, the British Academy, Hollywood Foreign Press Ass'n and Chile's Laurel de Oro award.

"The Apartment," ten Academy nominations, five awards, plus awards from New York Film Critics, Writers Guild of America, Directors Guild, Producers Guild, British Academy, Venice Film Festival, Hollywood Foreign Press Ass'n and New York Foreign Press Ass'n.

"The Children's Hour," five Academy nominations, and three Hollywood Foreign Press Ass'n nominations.

"West Side Story," 11 Academy nominations, ten awards and one special award, plus a Royal Command Performance in London and awards from New York Film Critics, Directors Guild, Producers Guild, Writers Guild of America, Hollywood Foreign Press Ass'n and New York Foreign Press Ass'n.

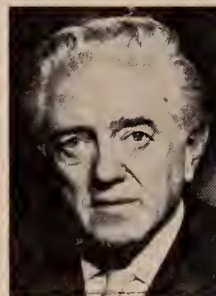
## PRODUCERS, DIRECTORS UNDER THE MIRISCH BANNER



Blake Edwards



John Frankenheimer



Anatole Litvak



John Sturges



J. Lee Thompson



Billy Wilder



Robert Wise



William Wyler



Fred Zinnemann



## MIRISCH CAREERS IN HORATIO ALGER TRADITION

**HOLLYWOOD** — The New York-born Mirisch brothers, Harold, Marvin and Walter, who head The Mirisch Co., began their motion picture industry careers at the bottom of the ladder and their climb to the top has been in true Horatio Alger tradition.

Both Harold and Marvin began as office boys, Harold with Warner Bros. and Marvin with Grand National. Walter's first film industry job was ushering at Jersey City's State Theatre during a school vacation.

Harold stayed with Warner Bros. for 17 years, eventually rising to become executive in charge of Wisconsin theatre operations during his last six years with the company. He then owned and operated several theatres in the Milwaukee area in association with publisher Walter Annenberg. In 1942, Harold joined RKO in New York, remaining with that firm for five years in charge of film booking for the entire circuit. He arrived in Hollywood in 1947 to join Allied Artists as assistant to president Steve Broidy and became a stockholder. Eventually, all three brothers came together at Allied Artists.

While Marvin worked as office boy at

Grand National, he also attended evening classes at City College in New York. After graduation in 1940, Marvin continued with Grand National, rising to booker and then branch manager in the New York exchange. He joined Harold in Milwaukee in 1940 and, with his eldest brother Irving, started Theatres Candy Co., soon to become one of the largest concession businesses in the nation. In 1952, Marvin came to Hollywood and joined Allied Artists as assistant secretary.

Walter continued to work in theatres and film exchanges while completing his schooling. In 1942, he graduated from the University of Wisconsin and later from the Harvard Graduate School of Business Administration. He joined Allied Artists in 1945 and, after providing some 25 films for the studio, became executive producer for Allied Artists in 1951, at the age of 29.

Thus, in the early 1950s all three of the brothers were at Allied Artists, and the ideas that were to become the basis for the formation of The Mirisch Co., began to take form, reaching their culmination, in September 1957, with the opening of their own independent film production firm on the Samuel Goldwyn lot.



## Para.-Embassy in Tie For 'Carpetbaggers'

HOLLYWOOD—Joseph E. Levine's Embassy Pictures and Paramount Pictures have finalized a deal for the production of Harold Robbins' best-seller, "The Carpetbaggers." Announcement of the new production association was jointly made by Barney Balaban, president of Paramount and Joseph E. Levine, at a press luncheon at Chasen's last week.

Production plans were briefly outlined by Levine, Jack Karp, Paramount vice-president and studio head, and Martin Rackin, Paramount production chief.

"The Carpetbaggers" will go into production next spring at Paramount studios and will be filmed entirely in Hollywood. It will be shot in 70mm super-Panavision and Technicolor. Paramount will distribute the film throughout the world. No director has been signed to date. Casting of stars for major roles and in important supporting roles will be announced soon.

John Michael Hayes is currently working on the screenplay. Hayes previously wrote the scenarios for such highly successful pictures as "Peyton Place," "Butterfield 8," "Rear Window," and "To Catch a Thief."

"The Carpetbaggers" has sold almost five million copies in both the hard-cover edition published by Simon and Schuster (Trident Press) and the paperback edition issued by Pocketbook.

Levine will participate in the production of "The Carpetbaggers" and also will supervise the creation of the film's advertising and promotional campaign, in association with Paramount.

Author Robbins and screen writer Hayes flew to Hollywood from New York to attend the press conference. In addition to Levine, Karp and Rackin, others at the press conference representing Paramount were Y. Frank Freeman, vice-president; treasurer James H. Richardson; Charles Boasberg, general sales manager and vice-president of Paramount Film Distributing Corp.; Martin Davis, Paramount Pictures director of advertising. Representing Embassy were Leonard Lightstone, executive vice-president; Jimmy McHugh, president of the Levine-McHugh Music Co., and Harold Rand, director of publicity.

## Hartford Pay TV Extends Decoder Rental Waiver

HARTFORD—An extension will be made of the introductory three months' decoder rental waiver granted to Channel 18's pioneer pay TV subscribers here. All new subscribers will be included, according to Charles Wood, the Station WHCT's general manager.

So far the \$10 installation charge for a subscription TV decoder is the only fee paid by new subscribers, in addition to the "admission" price for each program seen.

Starting October 1, subscribers on record, as of July 1, will begin to pay a decoder rental charge of 75 cents a week, but this will apply only after three months have elapsed. Applicants who have decoders installed now will receive the first three months' rental free. The only charge will be for the installation and programs viewed.

## Tax Agents After Share Of Fight on Closed TV

NEW YORK — Federal tax agents swooped down on theatres from Boston to Los Angeles Tuesday (25) night freezing the promoter's interest in the receipts from the closed-circuit television showings of the Patterson-Liston fight.

Internal Revenue Service men served papers on establishments showing the telecast attaching only the promoter's share of receipts, estimated at 55 per cent. Promoter of the fight was the New York firm of Graff, Reiner & Smith, Inc. The IRS notice of liens, according to one theatreman, claimed that the promoter owed taxes amounting to \$1,710,500.

The promoter's interest in the fight telecast was expected to be well in the millions. Pre-fight forecasts estimated a \$5,000,000 take from the match, with most of the money expected from the TV closed-circuit showings.

## Harold Pearson Resigns; Feted at Convention

MILWAUKEE — Harold Pearson, executive secretary of Allied Theatre Owners of Wisconsin the last 15 years, was the honored guest at a dinner in the Pfister Hotel Wednesday night (Sept. 26), climaxing the opening day of the Allied convention.

Pearson has resigned, effective following the convention, to enter another field of business in Menominee, Mich.

Speakers at the dinner paid tribute to Pearson as a great organizer and as a staunch and tireless friend of every exhibitor.

A successor to Pearson was to be announced at a later date.

## Closed Circuit TV of Fight Goes Down for the Count

NEW YORK — Closed circuit television apparently went down for the count along with Floyd Patterson Tuesday (Sept. 25) night when the reception of the Patterson-Liston fight in theatres across the nation was reported to have been from bad to nil, although satisfactory in some scattered areas.

The New York telecast, overall, was far from expectations. The screen at the Fox Theatre in Brooklyn presented only flickering shadows and the fight was over before the cash customers had seen anything. A near riot was created and the police had to be called. Peace did not come until the management promised to return the money. Tickets for the event in the metropolitan area ranged from \$6 to \$12.

The closed-circuit presentation was booked in Manhattan, Queens, Brooklyn and parts of New Jersey.

More than 250 theatres and auditoriums across the country had booked the fight on closed circuit television. It had been estimated that the gross would be approximately \$4,250,000. Indications were on Wednesday that there would be litigation in many areas and that it would be more than a week before the exact gross could be determined.

## Skouras Optimistic Despite Film Costs

CHARLOTTE, N. C.—Spyros Skouras disclosed that the Marilyn Monroe footage of the unfinished "Something's Got to Give" may yet be seen by the public. At a press conference here, Skouras said he could say no more than that, but added he felt some use would be made of the film to help make up the losses incurred by this production.

Skouras was in Charlotte to speak at the opening luncheon of the three-day 50th anniversary convention of the Theatre Owners of North and South Carolina at the Queen Charlotte Hotel.

Regarding "Cleopatra," he said: "It has caused me more pain and anxiety than any man ever had in his life. The motion picture will cost \$40 million when all costs are in. It will be the most expensive picture in history, but it will also have the highest boxoffice gross in history."

He said the film was expensive, because first footage shot in England had to be scrapped and production begun anew when the crews were moved to Egypt. "We were concerned over the climate in England and did not want to take the chance. Miss Taylor nearly died of pneumonia while in London."

In spite of his predictions for the film's boxoffice success, he said, "I would not put up with it again. Julius Caesar was assassinated because of Cleopatra and Mark Antony committed suicide, and I don't know what is going to happen to me," he said.

With the two highly-talked-of films costing 20th Century-Fox so much, Skouras was asked, "What is the outlook for the studio?" His answer: "I'm very high on the future of our company."

In his speech at the luncheon Monday (Sept. 24) he defended the morality of American films.

"American films are the cleanest in the world," he said. "The films from the United States have reached the corners of the earth and have Americanized the world."

## Ten Poe Stories Slated By AIP in Five Years

HOLLYWOOD—As a result of the boxoffice success enjoyed by the four Edgar Allan Poe short stories already filmed, American International toppers James H. Nicholson and Samuel Z. Arkoff have announced plans to film ten more Poe thrillers over the next five years. Currently in production is "The Raven," shooting at Producers Studio under the direction of Roger Corman.

Vincent Price will star in all ten, with Roger Corman assuming producer-director chores. The budget has been set in the \$750,000 to \$1,000,000 bracket.

Filming will start April 10 on the first of the new features, which is "Masque of the Red Death," from a screenplay by Robert Towne. This will be followed by "The Haunted Palace," screenplay by Charles Beaumont; "Murders in the Rue Morgue," "The Gold Bug," "A Descent Into the Maelstrom," "Ligeia," "The Thousand and Second Tale of Scheherazade," "The Angel of the Odd," "City in the Sea" and "Four Beasts in One."



## Iowa Allied Forming Booking Combine

DES MOINES—Details of what now appears may be one of the largest independent buying and booking combines in the midwest will be spelled out at a luncheon scheduled for October 8 by Allied Independent Theatre Owners of Iowa, Nebraska and South Dakota. All independent exhibitors in the Des Moines exchange area are invited to the 12:30 p.m. meeting at the Standard Club in Des Moines.

According to Harrison Wolcott of Eldora, secretary-treasurer of Iowa Allied, the five-man committee appointed to work out the combine plan, now has a nucleus of 34 theatres—including top drive-in and indoor houses. More exhibitors are joining each day, Wolcott said.

Qualified personnel have been engaged to handle the buying and booking and a permanent office will be opened in Des Moines October 15.

Iowa Allied executives have completed financial arrangements for each exhibitor taking part in the cooperative and these will be announced at the October 8 meeting. Wolcott pointed out that there still is room for participation by more interested independent theatre owners.

Some advantages of such a combine, as stressed by the Allied group, include elimination of travel expenses and time spent in frequent trips to Des Moines film exchanges. It is the feeling of those backing the combine that this time could better be spent in keeping up their theatres or building promotion and goodwill on Main street back home. It also is their feeling that through a combine there would be film information not otherwise available to the independent exhibitor. Better playdates and a more workable arrangement with film companies are other aims.

There are approximately 108 exhibitors in the Des Moines area who buy and book their own films.

## S.O.S. Buys Full Equipment From Paramount News

NEW YORK—S.O.S. PhotoCine Optics, Inc., has purchased the entire equipment inventory of the now inactive Paramount News from the parent company, Paramount Pictures. The transaction is said to involve over \$500,000 in original equipment cost.

J. A. Tanney, president of S.O.S., states this acquisition now gives the company the largest supply of cameras, lenses, recording amplifiers, magazines, tripods, motors and microphones in New York City.

## Seven Arts Signs Freeman

HOLLYWOOD—Seven Arts Productions, headed by Eliot Hyman and Ray Stark, have signed producer Everett Freeman to a multiple-picture deal, under which he will produce two films a year for the company. First on Freeman's slate is "Sunday in New York," Norman Krasna play, scheduled to start shooting next April. Krasna has arrived here from Switzerland for conferences with the producer.

## Johnston Hails Status of Film Ad Men And the American Motion Picture

WASHINGTON—Motion picture advertising men and their work and problems were saluted by Eric Johnston, president of the Motion Picture Ass'n of America, in an address before the Advertising Club of Metropolitan Washington here on Tuesday (Sept. 25).

Although the motion picture industry spends around \$200,000,000 a year on advertising, not as much as the "deodorant gang," the problems which face the film ad man set him apart from his brothers in the advertising fraternity, Johnston said.

"I doubt if anybody envies him," Johnston said. "A glance at his problems is sufficient proof that he's got one of the toughest jobs in the world."

Johnston then pointed out that the ad man in this industry had to mount an entirely new campaign for a new product as often as 30 times a year, whereas a cigaret company, for example, could create a slogan which was retained for a long time. The film ad man also has to prepare ads that satisfy contractual requirements regarding the billing of talent, dream up campaigns suitable to big cities as well as small towns and create newspaper ads that must appear alongside those of competitors. Johnston quoted one advertising manager of a film company as follows: "I've got to convince 70 million people around the world to get out of their easy chairs, turn off their TV sets, get dressed, go downtown, buy a ticket and see this movie."

On the whole, Johnston continued, motion picture advertising deserves to rank with the best in contemporary advertising, and, he added, "I'd like to see the movie ad man appreciated more by his industry, by his fellow-advertisers and by the public."

Further discussing appreciation, Johnston said it also involved understanding the

real place of the motion picture in today's world. He said the American motion pictures were more than "just movies," but America's best advertisement in the world. He said he also considered it one of the most effective communicators of ideas. While the Russian film industry uses the film as a machine and an instrument of propaganda and distortion, the American film is the creation of individuals and portrays no given set of ideas, he said. It is free to explore all the ideas conceived by free men in a free society; in short, it can show the truth, he stated.

As to what American pictures were communicating right now, Johnston quoted John Kenneth Galbraith, U.S. Ambassador to India:

"It does seem to me that the American film is perhaps our most important form of cultural extension. Certainly I have found it so. It isn't that all of our films are good, although certainly the technical standards are uniformly high. And the best are very good. They are also a window to the interest, variety and color of American life. And increasingly, I think, they catch and reflect the American artistic spirit."

"The motion picture's potential for the dissemination of ideas, its potential for the communication of beliefs, its potential for the promotion of human understanding—all are unlimited," Johnston concluded.

## Rosen's Eastern Region Wins U-I Sales Drive

NEW YORK—Joseph B. Rosen's eastern region was the top cash prize winner in the 26-week Universal Pictures domestic Presidential Sales Drive, honoring Milton R. Rackmil, which concluded June 30, according to Henry H. "Hi" Martin, vice-president and general sales manager. Barney Rose's western division won second place.

The top exchange was W. A. McClure's Jacksonville branch, with W. D. Kelly's San Francisco office placing second; Charles Hudgens' Oklahoma City exchange, third; Harold Saltz's New York office fourth and R. L. Carpenter's Memphis exchange fifth.

Within Rosen's region, the New York branch was first, New Haven was second, Philadelphia was third and Boston was fourth. In the Barney Rose region, San Francisco was first, Los Angeles, second, and Portland was third.

The Vancouver office of Empire-Universal, which handles the distribution of Universal's pictures in Canada, managed by Brian Rudston-Brown, took first prize among the Canadian offices, with second place going to Toronto, managed by R. W. Smith, and third by Montreal, headed by W. H. Spears. Mark Plottel is general sales manager of Empire-Universal.

## Col. Preferred Dividend

NEW YORK—Regular quarterly dividend of \$1.06¼ per share on Columbia Pictures' cumulative preferred stock has been declared by the board, payable November 15 to stockholders of record on November 1.



**HIGH ITALIAN HONOR**—Milton R. Rackmil, left, president of Universal Pictures and Decca Records, is shown receiving one of Italy's highest honors with his being named Knight Commander of the Order of Merit of the Italian Republic. Dr. Tito Da Prato, consul for Italy in Los Angeles, made the presentation in Rackmil's office.



# Britain's Successful 'Carry On' Series Preparing to Start Its Seventh

By FRANK LEYENDECKER

LONDON—British producer Peter Rogers and director Gerald Thomas, who make features for Anglo-Amalgamated in Britain, little realized the gold mine they were uncovering when they made a modest-budget slapstick comedy, "Carry On, Sergeant," in 1957. This slapstick service farce which had Bob Monkhouse, Dora Bryan, Kenneth Connor, Shirley Eaton, Kenneth Williams and Charles Hawtrey, not then top names even in England, captured the fancy of the British movie-going public to the extent that it became the third largest grossing picture there in 1958.

## 'NURSE' IS BIG GROSSER

Rogers and Thomas followed this with "Carry On, Nurse," which again had Connor, Williams, Hawtrey and Miss Eaton, in addition to Wilfrid Hyde-White and the buxom Hattie Jacques, in the leads and this became one of Britain's "Top Ten Money-makers" in 1959.

In America, "Carry On, Sergeant" was released by Governor Films to only average returns (mostly in the art houses) in 1959 but, in 1960, "Carry On, Nurse" registered long runs in every key city in the U.S., had a lengthy run at the Little Carnegie Theatre in Manhattan and built up acclaim by laugh-minded patrons until it grossed well over \$2,000,000 in the U.S.—a sensational figure for any British picture.

Back in England, "Carry On, Constable," again with Connor, Hawtrey, Miss Eaton and Miss Jacques, in addition to Leslie Phillips and Sidney James, was another big grosser in 1960 and, when it was released in the U.S. in 1962, it also started registering big grosses.

The next "Carry On" picture, another big hit in England but just now opening its first U.S. dates on the West Coast is "Carry On, Teacher," which again features Connor, Williams, Hawtrey and Miss Jacques, as well as Ted Ray, a popular British music hall comic. Also shown in England was the next, "Carry On, Regardless," one of Britain's "Top Ten Money-makers" of 1961, which features Connor, Williams, Hawtrey and Liz Fraser. All of these have been directed by Thomas, who tries to keep a stock company of farceurs together in all of the series.

## PLAYERS GAIN POPULARITY

The sixth of the series and the first in color, largely because of its cruise ship backgrounds, is "Carry On, Cruising." This stars Connor, Williams and Sidney James, as well as Liz Fraser and Esma Cannon, the latter a fluttery spinster type.

Since the first "Carry On, Sergeant" was made five years ago, several of the regulars among the players have gone on to greater success in the acting field. Kenneth Williams is currently starring in one of London's biggest stage hits, "The Public Eye," by Peter Shaffer of "Five Finger Exercise" fame while Dora Bryan, who recently scored in the British film version of "A Taste of Honey," is currently starring on the London stage in the lead of the American musical, "Gentlemen



Sidney James and Kenneth Williams in Anglo-Amalgamated's "Carry On, Cruising," sixth in the popular British comedies.

Prefer Blondes" while Hyde-White is starring in the London stage hit, "Miss Pell Is Missing."

Early in 1963, Rogers will put the seventh of the series, "Carry On, Spaceman," the first with a topical theme, into production—and the series may very well go on forever, he told this reporter in London. Rogers is a modest man who prefers to diversify his productions and, to that end, has recently produced "Twice Around the Daffodils," "Peeping Tom," "Please Turn Over," "No Kidding" and other comedies and some dramatic films, most in association with director Thomas. But British exhibitors still demand more "Carry On" pictures.

## 12 Recordings Are Made For 'Mutiny' Openings

LOS ANGELES—Twelve recordings have been set for MGM's Arcola Production "Mutiny on the Bounty," in connection with the fall openings as a hard-ticket road show attraction.

Four of the singles feature the "Love Song from 'Mutiny on the Bounty,'" recorded by Webley Edwards with orchestra on Capitol, Henry Mancini and orchestra on Victor, Elmer Bernstein and orchestra on Choro and Rene Touzet, piano, and orchestra on Crescendo.

MGM Records has evolved a "package" of four albums and both London and Warner Bros. records present the "Love Song," former with Montevani and orchestra and latter with George Greeley and orchestra. Academy Award-winner Bronislau Kaper composed the musical score for the picture.

## Titles for Audubon Film

NEW YORK—Robert Di Mattina has completed the English subtitles for "Paytime," the new French film which is being released in the U. S. by Audubon Films, according to Radley H. Motzger, president. The picture, which was written by Francoise Sagan, stars Jean Seberg and Christian Marquand and was directed by Francois Moreuil, Miss Seberg's former husband.

## \$17,500 in Damages Set In Infringement Suits

LOS ANGELES—Judgments amounting to \$17,500 have been signed in favor of six major companies in their copyright infringement suits against William E. Foley, doing business as Associated Pictures, by Judge Crocker in the U. S. district court here. Companies involved were Columbia, Walt Disney Productions, Paramount, United Artists, Universal and Warner Bros.

Foley was charged with unauthorized sales of 35mm prints of 47 motion pictures, mostly features, released by the plaintiffs. Among them were Universal's "The Perfect Furlough," Disney's "The Littlest Outlaw," Columbia's "Our Man in Havana," Warner Bros. "Onionhead," Paramount's "Run for Cover" and United Artists' "Bwana Devil." The plaintiffs were granted \$250 each in statutory damages for each copyright infringement, together with the costs of each action and the fees of the plaintiffs' attorneys, which the court allowed in the sum of \$1,000 in each case.

Following the entry of preliminary injunctions last February, forbidding Foley to engage in any future dealings with the films in the suit, Foley failed to appear to answer the complaints.

The law firm of Preston & Files represented the plaintiffs, with the New York firm of Sargoy & Stein as counsel.

## Seven More Installations Of Norelco Projectors

NEW YORK—The motion picture equipment division of the North American Philips Co. will install seven new Norelco Universal 70/35 projectors, including two at drive-in theatres, according to Niels Tuxen, general manager. This makes about 140 theatres in the U.S. with Norelco 70/35 projectors.

The two outdoors spots are the Thunderbird Drive-In in Atlanta and the Cranston Auto Theatre in Cranston, R.I. The hardtops are the Astor, Omaha; Stanley Warner Fabian Theatre, Paterson, N.J.; Skouras Route 59 Theatre, Nanuet, N.J., and the Terrace, Livonia, Mich. Another Norelco installation took place at the 20th Century-Fox De Luxe labs in Hollywood.

## 'Flame in Streets' Booked In 19 U.S. Key Cities

NEW YORK—Atlantic Pictures' "Flame in the Streets," currently playing at the Forum and the 72nd Street theatres, has also been booked in 19 other U.S. key cities, according to George Roth, president.

"Flame," a British picture starring John Mills, is playing the Towne Theatre, Denver, and will play Philadelphia, starting October 17; Pittsburgh, Stamford, Buffalo, Los Angeles, Baltimore, Boston, Syracuse, Hartford, New Haven, Worcester, Springfield, Youngstown, Detroit, Harrisburg, Providence and Akron, Ohio. It will play in Washington, D.C. for a Christmas-week run.

## Altura Films Release

NEW YORK—Altura Films International has acquired the American distribution rights to "Les Nymphettes," a new French film produced by Henri Zaphirates, according to Clem Perry, president. The International Thanos Films production stars Christian Pezey and Colette Descombs.



## Lee Artoe Demonstrates New Lamphouse, Bulb

DETROIT—Lee Artoe, head of Electro-Carbons and An-Lee, Inc., Chicago, demonstrated his new Lee Artoe Prevost xenon



lamphouse and Osram xenon bulb at the recent Michigan Allied Theatre Owners convention here. Artoe, at right in the photo, found interested on-lookers in Elton L. Samuels, Miracle Mile Drive-In, Pontiac, Mich., and Russel J. Kortess, Skytop Drive-In, St. Louis, Mich., as he demonstrated the 1,600-watt Osram xenon bulb, equal to an 8mm carbon at 65 amps.

Kortess expressed interest in the 2,500-watt xenon bulb, equal to a 10mm rotating carbon at 95 amps, to light his 90-foot outdoor screen. Samuels devoted his inquiries to the 5,000-watt xenon bulb, equal to a 13.6 rotating carbon at 135 amps, for lighting his 150-foot screen, one of the largest in the world.

## Predict AIP 1962 Gross To Double 1961 Total

LOS ANGELES—American International Pictures' 1962 gross has already exceeded 175 per cent of the company's previous year's receipts, thus assuring an end-of-the-year total double that of 1961 gross, it was announced by James H. Nicholson and Samuel Z. Arkoff, AIP toppers.

Nicholson and Arkoff, with sales chief Leon P. Blender left for Chicago to meet with exhibitors in the Windy City to discuss upcoming AIP product and also to screen "Marco Polo" prior to the local opening.

American International's skyrocketing grosses have been spurred by three successive smash hits. They are "Poe's Tales of Terror," "Panic in Year Zero!" and "Marco Polo."

## Bobby Darin Tours Keys For 'If a Man Answers'

NEW YORK—Bobby Darin, who is co-starred with his wife, Sandra Dee, in Universal's "If a Man Answers," will make a seven-city tour to promote the November release, starting in New York October 2.

Darin will also go to Washington, D. C., Chicago, Milwaukee, St. Louis, Cleveland and Detroit, where he will wind up his tour October 18.

## Fabian in Public Service Film

HOLLYWOOD—Fabian will film a five-minute public service picture appealing to students to remain in school. This is part of the national campaign to discourage teenagers from dropping out of school. The film will be made available to high schools through the New York Public School Systems.

# BETWEEN THE LINES

By AL STEEN

## The New Jersey Suit

THERE IS A certain amount of irony in the legal action brought by the Maplewood Theatre, Maplewood, N.J., to force earlier availability of product for theatres in northern New Jersey. The case was filed about a year ago by the Maplewood on behalf of member theatres of Allied Theatre Owners of New Jersey in the area.

Three years ago, New Jersey Allied had proposed that the theatres in the region be given day-and-date availability and bookings with New York theatres. According to a New Jersey Allied spokesman, the distributors "laughed at us and said we were crazy."

Now, a spokesman pointed out to us the other day, what the exhibitor had asked for is exactly what is taking place with the Premiere Showcase plan and other multiple booking formulas now in operation.

Incidentally, the New Jersey litigation is now going through the depositions process and may go to trial next spring.

had introduced Grandeur, while RKO was experimenting with what was known as the Spoor-Berggren method. It was reported at the time that Warner Bros. had a wide-screen system which it would unveil when it was perfected. The Warner method, whatever it was, probably is still in moth balls. Besides, the Warner boys were too busy at the time with their new gold mine known as Vitaphone to give too much heed to anything else.

The time, too, was not appropriate. Exhibitors were going through the birth pains of converting from silent to sound pictures, as well as adjusting acoustics to drown out the echoes from the screen. To have to install widescreens after having to buy porous screens would have been too much of a load to carry.

Nevertheless, the interest in the wide-film-screen medium was great early in 1930 and there were predictions that it would be the major development of that year. Not until more than 20 years later did the big screen come into its own, ushered in first by Cinerama and then by CinemaScope for the average theatre.

## 70mm Progress

THE ADVERTISEMENT by North American Philips Co. for its Norelco 70/35 projector in the September 3 issue of *Boxoffice* was somewhat of an eye-opener as to the future of 70mm pictures.

The ad listed the titles of 20 pictures which already had been released in 70mm and then listed 59 other pictures in wide film which were either shooting or announced for future production. Doubtless, the ad was prepared before certain changes had been made; for example, "The Greatest Story Ever Told" now is destined for Cinerama. And there were a few others for which a definite process still was in abeyance.

But for the sake of argument, suppose that nine of the 59 listed did not go the 70mm route. That would leave 50 pictures which will need projectors that will accommodate 70mm.

It is probable that few in the industry were aware of the strides and progress being made in this medium. A year ago, only a handful of pictures had been earmarked for 70mm and there was a great deal of skepticism as to whether they would develop into reality.

It now looks as if 70mm production is creeping in slowly but surely and that the switch to compatible projectors will be the rule.

The widefilm and widescreen actually are a reoccurrence rather than an innovation of the last decade. The medium almost caught on in 1929 and 1930, when a few theatres installed them. Paramount had a process known as Magnascope. Fox Film

## TV Season Is Here

IF SOME exhibitors have been coasting along during the summer without worrying much about television competition because the shows mainly were repeats, they had better start applying some showmanship to offset what looks like a strong TV season.

The new video season has started and each of the networks is offering some potent properties for the stay-at-homes. From Monday through Saturday, there are some mighty strong programs scheduled—some new and some continued standbys—and there appears to be greater cut-throat competition among the webs to outdo each other to attract and retain the viewers.

At least, the scheduled programs look good on paper. Whether they measure up to expectations is another matter. But the house-slipper entertainment-seekers are going to remain in their house slippers unless the motion picture theatres can convince them that there is better entertainment on the big screen.

Television stations and the networks do not stint in their newspaper advertising of their attractions. The ads hit you in the eye with a powerful punch, whereas sometimes it takes a magnifying glass to find where a particular picture is playing in a particular theatre.

Some film distributors have told us that they were getting "fed up" with the lack of cooperation by theatres in sharing promotion costs and that there was going to have to be a change.

The hue and cry for greater showmanship is old hat. If the fall and winter TV shows stack up to promises, some exhibitors will have to go bare-headed, whether they like it or not.



# LETTERS

(Letters must be signed. Names withheld on request)

## Another View of Films on TV

Read with interest Gray Barker's letter in the September 17, 1962, issue of *Boxoffice*. "There is some tendency by distributors to sell off the unsuccessful (theatrically) pictures and to withhold the successful films for possible reissue . . ."

Evidently Mr. Barker wrote that letter before Seven Art's two-page spread in *Variety* announcing the following films were available as a package for TV stations: "Auntie Mame," "Sayonora," "The Pajama Game," "The Silver Chalice," "The Old Man of the Sea," "Helen of Troy" and others.

Numerous persons outside the industry have asked me why Hollywood is "selling out?" These people also asked me if all the studios were going to close as had 20th Century-Fox. This took nearly two hours of explaining.

Gentlemen, look at it this way. Which age group makes up the greater percentage of the motion picture audience today? Various surveys indicate that teenagers and young adults make up the greater percentage. These people will probably "go to the movies," regardless of what is on TV. But, are you satisfied with just this audience? The 30 years-and-over age group makes up a very large portion of our population and are the ones that will sit in front of those TV sets and watch "Sayonora," rather than go out to the local theatre to see the same film.

TOA has been praising Warner Bros. for its early availability of "What Ever Happened to Baby Jane?" Are we going to ignore the fact that this studio is one of those selling the newest films to TV? Has anyone asked the studio why the sellout? Is this vast movie, TV, and music empire in such financial stress that the sellout is warranted? Have they tried making their film library available to theatres or have they decided against it, because of a few reissue failures?

I believe some answers are in order. How about you?

JAMES A. MANUEL

2614 Madison Street  
Hollywood, Florida

## 'Good Bet' That Was Undersold

I have been one of your subscribers for almost two years and I thoroughly enjoy your magazine and the effort that you make to promote better relations between the exhibitors and the distributors and help in every way that you can to improve business in general for the industry. (Was formerly in theatre business.)

I am, more or less, one of these people that you refer to as being "lost audience" for a variety of reasons most of which you, yourself, have brought out at one time or another.

Last night I went to a little movie theatre downtown here in San Francisco called the Powell Theatre. It is a sort of last-run theatre playing pictures for a 50 cent admission charge that have usually been shown everywhere else in town already. At

this showing, they were playing a Paramount import called "Forever My Love." This was practically a first-run engagement as prior to this time "Forever" has played at only one art house in one of the outlying areas of town and then only for a very short run.

The theatre was packed solid for both performances that evening and audiences sat there literally spellbound. You could tell by the expressions on their faces that they were amazed because this picture provides just the entertainment that your theatre owner clients and the public at large have been begging for all these last few months. In this picture is the most lavish and breathtaking European scenery photographed in beautiful shades of Technicolor which reminds one of Cinerama. There is music and dancing that is very entertaining, fine acting and a good, clean story line that enthralls adults and is entertaining to children also.

This is one picture that all of your small-town and second-run big city theatres should get behind and, if necessary, promote it with a money-back guarantee. There will be very few refunds asked for. It seems a shame that Paramount hasn't bothered to get behind this picture and promote it. If I hadn't seen the promotional material in *Boxoffice* prior to the releasing date of the picture, I wouldn't have known enough about it to go and see it myself.

This picture has been dubbed in English and, while the dubbing is not always evenly matched with the facial expressions, the picture is so unusual that the imperfection in the dubbing is scarcely noticed.

DAN JAY

San Francisco, Calif.

## Another 'Family Picture' Definition

It's too bad Mr. Webster is not still with us to furnish us with a proper definition of what a family motion picture is.

For moviegoers who live in a small college town, such as it is my privilege, I think a family picture is one that nowadays, possibly, would keep a good many people away from the boxoffice, just as it will attract a great many to it. It is certainly one that will build, not destroy, future patronage for a theatre and it is one that will promote goodwill and furnish a theatre with goodwill ingredients that is almost as vital to today's theatre operation as good pictures.

It is one that will stimulate a desire for a theatre manager or owner to get off his "fanny" and mingle with his patrons and get a thrill from seeing the real backbone patronage of this business—the family trade—enter his theatre, as well as listen to and swell up with pride at their favorable comments.

Certainly, the family picture that will attract children, will relieve parents from hiring baby sitters and vice versa, relieve baby sitters from such jobs.

BETTY ANDERSON

Assistant Manager,  
Campus Theatre,  
Denton, Texas

# WB Has Ten Features Set for '63 Release

NEW YORK—In addition to the fall, September through December, releases of "The Music Man," "The Chapman Report," "What Ever Happened to Baby Jane?" and the cartoon feature, "Gay Purr-ee," Warner Bros. has ten other films completed or editing for 1963 release.

These are headed by "Gypsy," the musical starring Rosalind Russell, Natalie Wood and Karl Malden, which will be nationally released in January, following pre-release dates in December. The others, not in order of release, are "PT-109," the Technicolor-Panavision film about the World War II exploits of President Kennedy, starring Cliff Robertson as Kennedy and produced by Bryan Foy; "Not On Your Life," produced in Technicolor and Panavision by Morton DaCosta, starring Robert Preston, Tony Randall and Giorgia Moll; "Spencer's Mountain," a Delmer Daves production in Technicolor, starring Henry Fonda, Maureen O'Hara, James MacArthur and Donald Crisp; "Days of Wine and Roses," produced by Martin Manulis with Jack Lemmon, Lee Remick and Charles Bickford starred; "Critic's Choice," a Technicolor-Panavision version of the Broadway stage hit, starring Bob Hope and Lucille Ball.

Also "Term of Trial," produced in England by James Woolf, starring Laurence Olivier, Simone Signoret and Terence Stamp; "Be Careful How You Wish," a Technicolor picture combining live action and animation, with Don Knotts and Carole Cook; "Panic Button," filmed in color in Italy, starring Maurice Chevalier, Jayne Mansfield and Eleanor Parker; "Valley of the Swords," filmed in color in Spain by Sidney Pink, starring Cesar Romero, Frankie Avalon and Broderick Crawford, and "America, America," the Elia Kazan picture being filmed in Turkey and Greece with Kazan's discovery, Stathis Giallelis.

Going before the cameras in Hawaii October 1 will be "Rampage," produced by Ray Stark of Seven Arts, starring Robert Mitchum, Jack Hawkins and Elsa Martinelli. Warner Bros. is preparing the motion picture version of "My Fair Lady," the all-time Broadway stage hit, which will star Audrey Hepburn under George Cukor's direction; "Youngblood Hawke," from the best-seller by Herman Wouk, to be produced and directed by Delmer Daves; "Mary, Mary," from the current Broadway stage hit by Jean Kerr, which will star the Broadway originals, Barbara Bel Geddes and Barry Nelson under Mervyn LeRoy's direction; "Act One," from Moss Hart's autobiography, to be produced by Dore Schary; the film version of Broadway's current musical hit, "Camelot," "The Devil's Advocate," "The Sparrow," based on the life of Edith Piaf, "Sex and the Single Girl," and "Wall of Noise."

## AIP to Host TOA Luncheon

LOS ANGELES—American International Pictures will host a luncheon for delegates on November 8 at the 15th annual Theatre Owners of America convention in Miami, it was announced by AIP toppers James H. Nicholson and Samuel Z. Arkoff. This will mark the sixth straight year that AIP has acted as host for TOA delegates.



## National Screen Handling 'Baby Jane' Accessories

NEW YORK—National Screen Service will distribute the special theatre accessories prepared by the Hollywood Preview Engagement Committee for "What Ever Happened to Baby Jane?" according to John H. Stemmler, president of Theatre Owners of America. The three trailers, two special 40x60s and probably banners and pennants will be made available to exhibitors at a nominal cost, in order to conduct the special merchandising campaign devised for the Warner Bros. release.

Arrangements for the distribution were completed by Nat Fellman, chairman of the exhibition committee, with Burton Robbins, National Screen president, and Joseph Bellport, National Screen sales manager.

In addition, arrangements have been made for a pressbook and lobby recording record to be sent without charge directly to every theatre booking the film. More than 400 theatres in the U.S. have already dated the film in the initial October 31-November 3 first release wave. Warners and Seven Arts Associates moved up the release date of "Baby Jane," which stars Bette Davis and Joan Crawford, from early 1963 to this October 31 on the TOA committee's pledge of exhibitor cooperation in guaranteed playing time, and, wherever possible, extended playing time, plus a nationwide merchandising campaign.

Fred Herkowitz of RKO Theatres, Ernest Emerling of Loew's Theatres and Harry Goldberg of Stanley Warner worked with TOA and Warners in the development of these special accessories on "Baby Jane."

## Sandra Dee to Make Tour Of Keys for 'If a Man'

NEW YORK—Sandra Dee, starred in Universal's "If a Man Answers," the company's November release, will make a nine-city promotional tour to publicize the picture, starting in Dallas October 1. "If a Man Answers" will have its first American showing at the Chicago Theatre, Chicago, Wednesday, Oct. 10, to launch a series of Chicago territorial openings.

Miss Dee will participate in the Chicago activities during her two-day visit to that city and she will also visit New Orleans, Atlanta, Indianapolis, Pittsburgh, Philadelphia, Boston and New York, where her tour will wind up October 17, this to be tied in with the launching of the picture at the RKO Palace in November.

## Two Acquired by Ellis

NEW YORK—Ellis Films has acquired two American-made features for release. They are "Stark Fear," produced by Joe E. Burke in Oklahoma, starring Skip Homeier and Beverly Garland, for October release, and "Two Before Zero," a documentary narrated by Basil Rathbone and Mary Murphy, dealing with Karl Marx, Lenin, Trotsky, Stalin and Khrushchev, for later fall release.

## Gladstone to Seneca

NEW YORK—Benjamin D. Gladstone has been appointed general sales manager of Seneca International, Ltd. Until recently, Gladstone was metropolitan sales representative for Magna Pictures and formerly was chief film buyer for the Century circuit.

## FEATURE REVIEW

# 'Gypsy'

Warner Bros.

By AL STEEN

THE DAVID MERRICK-Leland Hayward stage success has been brought to the screen by Mervyn LeRoy almost intact with, of course, greater sweep and backgrounds which only the screen can produce. "Gypsy" is a glittering saga of show business as it was in the 1920s and 1930s and is based on the career of Gypsy Rose Lee, the most renowned of burlesque stripteasers. However, it is her mother, played by Rosalind Russell, who holds the spotlight and is the center of attraction through most of the footage, although Natalie Wood, as Gypsy, slowly works her way into the top spot when, quite by accident, according to the screenplay, she substitutes for a "peeler" when the latter is arrested for shoplifting in Wichita and can't make her appearance.

Fourteen songs, the entire score of the stage version, are utilized in the film and each is given a colorful and rousing production support. Comedy is plentiful, with a touch of pathos here and there.

Karl Malden is the third star in the cast in the role of Herbie, the long-suffering suitor for Miss Russell's hand and shows a surprising talent for comedy, and even a bit of hoofing with Miss Russell and Miss Wood. One of the big scenes in the stage play, that of the cavorting of three stripteasers backstage, has been reenacted practically in its entirety and is one of the big comic moments of the picture. The same performers were cast in the screen version; Betty Bruce, Faith Dane and Roxanne Arlen. Another from the stage, Paul Wallace, repeats his sensational dance number, "All I Need Is the Girl."

Produced in Technicolor and Technirama, the musical score is by Jule Styne, with lyrics by Stephen Sondheim, who did



Natalie Wood, on stage, in "Gypsy."

the same chore for "West Side Story." The choreography by Robert Tucker is distinctive and moving at all times.

Its boxoffice potential is unlimited, at least for those who like musicals. And they are in the majority. Warner Bros. followed its smash hit, "The Music Man," with "Gypsy," giving it two top musicals in a row. Whether "Gypsy" measures up to "The Music Man," is a matter of opinion, although the latter may have a slight edge, without taking anything away from "Gypsy."

Miss Russell is outstanding as the domineering stage mother whose ambition is to make stars of her two daughters, Miss Wood and Ann Jillian. She takes every advantage to clown, display sorrow, dance, sing and exhibit her talents. Miss Wood, as the somber and even shy Gypsy until given a chance to let herself go, is outstanding.

Jack Benny, as a second-rate comedian in a second-rate theatre, does a guest bit that arouses considerable laughter.

The story is that of an ambitious stage mother, Miss Russell, who drags her two children through the agonies of trying to get them established in show business, playing the tank towns and the bigger towns. It is her daughter, June, who appears to make the greater progress, but she goes off on her own, leaving only Louise (Gypsy) to be guided by her mother. When her troupe is booked into a combination picture and vaudeville theatre in Wichita, Gypsy volunteers to replace a stripteaser when the latter can't appear. She offers a new type of graceful stripping that wins applause and, against the will of her mother, goes on to become the queen of Minsky burlesque.

The only adverse comment on the film might be its length. Although at no time does it drag, the two hours and a half of running time could be cut in a few spots.

Mervyn LeRoy directed from Leonard Spigelgass' screenplay which was based on the book by Arthur Laurents.

## Distributor Conference Set In Madrid by Bronston

LOS ANGELES—Samuel Bronston has arranged for an on-the-spot distributor conference on October 23-24 at the Madrid locations of "55 Days at Peking." The producer is calling the group to a "see for yourself" conference.

Some 50 representatives of 11 companies distributing pictures will be invited, with Bronston, executive vice-president Paul Lazarus Jr., Ralph Wheelwright and Milton Goldstein heading the sessions.

Warner Bros. Pictures

presents

"GYPSY"

A Mervyn LeRoy Production in Technirama

Print by Technicolor

Running time: 149 minutes

### CREDITS

Produced and directed by Mervyn LeRoy. Screenplay by Leonard Spigelgass. Based on the stage play. Book by Arthur Laurents. Director of Photography, Harry Stradling sr., A.S.C. Art Director, John Beckman. Film Editor, Philip W. Anderson, A.C.E. Sound by M. A. Merrick, Dolph Thomas. Music by Jule Styne. Lyrics by Stephen Sondheim. Music Supervised and Conducted by Frank Perkins. Choreography by Robert Tucker. Costumes Designed by Orry-Kelly. Set Decorator, Ralph S. Hurst. Assistant Director, Gil Kissel.

### THE CAST

Rose	Rosalind Russell
Louise	Natalie Wood
Herbie Sommers	Karl Malden
Tulsa No. 2	Paul Wallace
Tessie Tura	Betty Bruce
Mr. Kringelein	Parley Baer
Grandpa	Harry Shonnon
"Baby" June	Suzanne Cupito
"Dainty" June	Ann Jillian
"Baby" Louise	Diane Pace
Mazeppe	Faith Dane
Electra	Roxanne Arlen
Betty Cratchitt	Jean Willes
George	George Petrie
Mervyn Goldstone	Ben Lessy
Pasty	Guy Raymond
Cigar	Louis Quinn



# Hollywood Report

By CHRIS DUTRA

## Ten Films Listed for October Start; United Artists Tops With Three

Showing very little change in the current production pulse of Hollywood, the month of October boasts a starting lineup of ten pictures with United Artists, through its independent affiliates, again taking the lead with three features ready for principal photography. Next in line is Paramount with two; Allied Artists, Columbia, MGM, Universal and Warner Bros., each has one celluloid offering. This hefty schedule shows a decrease of only two films less than the month of September. The starters listed by studios are:

### ALLIED ARTISTS

"Black Zoo" will be produced by Herman Cohen in CinemaScope and color. No director has been set to date. Story deals with a man who has his own private zoo in Los Angeles, and anyone who gets in his way is rapidly taken care of by his pets.

### COLUMBIA

"Gidget Goes to Rome" will star James Darren and Deborah Walley; shoots in Rome in Eastman Color and Panavision. Paul Wendkos directs this, the latest in the current "Gidget" series.

### METRO-GOLDWYN-MAYER

"Drums of Africa" will be filmed in Panavision and Metrocolor under the direction of James B. Clark. Story deals with a white hunter in Africa who tries to find a lost ivory treasure. Al Zimbalist and Philip Krasne are co-producers. Stars Frankie Avalon.

### PARAMOUNT

"The Nutty Professor" is a Jerry Lewis Production, directed by Jerry Lewis and stars Jerry Lewis. Ernie Glucksman produces. Story deals with a college professor who conducts classes during the day and goes out on the town—Jekyll-Hyde style—at night.

"Samantha" in color will be produced and directed by Melville Shavelson and stars Paul Newman and Joanne Woodward. This is a satirical comedy revolving around the fashion industry.

### UNITED ARTISTS

"The Greatest Story Ever Told" is a George Stevens production in Cinerama, Panavision and Eastman Color and is based on the Fulton Lewis best seller depicting Biblical times. Stars Max Von Sydow, Charlton Heston, John Wayne and Sidney Poitier.

"Toys in the Attic" is a Mirisch Co. presentation with George Roy Hill directing for executive producer Walter Mirisch. Dean Martin, Geraldine Page and Wendy Hiller star in this story dealing with violent inter-action of a New Orleans family.

"Irma La Douce" will be filmed in Pana-

## Joe Pasternak Schedules 15-City Tour for 'Jumbo'

LOS ANGELES—Producer Joe Pasternak completed his plans to make a five-week, 15-city public appearance tour to promote "Billy Rose's Jumbo" for MGM. It will be his 35th personal appearance trek.

Pasternak's itinerary includes: Cleveland, Oct. 25-28; Chicago, Oct. 29, 30; Dallas, Oct. 31, Nov. 1; New Orleans, Nov. 2, 3; Atlanta, Nov. 4, 5; Charlotte, Nov. 6, 7; Richmond, Nov. 8; Washington, Nov. 9, 10; Pittsburgh, Nov. 11, 12; Detroit, Nov. 13, 14; Cincinnati, Nov. 15, 16; Boston, Nov. 17-19; Montreal, Nov. 20-22; Toronto, Nov. 22, 23; New York, Nov. 24.

His tour activities call for appearances at civic events and on radio and TV shows, press conferences, phoning columnists in nearby locales and addressing special gatherings.

vision in Paris and Hollywood for Mirisch-Alperson. Billy Wilder is producer-director. Jack Lemmon and Shirley MacLaine star in this Paris setting about a romance between a Parisian tart and her unemployed lover.

### UNIVERSAL-INTERNATIONAL

"The Thrill of It All" will be filmed in color and widescreen. Ross Hunter and Martin Melcher produce with Norman Jewison directing. Doris Day and James Garner star. Story is of a doctor's wife who becomes New York's most popular TV commercial salesgal, which results in various domestic problems.

### WARNER BROS.

"Rampage" stars Robert Mitchum, Elsa Martinelli and Jack Hawkins. This is a Seven Arts production in color and will be filmed in Hawaii. Plot deals with a hunter who goes into the jungle to capture wild animals and who also becomes involved in a love triangle.

## Cormans Set Plans for Two Of Three Films for UA

Roger and Gene Corman have announced they will film "The Dubious Patriots," an original screenplay by R. Wright Campbell, which will be the first of a three-picture deal with United Artists. The picture is one of two new projects set under Corman's Filmgroup banner for next year, with budgets set in the \$1,000,000 category.

"Patriots" will shoot next spring in Yugoslavia, and will be a coproduction with

that country's Globus Films of Zagreb.

"Promise Her Anything," the second film, as yet with no distribution setup, has been set as a multi-coproduction deal with France's Raoul Brillaud, England's British-Lion and Italy's Fulvio Lucisano. Three foreign distributors will put up production facilities in their countries, where portions of the picture will be filmed, in return for exclusive releasing rights in those areas. Cormans' Filmgroup has all other rights, though each of these distributors will also participate in minor profits from overall release.

Corman Bros. will coproduce both films, with Roger directing. "Anything" will start shooting in Hollywood, then move to London, Paris and the Italian Riviera.

## Stella Stevens Set to Star In English-Made Feature

Compton Bennett, English producer, has signed Stella Stevens to star in "Hell Breeds No Angels," scheduled to roll in England next April. Miss Stevens is currently starring with Glenn Ford in MGM's "The Courtship of Eddie's Father," under the direction of Vincente Minnelli. She will also star opposite Jerry Lewis in Paramount's "The Nutty Professor," upon completion of her current assignment and before leaving for England. . . . Final negotiations have been completed between Walt Disney and Columbia whereby Deborah Walley will repeat her role in Columbia's forthcoming "Gidget Goes to Rome." Only other star player set for the film to date is James Darren. Film is slated to roll October 15 under the direction of Paul Wendkos for producer Jerry Bresler.

## Story Buys, Assignments, Miscellaneous News

Picture rights to Jean Genet's "Death-watch" have been acquired by Leonard Nimoy and Vic Morrow for independent film production with Morrow scheduled to direct. No date has been set for start of the property nor has a distribution tieup been announced. . . . David Susskind, head of Talent Associates-Paramount, has acquired "The Adjustment of Preston Fowler," original satirical comedy screenplay by Dean Hargrove. . . . Leon Roth and Irvin Kershner have signed Allan Marcus, author of "Of Streets and Stars," to write the screenplay of "Young Lucifer," George Chakiris starrer, being produced for Mirisch-UA presentation. . . . Cyril Mockridge has been signed by Paramount to compose the musical score for "Donovan's Reef," John Ford production starring John Wayne, Lee Marvin, Jack Warden, Elizabeth Allen, Dorothy Lamour and Cesar Romero. Irvin Talbot, veteran Paramount staff conductor, will conduct the score for the South Seas film which is based on material written by Pulitzer Prize winner James Michener. . . . Panacolor, Inc., new process which permits color prints to be made from black and white positive stock, has been awarded a colorprinting contract for Warner Bros.' "Valley of the Swords," slated for spring release. The picture is currently winding location shooting in Spain and stars Cesar Romero, Frankie Avalon, Linda Darnell and Broderick Crawford in the Sidney Pink Production. Davier Seto is director.



## Seven Arts to Produce Nine Films in the U.S.

LOS ANGELES—Under its new organizational setup, Seven Arts Productions, who just completed "What Ever Happened to Baby Jane?" will film nine of its upcoming pictures in the U. S., according to Ray Stark and Eliot Hyman, heads of the film company.

Underscoring the company's interest in domestic film production, Stark declared the Seven Arts policy will be to film all projects in the U. S. unless story content and locale specifically require overseas shooting.

Seven Arts productions planned for filming include "Rampage," starring Robert Mitchum, Elsa Martinelli and Jack Hawkins, a Warners release; "Sunday in New York," "A Global Affair," starring Bob Hope; "This Property Is Condemned," "Kowloon," "The Careful Man," "Oh Dad, Poor Dad, Mama's Hung You in the Closet and I'm Feeling So Sad," "Not That Kind of Girl" and "Mrs. Arris Goes to Paris." The company now has four top pictures awaiting release and three being filmed.

## Anglo-Amalgamated Head In N.Y. for 'Loving'

NEW YORK—Nat Cohen, managing director of Anglo-Amalgamated Film Distributors of London, flew in Wednesday (26) to attend the New York opening of "A Kind of Loving," the current boxoffice hit of London, which will play the Fine Arts Theatre, starting October 1.

Anglo-Amalgamated, which co-produced with Columbia Pictures, now has three pictures in production, "The Mind Benders," "Billy Liar" and "The Iron Maiden," and is best known in the U.S. for the "Carry On" series of comedy features, distributed in the U.S. by Governor Films.

Anglo-Amalgamated, composed of Cohen, Stuart Levy and Peter Rogers, is the exclusive distributor in England for American International Pictures and also co-produces films with AIP.

## Stanley Baker Will Costar In Jean Seberg Film

HOLLYWOOD—Stanley Baker, one of Great Britain's top motion picture stars, has been signed to costar with Jean Seberg, in the currently shooting "In the French Style," a Columbia release.

Presently on location in Paris, the picture is being produced under the independent banner of Casanna Productions, a new company formed by Robert Parrish and Irwin Shaw. Parrish is directing from a screenplay by Shaw, based on three of the famed writer's short stories.

## Noel Coward Portrays Self

HOLLYWOOD — Producers Richard Quine and George Axelrod have solved their casting problem for a "Noel Coward" type in "Paris When It Sizzles," by signing Noel Coward, himself, for the role. Picture is currently shooting in Paris, with Quine directing the Audrey Hepburn-William Holden starrer, which Paramount will release.

# London Report

By ANTHONY GRUNER

IT IS the custom of John Davis, now newly elected Rank chairman, after the publication of the Rank annual report, to meet the trade press at his headquarters at South Street to answer any questions that may have been missed by the financial press and to deal specifically with industry questions. Usually the clear and frank statement of the chairman's report, in the past, has rarely produced any new or startling observations by Davis, when quizzed by the British and American representatives of the trade press. This year, it was different. After answering a few minor points of clarification about the report, Davis turned to his interrogators and delivered some individual remarks about the controversial matter of the "Third Release"—sometimes called the "National Circuit."

It will be recalled that the five trade associations had conducted a survey to find out how the product position was facing exhibitors over here with a general aim of trying to aid the position of both theatre owners and producers who were not able to show or get their films released on the ABC or the Rank circuit. Davis produced new statistics to show that, while 135 theatres in the country were covered by the third release, 45 of them belonged to Rank and ten to ABC, leaving only 80 cinemas obligated to take Third Release, owing to barring conditions or other reasons. Moreover, there were 153 cinemas which could play the Third Release or Rank pictures, 131 which could play the Third Release or ABC, and a further 1,212 cinemas which could play Third Release, ABC or Rank.

"That is the reason why there were so few replies to the exhibitors' circular," said Davis. "These figures reveal that the agitation of the Third Release is the work of a handful of agitators, while the mass of exhibitors could not care less." Thus, as far as the Rank Organization is concerned, the third circuit is dead, and chairman Davis and his newly appointed managing director, Kenneth Winkles, will shortly merge some of the 45 Third Release theatres into the Rank release pattern, close a few others, allow a few more to go in for long-playing engagements and generally streamline the position accordingly.

In his last report to shareholders as chairman of the Rank Organization, Lord Rank (who now becomes president) stated that it was expected that there would be further shrinkage in theatre attendance during the coming year and this might lead to some reduction in profits, although in similar circumstances the group maintained profits from exhibition in the U. K. during 1961-62.

As previously reported, the Rank Organization in a 53-week period made a trading profit of £8,391,810 in 1961-62, compared with £8,118,805 in the previous 52 weeks. Film earnings overseas continued at a high level, being no less than 41 per cent of total earnings. Lord Rank pointed out that, in spite of political and economic problems in Central and South America, the Group held to its position and continued to receive substantial remittances from these countries.

On film production, Lord Rank declared

that the biggest problem was the continuous and alarming rise in costs, particularly of artists and creative talent, largely brought about by scarcity. All producers were competing for the limited supply available. At the moment, he saw no signs of this situation easing. Faced with the shortage of Hollywood product, Lord Rank had a word to say about coproduction with Europe and stated, "The problems of coproduction with the three most important film producing countries in the Common Market, France, Italy and Germany, have not been resolved, although some progress had been made."

In this connection, John Davis noted at his press conference that, while last year Hollywood had made 148 features, this year the proposed line-up appeared to be under 100. "Hollywood production is falling at an alarming rate," he added. Asked to comment on how Rank films were faring in the U. S. market, Davis replied that there was some improvement, but much more could be done to give British films the playing time they deserved.

On the quota position, Lord Rank came down against some producers who were asking for an increase in British quota. "We anticipate that, as in the past, we shall exceed our quota obligation in respect of Rank Release theatres, but have considerable reservations as to the possibility of meeting the requirements of the so-called Third Release theatres, as unfortunately there is insufficient British product coming forward for these theatres which is commercially acceptable to the public. We do not believe that the Quota Act was ever intended to ensure that theatre owners should show films and reissues which are not acceptable as public entertainment . . . An increase in the quota (now 37 per cent) could encourage the making of films of second-rate quality, which would undo all the good work which has been done over the last ten years."

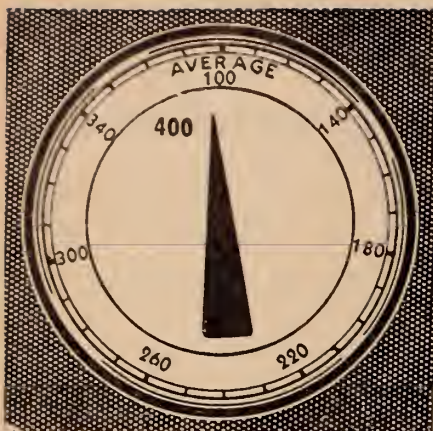
We, therefore, sincerely hope that the government will not give way to pressures to increase quota merely because more films, in other words, celluloid, as opposed to entertainment, might be produced, the governing factor being the shortage of creative talent."

\* \* \*

He is 70, but looks a sprightly 50. He is an American, but has spent a large part of his working life in the British film industry. He is a producer and is genuinely loved by his fellow producers, directors and script writers. He is also the greatest showman that the Rank Organization has ever had and probably the greatest showman to have lived in this country. The latter eulogy came from John Davis last week, referring to Earl St. John, executive producer of Pinewood Studios at a private dinner to celebrate Earl's 70th birthday anniversary.

Julian Wintle, representing the producers, spoke of Earl's love for the industry, his dedication and his influence on British production. Wintle illustrated this by reeling off a long list of films made under Earl's banner. Davis presented Earl and his wife, Trissie, with an antique silver set and salver.





# BOXOFFICE BAROMETER

This chart records the performance of current attractions in the opening week of their first runs in the 20 key cities checked. Pictures with fewer than five engagements are not listed. As new runs are reported, ratings are added and averages revised. Computation is in terms of percentage in relation to normal grosses as determined by the theatre managers. With 100 per cent as "normal," the figures show the gross rating above or below that mark. (Asterisk \* denotes combination bills.)

	BALTIMORE	BOSTON	BUFFALO	CHICAGO	CINCINNATI	CLEVELAND	DENVER	DETROIT	INDIANAPOLIS	KANSAS CITY	LOS ANGELES	MEMPHIS	MILWAUKEE	MINNEAPOLIS	NEW HAVEN	NEW YORK	OMAHA	PORTLAND	SAN FRANCISCO	SEATTLE	AVERAGE
Ashes and Diamonds (Janus)	150			145	70	90										150			100		118
Best of Enemies, The (Col)	135	200		160			150				125	100				190					151
Bird Man of Alcatraz (UA)	150	250	200	210	100	150	225	130	125	160	325	100		120		200					167
Boys' Night Out (MGM)	140	400	135	225	100		150	125	135	200	205	300	300	175	110	195		150	125	125	183
Five Finger Exercise (Col)	130	150	100	195	100		65		90	150	100		100	90	95	185	70	125	95		115
Five Weeks in a Balloon (20th-Fox)	110	200		185		90	130	100	110	150	120		200		90			150	95		133
Gun Street (UA)							100	100	100		65		100		80			100			92
Hand of Death (20th-Fox)							65	70		100					90		100				85
Happy Thieves, The (UA)			90	190	90	100		100	110	100	115		75	80	85			125	100		105
H'way's Advs Young Man (20th-Fox)	150	115	200	110	150	100	150	150	230	145	125	150	100	115	160				115		142
Hitler (AA)		145	130		110			105				150	80		80						114
*Horror Chamber Dr. Faustus (Lopert)	120	125		115				105			105	100							125		114
House of Women (WB)		100	125		85						65							120	90		98
I Like Money (20th-Fox)				160	120				115					90		185					134
Interns, The (Col)	140	400	300	200		250	200	135		365	185	200	175	160					200		224
Jack the Giant Killer (UA)		135			115		150			125	110		250			135		135	100	100	136
Joker, The (Lopert)	120			130	90	90	100		115				175			185					126
Jules and Jim (Janus)	120	130		150					90						115	175					130
Kid Galahad (UA)	100	220					125	115		210	130	300							150		169
Kitchen, The (Kingsley)		145		135	75						90					140		100			114
Lad: a Dog (WB)		120	105							105	95				90		90			85	99
Last Year at Marienbad (Astor)	130			130							130		225	100	135	200					150
Lisa (20th-Fox)	125	135	120	175	90		65	100	120		120		135	90	100	145	90		90		113
Lonely Are the Brave (U-I)	140	130	105		95		100	85		110		110	115	80			95	135	100		108
Malaga (WB)			110				100	100		80	65				90			100	90		92
*Manster, The (Lopert)	120	125		115				105			105	100							125		114
Matter of WHO, A (Herts-Lion)	150	160		175		175					65					190					153
Miracle Worker, The (UA)	150	250		250		100	190	155		400	285			100		195	110	165			196
My Geisha (Para)	150	250	100	195	90	90	90	115	125	105	90	150	150	110	85	165		165		125	131
Night, The (Lopert)		150		160			125				155		175	100		195					151
Notorious Landlady, The (Col)	135	250	115	200	125		100	110	110	280		170	125	150	120	185	135	150	175		155
Only Two Can Play (Kingsley)	140	175	110	160	280	190			125		250	105	200		115	200					171
Panic in Year Zero! (AIP)			110		110	60				100	95								100		96
Phantom of the Opera, The (U-I)		200	120	160	115		90				75					140		125	100		125
Scarface Mob, The (Desilu)	95		100		90	75	80	100	100			100			130				120		99
Secrets of Women (Janus)	140	105	110	145	80	145			90			80	175	120	105	200			250		134
Sky Above—Mud Below (Embassy)		200	130	200	400	150	140	100			420				120	195			100	150	191
Something Wild (UA)		140		150				100			65			75		150			100		111
300 Spartans, The (20th-Fox)	135	120		180	90	135		75					200								134
Tartars, The (MGM)			100			80						150			105			150			117
Tarzan Goes to India (MGM)	120		150		110	150	90		125	110	105	300						150	125		140
Two Weeks in Another Town (MGM)	140	270	115	195	95	110	90		135			100		100		125	120		130	100	130

## TOP HITS

— OF —

## THE WEEK

Individual runs, not an average.  
Listings are confined to opening  
week figures on new releases only.

1. Interns, The (Col)  
Boston .....400
2. I Spit on Your Grave (Audubon)  
Boston .....250
3. The Sky Above—the Mud Below  
(Embassy)  
Chicago .....175
4. The 300 Spartans (20th-Fox)  
Milwaukee .....200
5. I Thank a Fool (MGM)  
New York.....175  
Chicago .....175
6. A Matter of WHO (Herts-Lion)  
Boston .....160



## New Openers Strong At Milwaukee Houses

MILWAUKEE — New openers scored nicely among local first-run theatres, with "Bird Man of Alcatraz," at the Wisconsin, and "The Spiral Road," at the Riverside, each scoring 150 per cent to top the newcomers. "The Wonderful World of the Brothers Grimm" stayed strong with 275 in its fifth week at the Palace, and "West Side Story" completed its 27th week at the Strand with a score of 175.

(Average Is 100)

Downer— <i>Behind the Great Wall</i> (Cant'I)	140
Palace— <i>The Wonderful World of the Brothers Grimm</i> (MGM-Cinerama), 5th wk.	275
Riverside— <i>The Spiral Road</i> (U-I)	150
Strand— <i>West Side Story</i> (UA), 27th wk.	175
Telenews— <i>Harold Lloyd's World of Comedy</i> (Continental), 3rd wk.	150
Times— <i>Block Tights</i> (Magna), 4th wk.	125
Towne— <i>Two Weeks in Another Town</i> (MGM)	125
Warner— <i>The Interns</i> (Col), 3rd wk.	100
Wisconsin— <i>Bird Man of Alcatraz</i> (UA)	150

### 'Interns' Grosses 200 In Omaha Opening

OMAHA—Omahans went for "The Interns" in a big way and pushed gate receipts at the Orpheum Theatre to double the average, easily the best showing among the first runs. "Windjammer" continued strong in its third week at the Cooper and the holdover "The Miracle Worker" at the Admiral was the only other offering to show much power.

Admiral— <i>The Miracle Worker</i> (UA), 2nd wk.	105
Cooper— <i>Windjammer</i> (Cinerama), 3rd wk.	150
Dundee— <i>Love Me or Leave Me</i> (MGM), revival	90
Omaha— <i>Rear Window</i> (Para), revival	95
Orpheum— <i>The Interns</i> (Col)	200
State— <i>The Tortors</i> (MGM)	85

## MILWAUKEE

**Harold "Bud" Rose**, former manager here for Allied Artists who was upped to the Cleveland post and then had to resign because of illness, comes forth with the announcement that he's "as fit as a fiddle" and will get into the harness again in October. He plans on doing publicity and public relations work between here, Miami and Hollywood.

**Don Baier**, manager for Marcus circuit's Tosa and Times theatres here, has been sounding out all the fronts concerned in getting a Wauwatosa Scholastic Press Club off the ground. He said there are only a few loose ends yet to be brought together, after which the first meeting will be announced. A number of exhibitors, distributors and others affiliated with the motion picture industry are interested in the project, and have agreed to participate, once the group begins to function. Objective: Some of the activities are bound to rub off in more movies being patronized.

The mayor's motion picture commission  
(Continued on following page)

## Goodwill and Good Product Are Keys To Success of the Dan Kelliher

ELKHORN, WIS.—Congratulations and best wishes were showered on theatreman Dan Kelliher and wife Luella on a recent Sunday. The celebration, staged in St. Patrick's School gymnasium, was on the occasion of their 50th wedding anniversary and 51 years in the motion picture business.

Dan attributes his success to the fact that he has maintained a single feature policy at moderate prices; that his theatres have always been clean and inviting, and to his motto, "Success is built on goodwill and good product." Incidentally, he says business this summer has been the best in 15 years.

### MARRIED IN 1912

The Kelliheres were married at Rockford, Ill., Aug. 22, 1912. They lived at Mount Horeb, Wis., for about ten years, where he owned and operated his first motion picture house. In 1922 they moved to Elkhorn, and purchased the Princess Theatre from Charles Hotchkiss. In 1928 they built the Sprague Theatre at a cost of over \$100,000.

Dan likes to describe their coming to Elkhorn in this manner: "Luella and I chugged into town in a Model T Ford roadster with the side curtains flapping, and a couple of suitcases under the back deck. After purchasing the Princess, there wasn't much left, but we set up house-keeping in the Ketchpaw house on West Court street."

### MINISTERS SIGNED PETITION

And then, says Dan, things began to happen. A petition signed by local ministers and other citizens, demanded that the theatre be closed on Sunday nights. Stunned by the sudden turn of events, he called on each clergyman and found that only one attended the movies. However, he backed them in their sincere desire for decency on the screen, and pledged to show only wholesome pictures. They agreed to give him a chance, and he has never been called to account.

When he took over on Sept. 15, 1922, he found the theatre closed on Tuesday nights, and immediately offered it for use of organizations which might wish to sell tickets and collect profits on the sponsorship. It was well received and was a common practice until recent years.

With Luella selling tickets or taking them, and Dan keeping watch of things in the theatre, they made a good team which made friends quickly and spelled out progress that was even more rapid than they had dreamed. They have been blessed with loyal employees down through the years.

In addition, The Elkhorn Citizen news-



Dan Kelliher, Elkhorn, Wis., exhibitor whose motto is, "Success is built on goodwill and good product," and his wife who recently celebrated their 50th wedding anniversary.

paper appears to have a soft spot in its heart for the Kelliheres, having on a number of occasions devoted a great deal of space to their activities. Among other items and articles, an editorial appeared on August 22, which read in part, quote:

"They have lived 40 of their 50 years of married life as a part of the Elkhorn community and have provided good entertainment through the operation of their Sprague Theatre. They have prospered and have given the people of this area more than a movie house. It has been a model of good order, good taste and cleanliness, both in physical plant and in the selection of pictures to be presented.

"Mr. Kelliher has paid for hundreds of pictures under the old block booking system which he refused to show, because he did not feel they were worthy of presentation. The couple has operated on the theory that one must give in order to receive, and the theatre has been more of a community effort than a business enterprise. It has been made available for any number of presentations which had nothing to do whatsoever with the movie screen, such as class plays, concerts, and home talent shows.

"The kids of the community have come in for special attention with free shows of worthwhile historical movies, Christmas parties and many other acts of kindness. The couple has been richly rewarded with friendship and respect. Perhaps it can best be told in the fact that the Sprague Theatre has been the only business place on

(Continued on page NC-4)

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# DES MOINES

The best show Des Moines has seen for a long time was put on by the Shrine—and the cast included an estimated 12,000 midwestern Shriners who came to town to have fun. For three days the loop area took on all the color and atmosphere of a circus, with impromptu band concerts and stunts snarling traffic, and clowns taking over for the cops to “unsnarl.” Typical, too, was a motorcycle patrol that zoomed through formations four floors up in the Register and Tribune newsroom while the Sunday Register staff attempted to go about the business of getting out a paper. Obviously a good time was had by all—Shriners and non-Shrine observers. Exhibitor Doc Twedt was in from Britt, with fez, for the “feztivities.” K. K. King, district manager of Commonwealth Theatres from Searcy, Ark., also came for the Shrine event. King was the guest of Warners manager Joe Young when the Des Moines Variety Club honored 20th Century-Fox salesman Stan Soderberg at a farewell luncheon. Soderberg has been transferred to Indianapolis in the same job he held here and was feted by Variety at the Standard Club before leaving.

Well-timed to the potential movie audience of Shrine convention-goers was the Ingersoll Theatre's opening of “Harold Lloyd's World of Comedy.” Lloyd is a Shriner . . . Congratulations to Central Statesman Dick Nizzi and wife of Fort

Dodge, parents of a baby girl born September 3.

With Indian summer due to break out in color any day, Iowa film folks were taking off to enjoy it. Muscatine exhibitor Ludy Bosten headed for his lake cottage at Henning, Minn. . . . Hod Engbertson of the Grand at Decorah planned a Canadian fishing trip . . . Cleora Coates, Central States accounting, traveled to Las Vegas . . . Janice Funk, also of Central States, attended the WOMPI convention and then went on to vacation in Chicago . . . Bill Curry of Iowa United Theatres ushered in autumn at Clear Lake.

Mrs. Bertha Palmer, owner of the Iris Theatre at Postville, has sold her home at Anoka, Minn., and now is living at Elmhurst, Ill. The Iris is being operated by Mr. and Mrs. Don Folsan . . . Elmer Svendsen has reopened the Roxy Theatre at Alta for the fall and winter months.

Mabel Magnusson recently retired after 18 years at the Universal office in Des Moines. Co-workers joined for a party and to launch her into the life of leisure ahead . . . Joe Jacobs, Columbia manager, spent the week of September 17 in Lincoln and Omaha . . . Warners held an invitational screening of “Gypsy,” their Christmas release, at the Ingersoll . . . Louise Curtice, former UA cashier, is a new mama. It's a baby girl.

WOMPI convention-goers came back from Kansas City loaded with gifts and inspiration. Both were displayed at a dinner meeting at Younkers Rose Room. Florence Work of Central States drew a movie camera as a door prize at the Kansas City confab. Des Moines prexy Betty Hemstock and Florence Bundy won remote speakers and now can hook up pleasant sounds all through the house. But the trip to Kansas City probably was most worthwhile for Tri-States' Leone Matthews. Leone was elected WOMPI treasurer at the convention and also returned with a door prize—a symbol of the brave New World—a battery-operated manicure set. This is a first cousin to the automatic toothpick. It is not un-

like a dentist's drill and the gadget's attachments buff, file and clip dead cuticle while Leone watches. This is the ultimate in automation in the fingernail department . . . A friendship tea was enjoyed by WOMPIs and their friends in the luxurious surroundings of the Varsity Theatre lounge Sunday, September 30.

Mrs. Alice Arthur of the Cecil Theatre at Mason City was hospitalized for a few days in mid-September . . . Exhibitors on Film-row included Glen Lambert of Monticello; Eben Hays, Winterset; G. H. Maxon, Jewell; Dwight Hansen, Rockwell City; M. L. Dickson, Mount Pleasant; Bob Hutte, Leon, and Earl Kerr of Pine, Colo., and Knoxville.

## MILWAUKEE

(Continued from preceding page)

issued the following film evaluations:

FOR GENERAL AUDIENCE—Hemingway's Adventures of a Young Man, Almost Angels, Back Streets of Paris, Best of Enemies, Billy Budd, The Centurion, Coming Out Party, Damn the Defiant! Day of the Triffids, Der Rosenkavalier, Eegah! Five Weeks in a Balloon, Happiness of Us Alone, Fall Guy, The Huns, If a Man Answers, Invasion of the Animal People, Invasion of the Star Creatures, It's Only Money, Lady and the Tramp, The Lion, A Matter of WHO, Money, Money, Money, No Man Is an Island, The Pigeon That Took Rome, Pirates of Blood River, Rear Window, The Reluctant Saint, Requiem of a Heavyweight, Rider on a Dead Horse, Roman Holiday, Shootout at Big Sag, Swordsman of Siena, The 300 Spartans, Two Tickets to Paris, Very Private Affair, Virgins of Rome, War and Peace.

FOR MATURE ENTERTAINMENT—The Beginning Was Sin, Carnival of Souls, The Devil's Messenger, The Firebrand, Fury of the Pagans, Girl Named Tamiko, Jacktown, Married Too Young, Night of Evil, The Night They Killed Rasputin, Pressure Point, The Scarface Mob, The Small Hours, Tower of London, Two Weeks in Another Town, Waltz of the Toreadors.

FOR ADULTS ONLY—Viridiana.

Pat Halloran, U-I manager, and his staff have been receiving bouquets and all that sort of thing as a result of placing fourth in the recent Presidential drive, which ran from January 1 to June 30. Pat and his wife represented Milwaukee at the Elkhorn festivities honoring Dan Kelliher's 50th wedding anniversary and 51 years in the motion picture business.

## 'Gay Purr-ee' World Debut At Chicago in November

From Western Edition

LOS ANGELES—The world premiere of UPA-Warner Bros.' “Gay Purr-ee” will be held at the State-Lake Theatre, Chicago, November 9. UPA president-producer Henry Saperstein, who managed the theatre in 1939, stated that Judy Garland, whose voice is used on cartoon track along with the voices of Robert Goulet, Hermione Gingold and Red Buttons, will attend the opening.

## Universal Acquires Rights To 'Dancers' Rock'

From Eastern Edition

NEW YORK — Worldwide distribution rights to “Stagecoach to Dancers' Rock” have been acquired by Universal Pictures. Described as an outdoor adventure drama, the picture has Warren Stevens and Martin Landau in the starring roles.

A Gray-Mac Production, the picture was produced and directed by Earl Bellamy from an original story by Ken Darby.

MGM's “Recollection Creek” is based on the novel by Fred Gipson.

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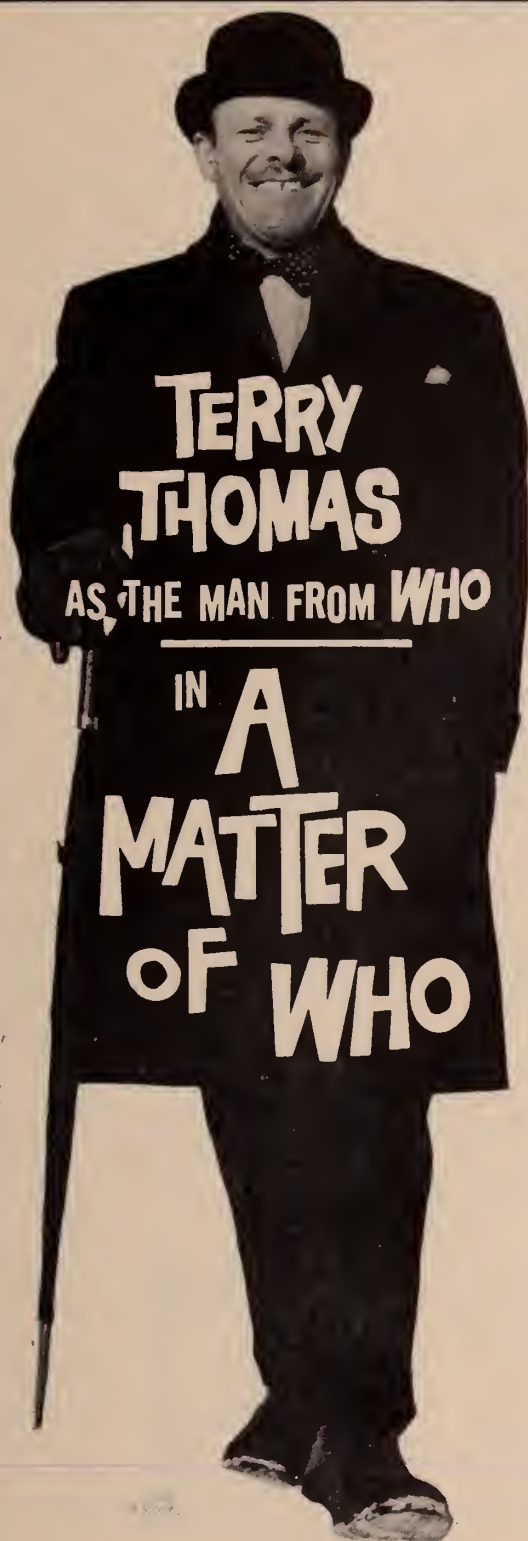
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# SMASHING! TO SAY THE LEAST

## 1st week SENSATIONAL GROSSES

### VARIETY

Guild — New York, "A Matter of WHO" initial holdover stanza finished Monday with great \$13,500 after \$17,000 for opener.

### HOLLYWOOD REPORTER

Esquire — Chicago, "A Matter of WHO," Terry-Thomas starrer, moves into four theaters today following smash premiere at Esquire. Picture has been doing SRO business nightly.

### BOXOFFICE

Playhouse — Baltimore, "A Matter of WHO" opened strong to \$3500 and continued busy at box office over weekend.

### HOLLYWOOD REPORTER

Crest — Westwood, "A Matter of WHO" clocked a wow \$8550. Average is \$3000.

### VARIETY

Exeter — Boston, "A Matter of WHO" is sock \$12,000.

### NATIONAL BOXOFFICE SURVEY

"A Matter of WHO" great in Baltimore and New York, is wow in L.A. and sock in Boston.

Peachtree Art — Atlanta, Terry-Thomas starrer "A Matter of WHO" is a brisk opener \$3900.

Height Arts — Cleveland, "A Matter of WHO" at \$3900 is way above average.

River Oaks — Houston, Biggest opening in years at \$6500.

Opening in 100 theaters by September 20th and another 100 by October 1st.

Minneapolis — "A Matter of WHO" did best opening in five years.

## HERTS-LION INTERNATIONAL CORP.

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Mr. Jerry Balsam  
165 West 46th Street  
New York 36, New York

Mr. Sol Gordon  
507 Film Exchange Building  
2108 Payne Avenue  
Cleveland 14, Ohio

Mr. Don Kay  
150 South Liberty Street  
New Orleans 12, Louisiana

Mr. George Phillips  
3301 Lindell Boulevard  
St. Louis 3, Missouri

Mr. Sam Sepiwin  
1301 South Wabash Avenue  
Chicago 5, Illinois

Mr. Joe Solomon  
1239 Vine Street  
Philadelphia 7, Pennsylvania

Mr. Jess Salzberg  
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Mr. Ike Katz  
158 Walton Street, N.W.  
Atlanta 1, Georgia

Mr. Ed Salzberg  
1632 Central Parkway  
Cincinnati 10, Ohio

Mr. Jerry Sandy  
Universal Pictures Building  
222 H Street, N.W.  
Washington 1, D.C.

Mr. Bob O'Donnell  
412 South Harwood Street  
Dallas 1, Texas

Mr. Ab Swartz  
74 Glenwood Avenue  
Minneapolis 3, Minnesota

Mr. Fred C. Palosky  
252 East First Street, South  
Salt Lake City, Utah

Mr. Harry McKenna  
708 West Grand Street  
Oklahoma City, Oklahoma

Mr. Earl Dyson  
215 West 18th Street  
Kansas City, Missouri

Mr. Ellis Gordon  
504 Statler Office Building  
Boston 16, Massachusetts

Mr. Douglas Rosen  
386 Victoria Street  
Toronto 2, Ontario, Canada

Mr. Barney Levy  
149 Hyde Street  
San Francisco 2, California

Mr. Chick Lloyd  
2145 Broadway  
Denver 5, Colorado



# Goodwill and Good Product Are Keys To Success of the Dan Kelliher

(Continued from page NC-1)

the street without soaped windows on the morning after Halloween."

Words like these from any newspaper editor are hard to come by, and it shows the esteem in which the Kelliher family were held by the alert paper and community as well. What's more, the situation in Elkhorn, merely proves that conditions in the motion picture industry need not be so bad if a little consideration is used by all concerned.

Immediately upon taking over the Princess, Kelliher replaced the four-piece pit orchestra on weekends by a pipe organ. He added other improvements, and was able to pay for the theatre in six years. In 1928, the Kelliher family built the present structure (the Sprague), and opened on Decoration Day with a crowd of 1,300 people who were admitted to two and one-half shows, with Charles Jahr acting as master of ceremonies. Speakers included E. H. Sprague, for whom the theatre was named, and Mayor E. T. Ridgway, who presented Dan a purse of \$500 in gold from the businessmen. Yonk's orchestra from Burlington played, there were three vaudeville acts, the Princess quartet sang, and the feature picture was Mack Sennett's "Good Bye Kiss."

Kelliher says he brought in the talkies in 1929, with a combination which required two operators, one for the records which were synchronized with the film, and the other to handle the projection machine. "Broadway Melody" was the opening picture. A year later sound on film came to the Sprague, and so on down through the years the necessary improvements were made which made the theatre one of the best equipped in the country.

The Elkhorn Citizen says a highlight of their career came when they had their first national premiere showing of a new film, "Tillie the Toiler," the first of a series which starred Kay Harrijs of Elkhorn. It

was on Aug. 6, 1941, and industry people from Milwaukee, Chicago and elsewhere, together with newspaper reporters and photographers, gathered to see the local girl in a personal appearance.

Kelliher at one time owned the East Troy, Burlington, Lake Geneva and Delavan theatres. He built the Burlington Theatre and sold it before it opened. Competition has reared its ugly head from all directions, bank night, double features, free dishes, etc., yet he has frowned on them all and succeeded by keeping his prices low and the quality of his pictures high. What's more, he has maintained the policy through the coming of television, and despite the competition still says, "Give us good pictures, and the public will come to see them. Matter of fact, such recent pictures as Hatari!, Bon Voyage and The Music Man have actually broken records at the Sprague!" Three cheers for a real down-to-earth showman!

Kelliher was born and raised on a farm near Mount Horeb, served as an attendant in a mental hospital, was a professional baseball player with the Pacific Coast League, and operated the Mount Horeb theatre ten years before turning to Elkhorn where he met Luella. Retire? Dan says he enjoys his work, "If I quit, I don't know what I'd do." And as the Elkhorn Independent says: "We might conclude that if Kelliher quit, Elkhorn movie fans wouldn't know what to do either."

## OMAHA

Tony Goodman won low net honors and Jim

Schlatter the low gross prize at the annual golf field day and stag party given by Variety Tent 16 at the Omaha Field Club. The weather was great for golf, the steaks brought praise from Chief Barker Don Shane and the informal talks by Jod Podoloff, international dough guy of Minneapolis, and Meyer Stern, former tent chief barker, received heavy plaudits from the large gathering.

Frederick Schofield, relief manager with the Cooper Foundation Theatres in Omaha, plans to be married in Parsons, Kas., October 13, the home town of his girl. They will honeymoon at Niagara Falls and lower New York State.

Walt Hagedone, exhibitor at Cozad, is able to draw a few free breaths these days after helping with the floats for the Cozad Hay Days parade . . . Orville Dodges, who has the Burg Theatre at Stromsburg, is building a new funeral home in the town . . . The merchants at Milligan have announced they do not plan to reopen the Auditorium Theatre this fall.

Word was received here of the death of Fred Miller, former manager of the Orpheum Theatre in Omaha, at Orlando, Fla. He was a cousin of Howard Kennedy, exhibitor at Broken Bow.

Bob Hirz, Warner Bros. city manager who lives in Plattsmouth, has an added duty. He is a member of the school board and has been made official photographer for

the football team. He said his movies of the first game on 16mm weren't so hot but those of the second game were "right on the nose" . . . Bill Doebel, 20th-Fox booker, and his wife celebrated their first wedding anniversary.

Heinie Saggau, exhibitor at Denison, has returned from his summer home at Park Rapids, Minn. Asked how the fishing was he replied: "About as lousy as receipts at the boxoffice" . . . Omaha exhibitors indicated they were feeling the results of a lot of outside competition, such as name bands and attractions at the Municipal Auditorium and the Ak-Sar-Ben Livestock Show and Rodeo.

Dorothy Weaver, 20th-Fox, reported her mother was home from the hospital after surgery and doing okay . . . Dorothy, a veteran of the Row, said she had received questions as to the whereabouts of Blanche Novitsky, widow of Hymie Novitsky, one of the well-known figures in distribution here who died 12 years ago. Blanche's address is 612 South 18th St., Omaha.

Irv Dubinsky of the Dubinsky Bros.' circuit reports he is feeling much better after an ulcer attack . . . Ralph Blank booked the Patterson-Liston fight film at his Admiral, Chief and Sky View theatres . . . A good turnout saw the special screening of "Requiem of a Heavyweight" at the Fox screening room . . . Buena Vista is busy spotting the package, "Lady and the Tramp" and "Almost Angels," in the area . . . Exhibitors on the Row included Nebraskans Don Campbell, Central City; Sid Metcalf, Nebraska City; Frank Hollingsworth, Beatrice; Clarence Frasier, Havelock; Ed Christensen, Ord; Howard Burrus, Crete, and Iowans John Rentfle, Audubon; S. J. Backer, Harlan, and Arnold Johnson, Onawa.

## Ed Linder Will Manage New Mt. Kisco Theatre

MINNEAPOLIS—Ed Linder, manager of the Gopher Theatre here, has resigned, effective September 30, to become managing director of the new Mount Kisco (N.Y.) Theatre, which Howard Lesser Theatres will open about November 1.

Lesser also operates the Roslyn and Spring Valley theatres in the New York City-Long Island area. Linder said he would become an officer and director in the Lesser company.

Linder started with Loew's in 1929, and managed the Criterion and Winter Garden theatres in New York City, the Ontario in Washington, the Roosevelt in Miami Beach and the Town and Country in Jacksonville. He has been a proficient showman, and has won several Boxoffice Showmandiser Citations and other showmanship prizes.

Linder's wife Bunny will be active in the operation of the new theatre. She is a former assistant manager for Brandt Theatres in Miami Beach, Fla., and carries an IATSE boxoffice treasurer's card from Local 827. For the last five years she has worked the boxoffice at the Miami Beach Auditorium during the winter season.



Ed Linder

HURLEY

**QUALITY PROJECTION**

Super-Optica  
—  
Super-Glo

**REAL ECONOMY**

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- ADLINES & EXPLOITIPS
- ALPHABETICAL INDEX
- EXHIBITOR HAS HIS SAY
- FEATURE RELEASE CHART
- FEATURE REVIEW DIGEST
- SHORTS RELEASE CHART
- SHORT SUBJECT REVIEWS
- REVIEWS OF FEATURES
- SHOWMANDISING IDEAS

BOXOFFICE

# Showmandiser

THE GUIDE TO BETTER BOOKING AND BUSINESS-BUILDING

## 'Les Liaisons' Promotion Fans Scandal Of Past; City Talks Sin Vs. Morality

A successful promotion in a major city of "Les Liaisons Dangereuses," the French import, leaned heavily on contact work, writing, etc., and avoided the usual gimmicks and ballyhoo, which it was felt would be damaging to this type of film.

The campaign by Paul Hanner of Astral Films' public relations department and Tiff Cook, Famous Players Canadian publicity director, was started two months in advance of its opening at the FPC University Theatre in Toronto, Ont., with a series of screenings.

### GOAL IS CONTROVERSY!

The goal was to stir up talk—controversy—about Roger Vadim filmization of a French classic story, also called "Dangerous Love Affairs."

The film was screened four different times for the following media groups: 1. Magazine editors, columnists, reviewers, women's editors, etc. 2. Dailies, weeklies, supplements and area newspapers. 3. Ethnic press, radio, etc. 4. Radio disc jockeys, program and music directors.

Hanner reports that all screenings were capacity. The radio screening was hosted by Bob Martin and Charles Camileri of Columbia Records, the Canadian distributor for the LP soundtrack and Bill Butler single of the theme, both on the Epic label. Toronto pianist Bill Butler attended this screening which included the distribution of the single recording and LP album to all the deejays. This resulted in the music being aired over all Toronto stations during the first week of the engagement, in addition to loads of ad-lib raves for the film.

### MEDIA FOLK GIVE VIEWS

The magazine and press screenings resulted in excellent coverage including a near full-page by columnist Ronald Evans in the editorial section of the Toronto Telegram the day after opening. Editorial comment was mixed, but was controversial, creating a "must-see" desire. Evans, for example, saw the film as a "rather naive modern morality play."

Ron Hewat, deejay on CKFH, spoke every day of the first week on the picture, sometimes for five minutes at a stretch. His editorializing was controversial and became the talk of the city. The deejay screening was probably the most valuable, as these radio personalities are refreshingly impromptu

and so different from the blase reviewers!

The Toronto Daily Star ran a six-column spread on star Jeanne Moreau with full credits to Dangerous Love Affairs.

The Columbia Records people did a tremendous job in continually alerting radio stations regarding the movie and its music; they also were instrumental in arranging special window displays in 75 record bars in downtown and suburban Toronto, together with stills, movie credits, etc.

A special wire-service story planted by Hanner dealing with the French government's export ban on the picture was carried in leading Toronto dailies ten days before opening.

The local French paper (a weekly) ran a two-part "story in pictures" which was specially prepared by the Astral public relations department. The concluding part coincided with opening day.

Hanner expressed thanks to Toronto media for "their understanding and excellent editorial treatment" of "Dangerous Love Affairs."

## Musical Showcase Presents Reissues

Good movies never die. They just come back as reissues and make lots of money.

The Colony Theatre on Miami Beach took a big gamble and won. Now the "Musical Showcase" will continue and the public will have a voice in the product it wants to see on the screen.

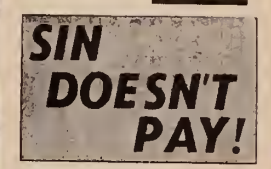
Pictures like Naughty Marietta, Rose Marie, The Student Prince, The Great Waltz and Merry Widow were shown during the series and crowds thrilled to the voices of Mario Lanza, a young and thin Judy Garland, Jeanette MacDonald and Nelson Eddy.

Audiences liked these movies because they were shown on a full-size screen, many in color and the songs in them have become standards over the years.

Other pictures coming up on the series in the future include Oklahoma! Carousel, Black Tights and Can-Can.

Florida State Theatres has suggested to the theatregoers that they drop a line to Box 2171, Miami, and FST will try to book their selections for them.

VADIM gave us the sex kitten... now he gives us a sex lecture



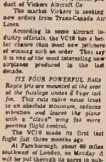
**SIN DOESN'T PAY!**



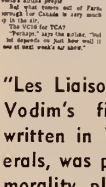
GRAND PRINCE and JEANNE VALIERE in one of the scenes from LES LIAISONS DANGEREUSES—the movie which will be the first in a series of "sex kitten" movies.



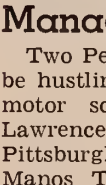
**A New Jet Bows In**



**Cardinal McGuire**



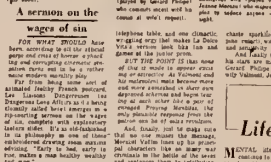
**Life's a fight with Ori**



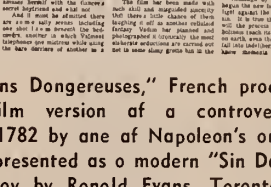
**Managers on Scooters**

Two Pennsylvania theatre managers will be hustling to their theatres aboard Vespa motor scooters from now on. They're Lawrence Knee of the Stanley Theatre in Pittsburgh and A. T. Collincini of the Manos Theatre in Greentown, who won scooters from Cushman Motors for carrying out the best exhibitor campaigns in behalf of a Vespa-Cushman contest backing "Rome Adventure."

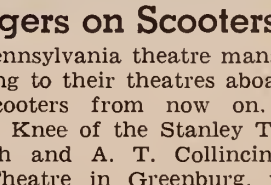
**The Crimes - And Vadim's Verdicts**



**Cardinal McGuire**



**Life's a fight with Ori**



**Managers on Scooters**

Two Pennsylvania theatre managers will be hustling to their theatres aboard Vespa motor scooters from now on. They're Lawrence Knee of the Stanley Theatre in Pittsburgh and A. T. Collincini of the Manos Theatre in Greentown, who won scooters from Cushman Motors for carrying out the best exhibitor campaigns in behalf of a Vespa-Cushman contest backing "Rome Adventure."



## Tieup Turned Into Gold Mine for 'Last of Vikings'

A black and white photograph of a theatrical float for the Granada Theatre. Two women stand on the float, which features a large prop of a woman in a swimsuit and a sign that reads "WALK BEHIND THE MOON &amp; PILOT". The float is decorated with a banner that reads "GRANADA THEATRE".

PLAYING

"A BIG STYLISH SHOW!  
WONDERFUL VERVE CHIC  
ELECTRIFYING, SUPERB!"  
*The New York Times*

**BLACK  
TIGHTS**

*Todman*

CYD CHARISSE  
MOIRA SHEARER  
MAURICE CHEVALIER  
ZIZI JEANMAIRE

BOXOFFICE Showmandiser :: Oct. 1, 1962





## Art Students Create Their Own Phantoms!

The frightfulness of the phantom in "The Phantom of the Opera" was the subject of a promotion arranged by Bill Miller for the engagement at the Golden Gate Theatre in San Francisco.

Seven students of art classes at the Josephine Randall Junior Museum participated in an opening-day competition to create their conceptions of the phantom monster. The young artists worked from a live model, Colin Harvey, senior artist of the San Francisco Opera Co., whose "monster" makeup was created by Ron Lynn of Goldstein's Costume Co. The students created their entries in paint, clay, paper sculpture collage and pen and ink.

Another contest with radio station KEWB (top teenager station) received great interest and success with over 1,000 entries. One of the six deejays was made up as the "phantom." On a 40x60 poster, pictures of all six were posted with a photo of the phantom on top. Each of the deejays plugged the contest on his program each day for a week.

A drawing was held from the winning entries. The first prize was a Decca stereo record player; second through sixth prize, Coral long-playing records; seventh through 20th, two passes each to the Golden Gate.

## Radio Is Your Best Friend; It Thrives, Too, on Public-Exciting Promotions

In many places the local radio, or television, station is the showman's best friend. If this is not the case, the alert theatreman will ask himself if he's cultivating the radio-television people properly.

The local broadcasters are always seeking some gimmick to attract more listeners. Like the theatre business, broadcasting thrives on excitement.

An illustration of the outstanding results that comes from cooperation between the theatre and radio reaches Showmandiser from Victor Nowe, a master showman whose name frequently appears in these pages. He manages the Carlton Theatre in Toronto, Ont., for the Odeon circuit.

### THE WINNING IDEA

The publicity-winning deal was all arranged by Nowe himself, a "Jessica Contest," with radio station CKEY and the Vespa Motor Scooter Co. CKEY gave air time, one full week of it, and Vespa gave a \$400 scooter. To round out the prize list, Nowe promoted records featuring the music from "Jessica," the Carlton booking, from Apex Records, the distributor, and donated passes, to make a total of 20 prizes.

"To induce CKEY to take on the contest," Nowe relates, "we gave them our promise that the contest would definitely be a CKEY event, and they would receive credits. The station received a display sign in the Carlton lobby alongside the Vespa motor scooter, telling everyone

to tune in to CKEY for full details of the contest.

"The contest copy and rules all were slanted to CKEY. All answers had to be sent to the station; it was arranged that CKEY sent out the prizes for the runners-up, and the CKEY people did all the judging, including selection of the winner of the Vespa scooter. CKEY personalities presented the latter on the stage of the theatre on the fourth night of 'Jessica.' This assured additional radio and press cover-



A motor scooter, promoted from the Vespa company, plus a gasoline mileage idea, gave Victor Nowe, Odeon showman at Toronto, a contest which he turned over to radio station CKEY for "fantastic publicity."

age on holding the film for a second week."

To promote the contest, CKEY first played the Maurice Chevalier Vespa song from the film, then the announcer came on with the following:

Here's your chance to win a brand new Vespa Motor Scooter as featured in the motion picture Jessica.

All you have to do is guess how many miles Jessica will travel on her Vespa motor scooter on one tank of gasoline as she visits around Toronto this week. The person coming closest to the actual mileage will be judged the winner and judges decision is final.

There are twenty consolation prizes including LPs featuring the exciting music from the motion picture, and double guest tickets to see the movie Jessica, now showing at the Odeon Carlton and four other Odeon theatres in Toronto.

You may enter as many times as you wish. Address all mail to Jessica, CKEY Toronto 5. Entries must be postmarked not later than midnight Sunday (date).

And watch for Jessica on her Vespa Motor Scooter as she travels throughout Toronto this week.

The Vespa company provided the scooter and a girl for the street promotion mentioned in the above announcement. This scooter, on which a special sign was built, traveled around downtown and suburban areas, 11:30 a.m. till 2:30 p.m., and 4 to 7 p.m., four days in advance. After each of her three-hour travels, she returned to the station, where she was interviewed on the sections of the city she covered, giving her reactions to pedestrians, etc., and plugging the contest and film, of course.

The winner was a Mrs. N. Burgess of nearby Weston, Ont. CKEY broadcast the presentation of the Vespa scooter to Mrs. Burgess on the Carlton stage.

### "FANTASTIC PUBLICITY"

As Manager Nowe sums up, "The radio station did a magnificent job of giving us fantastic publicity to our engagement of 'Jessica.'"

The campaign was kicked off with a very productive screening. Invited were Apex record dealers, who distribute the UA recording of the "Jessica" soundtrack; disc jockeys, newspaper columnists, radio station live talent directors, and heads of leading bands and directors of music clubs. A special program herald, paid for by Apex, which was distributed at the screening, gave a full synopsis of the film, with credits, etc.

Through the people who attended the affair, Nowe realized widespread advance publicity—in windows of music stores and record bars; at department stores, variety shops and bookstores which handle the recording, and in newspapers and on radio and some TV.

## TV Star Stages Contest For 20th 'Music Man' Day

A "Spirit of '76" promotion celebrated the 20th day of "The Music Man" at the Majestic Theatre in Houston. Art Katzen of the Interstate Houston staff, and Ross Vallone, Majestic manager, got Captain Bob, KPRC-TV personality, to stage a contest, asking children to drop him a card if they would like to see "The Music Man" as his guest. There were 76 winners, who joined him at a designated spot for a parade to the theatre.

Every tenth child in the parade was furnished a transistor radio tuned to KPRC's affiliated radio station. Due to precise timing, the parade got under way just as the radio station broadcast "76 Trombones," and kept repeating the number as long as the parade lasted.

Captain Bob received over 5,000 cards.



## Showman Says Thanks For Citizenship Help

Before Maurice J. DeSwert, public relations and convention supervisor for Greater Indianapolis Amusement Co., left in mid-August on a month's trip to visit his parents in Brussels, Belgium, with stops in Germany, Spain and Portugal, he sent out a letter marking the fifth anniversary of his becoming a U. S. citizen, and his tenth year in this country. It stated in part:

Dear FRIEND:

Yes, after having the privilege and honor to be in the United States of America since July 24, 1952, and to be a citizen of this great country since April 1, 1955, I feel now that I can allow myself to call you a friend.

When I look back upon the ten years I have been here and the advancements I personally have attained, thanks to the assistance of many of you, I feel proud to be an American and a Hoosier.

Therefore on this occasion of my tenth anniversary in the United States of America, I would like to take the opportunity to THANK all of you for bearing with me and in making me what I am today, a Citizen of the United States, a permanent resident of Indianapolis and a moderate success in my chosen field.

My confidence, hopes and dreams for my adopted Country can not be expressed in words, but with your continued help and my efforts I will attempt to express them in my actions.

My creed is expressed in the wise words of our former President Dwight D. Eisenhower, "AMERICA TODAY IS THE STRONGEST NATION IN THE WORLD AND WILL NOT BE DEFEATED OR DAMAGED BY ANY OTHER NATION. ONLY AMERICANS CAN HURT AMERICA."

The Indiana, Greater Indianapolis Amusement Co.'s downtown Indianapolis Cinerama theatre, also caters to conventions with its roof ballroom. DeSwert is active in promotion of both the Indiana's screen and roof. Shortly before his departure for Europe, he had a group of officers from the Republic of Korea army, who were studying at the U. S. Army Finance School at Ft. Benjamin Harrison in Indianapolis, as guests at the theatre where "The Wonderful World of the Brothers Grimm" was soon to open.

DeSwert found his facility in speaking French very useful on this occasion, since the Korean officers spoke that language fluently, but not English.

## Jail Cell in Front

Lester Pollock, manager of Loew's Theatre in Rochester, N.Y., had a jail cell in front three days prior and on opening day of "Bird Man of Alcatraz." Eddie Meade, from WHEC, broadcast his 6 to 9 a.m. radio show all four days from inside the cell.

## Bugathon (3 Buggy Films) Fills Ainer; Snack Bar Does 98% of Boxoffice

The Tri-State Drive-In at Joplin, Mo., had a buggy night recently—on the screen, on the concessions patio, at the boxoffice, everywhere nearly—but it wasn't as creepy as the word indicates. In fact, the capacity crowd "ate it up" (not the bugs), and at the snack bar where it counts.

The snack bar actually did 98 per cent of the boxoffice gross.

In brief, Bob Walter and his Commonwealth circuit staff bugged the customers with a Giant Bugathon! On the screen were "The Deadly Mantis," "Them" and "The Angry Red Planet." The idea to promote these "buggy" pictures as a Bugathon originated from Darrell D. Manes, Commonwealth's southern district manager. From there Walter and his helpers built on the catchy word, drawing in several extra dollars in boxoffice revenue and having a lot of fun in the process.

With the combo Bugathon name cooked up, there was the problem of promotion, which Walter found real easy because he was getting into the spirit of the show. This was done as follows:

A herald, about 9x12 inches, had this copy:

**This will Really BUG You! Giant BUGATHON at the Tri-State Drive-In Theatre (playdate).**

**WIN.**

**The BUGACHAMP Trophy . . . 60-Day Free Pass. \$5 Cash . . . By bringing the biggest bug—Live—in a jar. Spiders not accepted! The BUGABEAUT Trophy . . . 60-Day Free Pass. \$5 Cash . . . By bringing the ugliest bug—Live—in a jar. Spiders not eligible!! Insects, bugs, moths, worms, beetles, etc., may enter . . . BUT NO SPIDERS!**

**UGH!**

**For Your Protection All Cars Sprayed with Insecticide as They Enter.**

**FREE PASS TO YOUR CAR IF YOU'RE HERE AT THE END.**

Illustrations were buggy, too! A four-eyed face, praying mantis, a bat face, etc. The attraction titles were also listed, of course.



Three-column opening day ad announcing the Bugathon showing of three buggy features at the Tri-State Drive-In at Joplin, Mo. Two gimmicks, prizes for bringing the biggest bug and also the ugliest bug in jars, were played up more prominently in heralds.

A small bumper strip (glue on back), 2x9 inches, which read, "See You at the BUGATHON, etc.," was obtained locally at a cost of six cents each. It was used in many ways—as car bumper strips, on poles and on windows.

A tieup was made with the Thriftway Extermination Co., which supplied two men, at the boxoffice, to spray all cars on entry. The spray was clear water, but the public didn't know that, of course, and there were some comical, and some violent, reactions.

The Thriftway company also put in a window display, which featured the Bugachamp and Bugabeaut trophies, weird looking bug faces.

The exterminator men at the boxoffice handed out the Thriftyway card (which detailed the life cycle of the termite) to all cars.

A three-column opening day ad repeated the pass and \$5 cash offers for the biggest bug and the ugliest bug.

Special Bugatickets were given to everyone still at the drive-in at the end of the third buggy feature—who were not all bugged out. These were good for 14 days (whole carload) beginning September 3.

"The results were tremendous," Walter relates. "A virtually full house, a snack bar business that actually was 98 per cent of the boxoffice gross, and over 50 jars with bugs in them, entered in the contest. We just marked the names on the jars for contest purposes. We had three well-known local men as Bugajudges, and had a direct, on-the-spot radio broadcast from the WMBH mobile unit featuring buggy interviews, which proved to be hysterically funny!"

The whole deal made some money and for more talk than we've stirred up in a long time. Obviously the prefix buga- can be used for all sorts of variations. I might add that I had more fun with it than anyone!!

I must say again that it really had the town talking, and they're still talking about it. While I was downtown today it was mentioned to me in the postoffice, the bank, a restaurant, and at the YMCA. So we're still getting some dividends."

### Novel Theatre Page Layout

Amusement page editors are always looking for striking layouts. Here's an unusual one from New Orleans, in which seven photos are reproduced to spell out the letters of the title, "Lolita." The interesting arrangement appeared in the States-Item for the showing at Loew's State, managed by Frank Henson, in New Orleans.



An interpretive analysis of lay and trade press reviews. Running time is in parentheses. The plus and minus signs indicate degree of merit. Listings cover current reviews, updated regularly. This department also serves as an ALPHABETICAL INDEX to feature releases. © is for CinemaScope; V is VistaVision; S is Superscope; P is Panovision; R is Regalscope; T is Technirama. Symbol & denotes BOXOFFICE Blue Ribbon Award; color photography. For listings by company in the order of release, see FEATURE CHART.

## REVIEW DIGEST AND ALPHABETICAL INDEX

† Very Good; + Good; ± Fair; - Poor; = Very Poor.

In the summary † is rated 2 pluses, = as 2 minuses.

P. G. Page	Title	Run Time	Type	Distributor	Reviewed	Boxoffice	Harrison's Reports	Variety	Film Daily	Hollywood Reporter	Parents' Magazine	New York Daily News	Summary
2616	All Fall Down (111)	Drama.....	MGM	3-26-62	†	+	+	†	†	†	†	†	10+1-
2663	Almost Angels (93)	Dr/Music....	BV	9-10-62	±		±	+	†	†	†	†	6+3-
2637	Assignment Outer Space (79)	SW-Fantasy.....	AIP	6-11-62	±								1+1-
—B—													
2586	Babes in Toyland (100)	Mus.....	BV	12-11-61	+	†	±	†	†	†	†	†	10+1-
2583	Bachelor Flat (91)	Com...20th-Fox		12-4-61	+	±	+	†	†	†	†	†	9+2-
2628	Bachelor of Hearts (97)	Com...Cont'l		5-7-62	+								1+
2605	Bashful Elephant, The (80)	Com-Dr...AA		2-19-62	+		±				±		3+3-
2664	Barabbas (134)	70 Bib Dr....	Col	9-10-62	†		+	†	†				7+
2634	Belle Sommers (62)	Drama.....	Col	5-28-62	±	±			+		±		5+3-
2653	Best of Enemies, The (104)	War Comedy-Drama.....	Col	8-6-62	+	†	†	†	†	†	†	†	9+
2609	Big Money, The (89)	Comedy....	Lopert	3-5-62	+								1+
2624	Big Red (89½)	Adv.....	BV	4-23-62	†	±	+	†	†	†	†	†	11+1-
2640	Big Wave, The (73)	Drama.....	AA	6-18-62	+						+		2+
2662	Billy Budd (123)	Sea Drama....	AA	9-3-62	†		+	†	†	†	†	†	9+
2461	Bird Man of Alcatraz (142)	Dr.....	UA	6-25-62	†	†	†	†	†	†	†	†	14+
2608	Black Tights (120)	Ballet....	Magna	2-26-62	†	±	+	†	†	†	†	†	10+1-
2667	Bloody Brood, The (69)	Crime-Drama.....	Astor	9-24-62	+								1+
2631	Bon Voyage (132)	Comedy....	BV	5-21-62	†	†	†	†	†	†	†	†	13+
2640	Boys' Night Out (115)	Com...MGM		6-18-62	†	±	±	†	†	†	†	†	10+2-
2651	Brain That Wouldn't Die, The (71)	Horror Dr.....	AIP	7-30-62	±								1+1-
2625	Broken Land, The (60)	W'n 20th-Fox		4-30-62	±								1+1-
2406	Brushfire (80)	War Dr.....	Para	2-12-62	+	±	-		+	±	±		5+4-
2619	Burn, Witch, Burn (89)	Susp.....	AIP	4-9-62	+	-			+		±		4+2-
—C—													
2633	Cabinet of Caligari (104)	Horror Drama.....	20th-Fox	5-28-62	+	-	†	†	†	†	†	†	7+1-
2613	Cape Fear (105)	Suspense Dr.....	U-I	3-19-62	†	†	†	†	†	†	†	†	11+
2658	Carnival of Souls (91)	Psycho-Melodrama.....	Herts-Lion	8-20-62	+								1+
2603	Cash on Demand (84)	Suspense....	Col	2-12-62	+	†				†	†	†	7+
2659	Centurion, The (77)	Spectacle....	PIP	8-27-62	±								1+1-
2661	Chapman Report, The (125)	Dr.....	WB	9-3-62	†		±	†	†		-		5+2-
2608	Choppers, The (64)	Melodrama....	SR	2-26-62	±								1+1-
2599	Cinderella (84)	Ballet Film....	Janus	1-29-62	±						+	†	6+1-
2639	Clown and the Kid (65)	Com-Dr....	UA	6-18-62	±								1+1-
2589	Colossus of Rhodes, The (128)	Adv. Spect.....	MGM	12-25-61	†	±	+	†	†	±	+		6+2-
2660	Coming-out Party, A (98)	Com...Union		8-27-62	†	†				†	†	†	8+
2645	Concrete Jungle, The (86)	Dr...Fanfare		7-9-62	†		+	†			±		4+1-
2650	Confessions of an Opium Eater (85)	Shock Melodrama.....	AA	7-23-62	†						±		2+1-
2590	Continental Twist, The (See "Twist All Night")												
2607	Couch, The (89)	Suspense.....	WB	2-26-62	±	±	±	†	†	†	†	†	7+5-
2621	Counterfeit Traitor, The (140)	Drama.....	Para	4-16-62	†	†	†	†	†	†	†	†	13+
2665	Cry Double Cross (65)	Melodrama Atlantic		9-17-62	†								1+
—D—													
2655	Damn the Defiant! (101)	Ac...Col		8-13-62	†	±		†	†	†	†	†	6+1-
2666	Damon and Pythias (99)	Drama...MGM		9-17-62	†		†				†	†	5+
2600	Day the Earth Caught Fire, The (90)	Suspense Drama.....	U-I	1-29-62	†	†	†	†	†	†	†	†	12+
2625	Dead to the World (87)	Melo....	UA	4-30-62	-						±		1+2-
2602	Deadly Duo (69)	Drama.....	UA	2-5-62	†		+	†	†		±		4+3-
2594	Desert Patrol (78)	War Drama....	U-I	1-8-62	†	†	†	†	†	†	†	†	7+
2607	Devil Made a Woman, The (87)	Adv.....	Medallion	2-26-62	±								1+1-
2658	Devil's Messenger, The (72)	Fantasy-Melodrama.....	Herts-Lion	8-20-62	±								1+1-
2624	Doctor in Love (93)	Com. Governor		4-23-62	†	±	†	†	±	±	†	†	7+3-
2621	Don't Knock the Twist (87)	Drama/Twist numbers.....	Col	4-16-62	†	±	±	±	†	±	±	±	7+5-
—E—													
2647	East of Kilimanjaro (72)	Adv.....	Parade	7-16-62	±								1+1-
2657	Eegah (90)	Com-Fantasy.....	Fairway	8-20-62	†								1+
2588	El Cid (184)	Hist. Spec....	AA	12-18-61	†	†	†	†	†	†	†	†	13+
2636	Escape From Zahrain (93)	Adventure Drama.....	Para	6-4-62	†	±	†	†	†	†	†	†	7+1-
2615	Experiment in Terror (123)	Susp...Col		3-26-62	†	†	†	†	†	†	†	†	12+
—F—													
2653	Fallout (64)	Crime Drama.....	Fairway	8-6-62	±								1+1-
2664	Firebrand, The (63)	W'n...20th-Fox		9-10-62	±						±		2+2-
2623	Five Finger Exercise (109)	Dr.....	Col	4-23-62	†	±	±	†	†	†	†	†	8+2-
2654	Five Weeks in a Balloon (101)	Adv-Comedy.....	20th-Fox	8-6-62	†	†	†	†	†	†	†	†	10+
2664	Flame in the Streets (93)	Drama.....	Atlantic	9-10-62	†								3+
—G—													
2575	Flight of the Lost Balloon (91)	Adventure.....	Woolner	11-6-61	†	-	±	†	†	†	†	†	3+2-
2618	Follow That Dream (110)	Com...UA		4-2-62	†	†	†	†	†	†	†	†	9+
2619	Forever My Love (115)	Romantic Drama.....	Para	4-9-62	†	±	†	†	†	†	†	†	8+2-
2606	Four Horsemen of the Apocalypse, The (153)	Drama.....	MGM	2-19-62	†	†	†	†	†	†	†	†	12+
—H—													
2626	Geronimo (101)	Outdoor Dr....	UA	4-30-62	†	†	†	†	†	†	†	†	8+1-
2644	Gigot (104)	Comedy.....	20th-Fox	7-2-62	†	†	†	†	†	†	†	†	11+1-
2605	Girls at Sea (81)	Com...Seven Arts		2-19-62	†								2+
2587	Gun Street (67)	Western.....	UA	12-18-61	±	-	-				+	-	2+4-
2651	Guns of Darkness (103)	Drama....	WB	7-30-62	†	±	±	†	†	†	†	†	8+2-
—I—													
2613	Hand of Death (60)	S-F'n...20th-Fox		3-19-62	±							±	3+3-
2626	Hands of a Stranger (85½)	Susp...AA		4-30-62	±							±	4+4-
2598	Happy Thieves, The (88)	Com-Dr...UA		1-22-62	†	±	†	†	†	†	†	†	8+3-
2625	Harold Lloyd's World of Comedy (94)	Comedy.....	Cont'l	4-30-62	†	±	†	†	†	†	†	†	10+1-
2634	Hatari! (159)	Adv. Dr.....	Para	5-28-62	†	†	†	†	†	†	†	†	12+
2634	Hell Is for Heroes (90)	War Dr...Para		5-28-62	†	±	†	†	†	†	†	†	6+1-
2612	Hellions, The (87)	Outdoor Drama.....	Col	3-12-62	†	±	±				-	±	4+4-
2639	Hemingway's Adventures of a Young Man (145)	Com-Dr....	20th-Fox	6-18-62	†	±	†	†	†	†	†	†	12+1-
2668	Hero's Island (94)	Period Drama.....	UA	9-24-62	†		±		†	†			6+1-
2610	Hitler (107)	Drama.....	AA	3-5-62	±	±	-	†	†	†	-		4+4-
2620	Horizontal Lieutenant, The (90)	Comedy ©.....	MGM	4-9-62	†	±	±	†	†	†	†	†	8+2-
2641	Horror Chamber of Dr. Faustus, The (95)	Horror Drama.....	Lopert	7-2-62	†								1+
2623	House of Women (83)	Drama.....	WB	4-23-62	±	±	†	†	†	†	-	±	6+4-
2662	Huns, The (85)	Spectacle.....	PIP	9-3-62	±								1+1-
—J—													
2596	I Bombed Pearl Harbor (98)	Widescope, War Dr.....	Parade	1-15-62	†		±		†		±		3+2-
2636	I Like Money (81)	Com...20th-Fox		6-4-62	†		±	†	†		†	†	7+1-
2635	Incident in an Alley (83)	Dr.....	UA	6-4-62	±							±	3+3-
2661	If a Man Answers (102)	Com...U-I		9-3-62	†		±	†	†				5+1-
2626	Information Received (77)	Dr.....	U-I	4-30-62	†		±	†	†	†	†	†	5+1-
2638	Interns, The (120)	Com...Col		6-11-62	†	†	†	†	†	†	†	†	10+1-
2628	Intruder, The (83)	Dr.....	Astor	5-7-62	†	±	†	†	†	†	†	†	9+1-
2661	Invasion of the Animal People (55)	Science-Fiction.....	ADP-SR	9-3-62	±								1+1-
2651	Invasion of the Star Creatures (81)	Sci.-F'n Comedy.....	AIP	7-30-62	±								1+1-
2668	I Thank a Fool (100)	Com...MGM		9-24-62	†		±	†	†	†	†	†	6+2-
2644	It Happened in Athens (92)	Comedy-Drama.....	20th-Fox	7-2-62	†	†	-	†	†	†	†	†	5+2-
—K—													
2645	Jack the Giant Killer (94)	Adv-Fantasy.....	UA	7-9-62	†	-	†		†		±	†	6+2-
2615	Jessica (105)	Rom. Comedy....	UA	3-26-62	†	±	±	†	†	†	†	†	8+3-
2608	Jet Storm (88)	Suspense.....	UPRO	2-26-62	†		†						3+
2604	Journey to the Seventh Planet (80)	Adv-Fantasy.....	AIP	2-12-62	†		±	±	†	†	†	-	5+4-
—L—													
2592	Karate (80)	Ac Dr.....	Brenner	1-1-62	±								1+1-
2652	Kid Galahad (95)	Com-Dr/Songs...UA		7-30-62	†	†	†	†	†	†	†	†	8+
2571	King of Kings (161)	Religious Drama.....	MGM	10-23-61	†	†	†	†	†	†	†	†	13+
—M—													
2627	Lad: a Dog (98)	Drama.....	WB	5-7-62	†	±	†	†	†	†	†	†	7+2-
2631	Last of the Vikings (102)	Dyaliscope, Adv....	Medallion	5-21-62	†							±	3+1-
2595	Light in the Piazza (105)	Romantic Drama.....	MGM	1-15-62	†	†	†	†	†	†			



++ Very Good; + Good; ± Fair; - Poor; = Very Poor.

P. G. Page	Title	Run Time	Type	Distributor	Reviewed	Boxoffice	Harrison's Reports	Variety	Film Daily	Hollywood Reporter	Parents' Magazine	New York Daily News	Summary
2600	⊙Siege of Syracuse (87)												
	⊕ Adv.-Ac. ....			Para	1-29-62	+	±	—	+	—	—		3+4—
2594	Singer Not the Song, The (98)			Ⓢ Drama .....	WB	1- 8-62	+	±	+	+	+	±	8+2—
2615	⊙Six Black Horses (80) W'n.....			U-I	3-26-62	+	—	±	+	+	+	±	6+3—
2646	⊙Sky Above—the Mud Below, The (90)			Documentary .....	Astor	7- 9-62	+	±	+	+	+	+	11+1—
2668	⊙Son of Samson (90)												
	Hist. Spectacle .....			Medallion	9-24-62	+							1+
2635	⊙Spiral Road, The (140) Adv.....			U-I	6- 4-62	+	+	±	+	+	+	+	11+1—
2616	⊙State Fair (118) ⓈMusical.20th-Fox				3-26-62	+	+	±	+	+	+	+	10+1—
2637	⊙Story of the Count of Monte Cristo, The (101)			Ⓢ Adv. ....	WB	6-11-62	+	±	±	+	+		6+2—
2647	⊙Stowaway in the Sky (82)												
	Adventure .....			Lopert	7-16-62	+	±	+	+	+	+	+	10+1—
2654	Strangers in the City (83) Dr....			Embassy	8- 6-62	±	—	+	+				± 4+3—
2584	⊙Summer and Smoke (118) Ⓢ Dr....			Para	12- 4-61	+	+	+	+	+	+	+	14+
2611	⊙Sweet Bird of Youth (120)												
	Ⓢ Drama .....			MGM	3-12-62	+	+	+	+	+	+	+	12+
2622	⊙Swingin' Along (74) Ⓢ												
	Com/Mus. ....			20th-Fox	4-16-62	+		±	+	±	—		4+3—
2665	⊙Sword of the Conqueror (95)												
	Ⓢ Drama .....			UA	9-17-62	+		±	+	+	—		4+2—
—T—													
2636	⊙Tales of Terror (90) Ⓢ Ho.....			AIP	6- 4-62	+	—	+	+	+	+	±	10+2—
2644	⊙Tartars, The (83) Action.....			MGM	7- 2-62	±	±	—	+	±	±	±	6+6—
2650	⊙Tarzan Goes to India (86) Ⓢ Ac...MGM				7-23-62	+	±	+	+	+	+	+	9+1—
2630	Taste of Honey, A (100) Dr.....			Cont'l	5-14-62	+	±	+	+	+	+	+	12+1—
2614	Tell-Tale Heart, The (78)												
	Horror Drama .....			Danziger-5R	3-19-62	+							1+
2613	Temptation (94) Melodr. ....			Cameo	3-19-62	+							1+
2596	⊙Tender Is the Night (146)												
	Ⓢ Drama .....			20th-Fox	1-15-62	+	+	+	+	+	+	+	11+
2665	Terror of the Bloodhunters (60)			Melodrama .....	AIP	9-17-62	±						1+1—
2632	⊙That Touch of Mink (99) Ⓢ Com...U-I				5-14-62	+	+	+	+	+	+	+	11+
2598	Then There Were Three (82) Ac.....			Parade	1-22-62	±		+		+			3+1—
2639	Then There Was a Crooked Man (106)												
	Comedy .....			Lopert	6-18-62	+							2+
2629	13 West Street (80) Dr.....			Col	5-14-62	±	±	±	+	±	+	+	7+4—
2659	⊙300 Spartans, The (113)												
	Ⓢ Action Spectacle .....			20th-Fox	8-27-62	±		±	+	+			6+2—
2647	Three Stooges in Orbit, The (87)			Farce-Comedy .....	Col	7-16-62	+	—	+	+	+	±	6+3—
2597	Three Stooges Meet Hercules, The (89)			Farce-Comedy .....	Col	1-22-62	—	—	±	+	+	±	5+4—
2597	Too Late Blues (110) Dr.....			Para	1-22-62	±	±	+	+	+	±	±	7+4—
2646	Trauma (93) Suspense Dr.....			Parade	7- 9-62	+							1+
2600	Twenty Plus Two (102) Mys.....			AA	1-29-62	±	±	±		—	±	±	5+6—
2616	Twist All Night (87) Comedy												
	With Music, color prolog.....			AIP	3-26-62	+		±	±	+	—		4+3—
2592	Twist Around the Clock (86)												
	Musical .....			Col	1- 1-62	+	±	±	+	+	±	±	7+4—
2666	Two and Two Make Six (89)			Com-Dr .....	Union	9-17-62	+		+				2+
2657	⊙Two Weeks in Another Town (104)			Ⓢ Drama .....	MGM	8-20-62	±	±	±	+	—	+	6+4—
2565	Two Women (105) Dr. (Eng. dubbed)												
	Also with titles .....			Embassy	10- 2-61	+	+	+	+	+	+	+	12+
—U—													
2603	Underwater City, The (78)			Adv.-Fantasy .....	Col	2-12-62	±	±	±		±	+	6+5—
—V—													
2648	Valiant, The (89) War Drama .....			UA	7-16-62	+	+	±	+		+	+	6+1—
2606	Victim (100) Drama.....			Astor	2-19-62	+	+	+	+	+	+	+	12+
2601	View From the Bridge, A (110)												
	Drama .....			Cont'l	2- 5-62	+	+	+	+	+	+	+	13+
—W—													
2602	Walk on the Wild Side (114) Dr...Col				2- 5-62	+	+	+	+	+	—	+	10+1—
2660	⊙Waltz of the Toredors (105)			Comedy-Drama.....	Cont'l	8-27-62	+	±	+	+		+	7+1—
2638	What a Carve Up! (See "No Place Like Homicide")												
2615	War Hunt (81) War Drama.....			UA	4- 2-62	±	±	+	+	+	+	+	10+2—
2567	⊙West Side Story (155)												
	Panavision. Musical Dr. ....			UA	10- 9-61	+	+	+	+	+	+	+	14+
2646	⊙When the Girls Take Over (80)												
	Comedy .....			Parade	7- 9-62	±							1+1—
2612	Whistle Down the Wind (98)												
	Drama .....			Astor	3-12-62	+	+	+	+	+	+	+	12+
2645	⊙Wild Westerners, The (70) W'n....Col				7- 9-62	+	±	±	+	+	±	±	7+4—
2609	Womanhunt (60) Mystery .....			20th-Fox	3- 5-62	—					—		2—
2658	⊙Wonderful World of the Bros. Grimm (137)			MGM-Cinerama	8-20-62	+	+	+	+	+	+	+	14+
2609	World in My Pocket (93) Suspense			MGM	3- 5-62	+	+	+	+	±	±		6+2—
—XYZ—													
2638	Zotz! (87) Comedy .....			Col	6-11-62	±	—	+	+	+	+		5+2—



Feature productions by company in order of release. Running time is in parentheses. © is for CinemaScope; V VistaVision; S Superscope; P Panavision; R Regalscope; T Technirama. Symbol (B) denotes BOXOFFICE Blue Ribbon Award; (C) color photography. Letters and combinations thereof indicate story type—(Complete key on next page.) for review dates and Picture Guide page numbers, see REVIEW DIGEST.

# FEATURE CHART

ALLIED ARTISTS	Type	Rel. No.	AMERICAN INT'L	Type	Rel. No.	COLUMBIA	Type	Rel. No.	M-G-M	Type	Rel. No.	PARAMOUNT	Type	Rel. No.	
The Bashful Elephant (80) OD..6201 Molly Mack, Buddy Baer			Twist All Night (87) ...M..703 June Wilkinson, Louis Prima, Sam Butera and the Witnesses (Includes a color sequence)			⑤The Hellions (87) ①...Ac..620 Richard Todd, Anne Aubrey			④Four Horsemen of the Apocalypse (153) ②...D..209 Glenn Ford, Ingrid Thulin, Charles Boyer, Lee J. Cobb			④Forever My Love (115)...D..6111 Romy Schneider, Karl Boehm			MARCH
Hitler (107) .....BiD..6203 Richard Basehart, Cordula Trantow, Maria Emo			Burn, Witch, Burn (89)...Ho..704 Janet Blair, Peter Wyngarde			Belle Sommers (62) .....D..621 Polly Bergen, David Janssen			World in My Pocket (93)...D..210 Rod Steiger, Nadja Tiller, Peter Van Eyck			Brushfire (80) .....D..6112 John Ireland, Jo Morrow, Everett Sloane			
Hands of a Stranger (85½) D..6204 Paul Lukather, Joan Harvey, Jas. Stapleton, Irlsb McCalla			Phantom Planet, The (82) SF..711 Dean Fredericks, Coleen Gray			Don't Knock the Twist (87) .....M..622 Chubby Checker, Marl Blanchard			⑤Sweet Bird of Youth (120) ②.....D..212 Geraldine Page, Paul Newman, Ed Begley, Rip Torn			The Man Who Shot Liberty Valance (123) .....W..6114 James Stewart, John Wayne, Vera Miles			APRIL
The Big Wave (73).....D..6202 Sessue Hayakawa, Mickey Curtis			⑤Assignment Outer Space (79) .....SR..712 Archie Savage, Gaby Farrow			Experiment in Terror (123)...D..623 Glenn Ford, Lee Remick			⑤The Horizontal Lieutenant (90) ②.....C..213 Jim Hutton, Paula Prentiss			⑤⑤The Counterfeit Traitor (140) .....D..6113 William Holden, Lilli Palmer (pre-release)			
Rider on a Dead Horse (72) .....OD..6212 John Vivyan, Lisa Lu, Bruce Gordon, Kevin Hagen			The Brain That Wouldn't Die (71) .....Ho..705 Herb Evers, Virginia Leith			Safe at Home (83).....D..624 Mickey Mantle, Roger Maris, Patricia Barry			All Fall Down (111).....D..211 Eva Marie Saint, Warren Beatty, Karl Malden, Angela Lansbury			⑤Escape From Zahrain (93) ①.....Ac..6115 Yul Brynner, Madyln Rhue, Sal Mineo			MAY
Reprieve (106) .....D..6205 (See "Convicts 4" in October listing)			Invasion of the Star Creatures (81) .....SF..706 Bob Ball, Frankie Ray			Five Finger Exercise (109)...D..625 Rosalind Russell, Maximilian Schell, Jack Hawkins, Richard Beymer			⑤Ride the High Country (94) ②.....OD..216 Randolph Scott, Joel McCrea			Hell Is for Heroes (90)...D..6116 Steve McQueen, Bobby Darin, Fess Parker, Bob Newhart			JUNE
The Bridge (104) .....D..6207 (Eng-dubbed version) Volker Bohnet, Fritz Wepper Confessions of an Opium Eater (85) .....D..6206 Vincent Price, Linda Ho			⑤Prisoner of the Iron Mask (80) ⑤.....Ac..701 Michael Lemoine, Wandisa Guida			13 West Street (80).....D..626 Alan Ladd, Rod Steiger, Dolores Dorn, Michael Callan			⑤Boys' Night Out (115) ②C..218 Kim Novak, James Garner, Tony Randall, Janet Blair			⑤⑤The Counterfeit Traitor (140) .....D..6113 William Holden, Lilli Palmer			
Payroll (80) .....Ac..6210 Michael Craig, Françoise Prevost			⑤Tales of Terror (90) ②.....Ho..710 Vincent Price, Basil Rathbone, Peter Lorre, Debra Paget			⑤Mothra (90) .....Ac..627 All-Japanese cast (Eng-dubbed)			⑤The Tartars (83) .....Ad..223 Orson Welles, Victor Mature, Liana Orfei			⑤My Geisha (120) ①...CD..6118 Shirley MacLaine, Yves Montand, Edw. G. Robinson, Bob Cummings			JULY
The Frightened City (97) D..6211 Herbert Lom, John Gregson, Yvonne Romain			Panic in Year Zero! (93) ②D..708 Ray Milland, Jean Hagen, Frankie Avalon			The Notorious Landlady (123) .....MyC..701 Jack Lemmon, Kim Novak, Fred Astaire			⑤Tarzan Goes to India (86) .....Ad..222 Jock Mahoney, Simi, Mark Dana			⑤Hatari! (159) .....Ad..6119 John Wayne, Red Buttons, Elsa Martinelli, Hardy Kruger			AUGUST
⑤Marco Polo (100) ②Ad..709 Rory Calhoun, Yoko Tani			⑤White Slave Ship (92) ②.....Ad..713 (formerly "Wild Cargo") Pier Angeli, Edmund Purdom			Zot! (87) .....C..702 Tom Poston, Julia Meade, Cecil Kellaway			⑤Two Weeks in Another Town (104) ②.....D..220 Kirk Douglas, Edw. G. Robinson, Cyd Charisse, Geo. Hamilton			The Pigeon That Took Rome (101) ②.....C..6202 Charlton Heston, Elsa Martinelli, Harry Guardino			SEPTEMBER
Convicts 4 (106) .....D..6205 (was "Reprieve") Ben Gazzara, Stuart Whitman, Ray Walston, Vincent Price, Rod Steiger, Sammy Davis jr.			Warriors Five (...) .....Ac..707 Jack Palance, Jo Anna Ralli			The Interns (120) .....D..703 Michael Callan, Cliff Robertson, Jas. MacArthur, Haya Harareet			⑤The Savage Guns (...) ⑤.....OD..306 Richard Basehart, Alex Nicol			⑤Girls! Girls! Girls! (106) .....C/M..6205 Elvis Presley, Stella Stevens, Robert Strauss, Laurel Goodwin			OCTOBER
Billy Budd (123) ②.....D..6208 Robert Ryan, Peter Ustinov, Mervyn Douglas, Terence Stamp			⑤Reptilicus (...).....SF..715 Bodil Miller, Carl Ottosen			The Three Stooges in Orbit (87) .....C..704 Stooges, Edson Stroll			⑤Swordsmen of Siena (92) ②.....Ad..304 Stewart Granger, Sylva Koscina, Christine Kaufmann			⑤Wonderful to Be Young (92) ②.....C..6209 Cliff Richard, Robert Morley			NOVEMBER
						Requiem for a Heavyweight (87) .....D..708 Anthony Quinn, Jackie Gleason, Julie Harris, Mickey Rooney			⑤A Very Private Affair (...) .....D..303 Brigitte Bardot, Marcello Mastroianni			⑤Wonderful to Be Young (92) .....M..6209 Cliff Richard, Carole Gray, Robert Morley			DECEMBER
						Two Tickets to Paris (78) M..709 Joey Dee, Gary Crosby, Kay Medford			⑤I Thank a Fool (100) ②D..301 Susan Hayward, Peter Finch			It's Only Money (84)....C..6206 Jerry Lewis, Joan O'Brien			
						We'll Bury You (...) ..Doc..									
						⑤Pirates of Blood River (87) ⑤.....Ad..710 Kervin Mathews, Glenn Corbett			⑤The Main Attraction (...) ②D..307 Pat Boone, Nancy Kwan, Mal Zetterling						
						The War Lover (...).....D..			Period of Adjustment (...)..C..308 Tony Franciosa, Jane Fonda, Jim Hutton						
						⑤Samson and the Seven Miracles of the World (...) ②Ac..			Seven Seas to Calais (102) D..309 Rod Taylor, Keith Michell						
						Gordon Scott, Yoko Tani			⑤Billy Rose's Jumbo (125) M..310 Doris Day, Jimmy Durante, Martha Raye, Stephen Boyd, Dean Jagger						
						⑤Barabbas (134) ①70..Dr..									
						Anthony Quinn, Silvana Mangano, Arthur Kennedy, Katy Jurado									



# FEATURE CHART

The key to letters and combinations thereof indicating story type: (Ad) Adventure Drama; (Ac) Action Drama; (An) Animated-Action; (C) Comedy; (CD) Comedy-Drama; (Cr) Crime Drama; (DM) Drama with Music; (Doc) Documentary; (D) Drama; (F) Fantasy; (FC) Force-Comedy; (Ho) Horror Drama; (Hi) Historical Drama; (M) Musical; (My) Mystery; (OD) Outdoor Drama; (SF) Science-Fiction; (W) Western.

	20TH-FOX	UNITED ARTISTS	UNIVERSAL-INT'L	WARNER BROS.	COMING
MARCH	The Innocents (99) ©...D..207 Deborah Kerr, Michael Redgrave Womanhunt (60) .....D..206 Steve Picaro, Lisa Lu, Berry Kroeger Satan Never Sleeps (124) ©.....D..205 William Holden, Clifton Webb, France Nuyen	The Children's Hour (109) .....D..6211 Audrey Hepburn, Shirley MacLaine, James Garner The Clown and the Kid (65) .....D..6207 John Lupton, Mike McGreevey	Love Come Back (107) .C..6205 Rock Hudson, Doris Day, Tony Randall, Edie Adams Desert Patrol (78) .....Ac..6206 Michael Craig, John Gregson, Richard Attenborough	The Couch (89) .....D..160 Shirley Knight, Grant Williams Malaga (96) .....Ad..161 Trevor Howard, Dorothy Dandridge, Edmund Purdom	ALLIED ARTISTS El Cid (170) .....D..6220 Charlton Heston, Sophia Loren (add 21 min. for additional music and intermission) Special release Day of the Triffids (119) ©.....Ho..6209 Howard Keel, Nicole Maurey, Mervyn Johns
APRIL	State Fair (118) ©...D/M..208 Pat Boone, Bobby Darin, Pamela Tiffin, Ann-Margret, Alice Faye, Tom Ewell Broken Land (60) ©....W..209 Kent Taylor, Jody McCrea, Manna Darrin	The Magic Sword (80) .Ad..6214 Basil Rathbone, Estelle Winwood, Gary Lockwood, Anne Helm Mighty Ursus (90) .Ad..6220 Ed Fury Jessica (105) .....C..6219 Maurice Chevalier, Angle Dickinson War Hunt (81) .....D..6217 John Saxon, Robert Redford	The Outsider (108) .....D..6207 Tony Curtis, Bruce Bennett, James Franciscus Nearly a Nasty Accident (86) .....C..6208 Jimmy Edwards, Shirley Eaton, Kenneth Connor	Rome Adventure (118) .D..162 Troy Donahue, Angle Dickinson, Rossano Brazzi, Suzanne Pleshette	AMERICAN-INT'L The Young Racers .....Ac..Mark Damon, Bill Campbell The Raven .....D..Vincent Price, Peter Lorre, Boris Karloff The Pit .....SF/HO..Dirk Bogarde, Mary Ure Schizo .....Ho..Leticia Roman, John Saxon
MAY	Hand of Death (60) .....Ho..212 John Agar, Paula Raymond The Cabinet of Caligari (104) ©.....HoD..211 Glynis Johns, Dan O'Herlihy	Follow That Dream (110) .....C..6216 Elvis Presley, Anne Helm, Arthur O'Connell Geronimo (102) .....OD..6221 Chuck Connors, Kamala Devi Incident in an Alley (83) D..6218 Chris Warfield, Erin O'Donnell Third of a Man (80) .....D..6226 Simon Oakland	Cape Fear (106) .....D..6209 Gregory Peck, Robert Mitchum, Polly Bergen The Day the Earth Caught Fire (91) .....D..6210 Janet Munro, Leo McKern	House of Women (85) .D..163 Shirley Knight, Andrew Duggan Samar (89) .....Ad..164 George Montgomery, Gilbert Roland, Ziva Rodann, Joan O'Brien	BUENA VISTA In Search of the Castaways Ad..Maurice Chevalier, Hayley Mills, Geo. Sanders, W. Hyde White Son of Flubber .....C..Fred MacMurray, Nancy Olson, Keenan Wynn, Ed Wynn
JUNE	Lisa (112) ©.....D..210 Stephen Boyd, Dolores Hart It Happened in Athens (92) .....Ad..214 Jayne Mansfield, Nico Minardos	Road to Hong Kong (91) .C..6227 Bing Crosby, Bob Hope, Joan Collins, Dorothy Lamour	Night Creatures (81) .Ho..6213 Peter Cushing, Yvonne Romain Six Black Horses (80) .W..6214 Audie Murphy, Dan Duryea, Joan O'Brien Lonely Are the Brave (107) .....OD..6215 Kirk Douglas, Gena Rowlands, Walter Matthau	Lad: a Dog (98) .....D..158 Peter Breck, Peggy McCay	COLUMBIA Bye Bye Birdie .....C/M..Janet Leigh, Dick Van Dyke, Ann-Margret, Bobby Rydell Lawrence of Arabia super .....D..Alec Guinness, Anthony Quinn, Jose Ferrer, Peter O'Toole Congo Vivo .....AdJean Seberg, Gabriele Ferzetti The Old Dark House .....My..Tom Poston, Robert Morley Maniac .....D..Kerwin Mathews, Nadia Gray
JULY	Mr. Hobbs Takes a Vacation (116) ©.....C..215 James Stewart, Maureen O'Hara, Fabian, Lauri Peters Air Patrol (70) ©.....Ac..216 Willard Parker, Merry Anders	Jack the Giant Killer (94) .....Ad..6222 Kerwin Mathews, Judi Meredith The Miracle Worker (106) D..6225 Anne Bancroft, Patty Duke West Side Story (155) .....M..6201 Natalie Wood, Richard Beymer, Russ Tamblyn, Rita Moreno, G. Chakiris The Valiant (89) .....D..6228 John Mills, Ettore Manni	That Touch of Mink (99) .....C..6216 Cary Grant, Doris Day, Gig Young, Audrey Meadows Information Received (77) D..6217 Sabina Sesselman, Wm. Sylvester	Merrill's Marauders (98) .....D..165 Jeff Chandler, Ty Hardin The Music Man (151) .....M..168 Robert Preston, Shirley Jones (Special engagements only)	MGM Mutiny on the Bounty (Ultra Panavision-70) .Ad..Marlon Brando, Trevor Howard, Hugh Griffith, Tarita King of Kings .....Bib D..Jeffrey Hunter, Slobban McKenna The Golden Arrow .....Ad..Tab Hunter, Rossana Podesta Damon and Pythias (99) .Ad..Guy Williams, Don Burnett The Password Is Courage .....Ad..Dirk Bogarde, Maria Pershey The Wonderful World of the Brothers Grimm (Cinerama) .F..Laurence Harvey, Karl Boehm, Claire Bloom, Walter Slezak
AUGUST	5 Weeks in a Balloon (101) .....Ad..218 Red Buttons, Fabian, Barbara Eden, Cedric Hardwicke, Peter Lorre Hemingway's Adventures of a Young Man (145) ©.....D..213 Richard Beymer, Susan Strasberg, Diane Baker, Paul Newman The Firebrand (63) ©.....Ad..217 Kent Taylor, Lisa Montell	Bird Man of Alcatraz (143) D..6230 Burt Lancaster, Karl Malden Judgment at Nuremberg (189) .....D..6205 S. Tracy, B. Lancaster, R. Widmark, M. Dietrich, M. Clift, J. Garland The Nun and the Sergeant (73) .....Ac..6125 Robert Webber, Anna Sten	The Spiral Road (140) .D..6218 Rock Hudson, Burl Ives, Gena Rowlands	Guns of Darkness (103) .Ad..169 Leslie Caron, David Niven	PARAMOUNT A Girl Named Tamiko .....D..Laurence Harvey, France Nuyen, Martha Hyer, Miyoshi Umeki Who's Got the Action? .....C..Dean Martin, Lana Turner, Eddie Albert, Nita Talbot My Six Loves .....CD..Debbie Reynolds, David Janssen Hud Bannon .....D..Paul Newman, Melvyn Douglas
SEPTEMBER	I Like Money (81) ©.....C..241 Peter Sellers, Nadia Gray, Herbert Lom The 300 Spartans (113) ©.....Ad..219 Richard Egan, Diane Baker, Sir Ralph Richardson	Kid Galahad (95) .....CD..6231 Elvis Presley, Gig Young, Lola Albright, Joan Blackman Sword of the Conqueror (95) .....Ad..6232 Jack Palance, Guy Madison	The Phantom of the Opera (84) .....Ho..6219 Herbert Lom, Heather Sears, Michael Gough, Edw. de Souza	The Story of the Count of Monte Cristo (101) .....Ad..167 Louis Jourdan, Yvonne Furneaux	20TH-FOX The Queen's Guard .....D..Raymond Massey, Robert Stevens The Lion .....Ad..William Holden, Capucine, Trevor Howard Cleopatra Todd-AO .....D..Elizabeth Taylor, Richard Burton, Rex Harrison The Leopard .....D..Burt Lancaster, Claudia Cardinale Nine Hours to Rama .....D..Horst Buchholz, Jose Ferrer
OCTOBER	Loves of Salammbô (72) .....Ad..223 Jeanne Valérie, Jacques Sernas, Edmund Purdom The Longest Day (...) © D..All-Star cast; depiction of the Allied landings on D-Day (Pre-release) The Battle (...) ©.....D..Claudia Cardinale, Martine Carol, Leslie Caron, Jack Palance	Hero's Island (94) .....Ad..6229 James Mason, Neville Brand, Kate Manx, Rip Torn Pressure Point (91) .....D..6233 Sidney Poitier, Bobby Darin	No Man Is an Island (114) .....D..6220 Jeffrey Hunter, Marshall Thompson, Barbara Perez	The Chapman Report (125) D..251 Efrem Zimbalist jr., Shelley Winters, Jane Fonda, Claire Bloom, Glynis Johns	UNITED ARTISTS Beauty and the Beast (77) .....Ad..6223 Joyce Taylor, Mark Damon, Eduard Franz, Merry Anders The Grand Duke and Mr. Pimm .....C..G. Ford, H. Lange, C. Boyer A Child Is Waiting .....D..Burt Lancaster, Judy Garland The Caretakers .....D..Robert Stack, Joan Crawford
NOVEMBER	Gigot (104) .....C..220 Jackie Gleason, Katherine Kath, Jean LeFebvre, Gabrielle Dorziat	The Manchurian Candidate (126) .....D..Frank Sinatra, Laurence Harvey, Janet Leigh, Angela Lansbury The Women Warriors (96) .....Ac..Louis Jourdan, Sylvia Syms	If a Man Answers (102) .C..6221 Sandra Dee, Bobby Darin, Michelle Presle, John Lund Stage Coach to Dancer's Rock (...) .....W..6222 Warren Stevens, Martin Landau, Jody Lawrence, Judy Dan	What Ever Happened to Baby Jane? (...) .....D..252 Joan Crawford, Bette Davis Gay Purr-ee (...) .....An..253 Voices of Judy Garland, Robert Goulet, Red Buttons, Hermione Gingold	UNIVERSAL-INT'L Freud .....BID..Montgomery Clift, Susannah York, Susan Kohner To Kill a Mockingbird .....D..Gregory Peck, Mary Badham Lancelot and Guinevere .....Ad..Cornel Wilde, Jean Wallace 40 Pounds of Trouble .....CD..Tony Curtis, Phil Silvers, Suzanne Pleshette Tammy and the Doctor .....C..Sandra Dee, Peter Fonda
DECEMBER		Taras Bulba (...) .....D..Tony Curtis, Yul Brynner Two for the Seesaw (...) .D..Shirley MacLaine, Robert Mitchum		WARNER BROS. Term of Trial .....D..Laurence Olivier, Simone Signoret, Sarah Miles, Terence Stamp Gypsy (149) .....M..254 Rosalind Russell, Karl Malden, Natalie Wood	



# FEATURE CHART

## MISCELLANEOUS

**ASTOR**  
 Gina (92) ..... Ad. Nov 61  
 Sinuine Signoret, Georges Marchal  
 Victim (100) ..... D. Feb 62  
 Dirk Bogarde, Sylvia Syms  
 Whistle Down the Wind  
 (98) ..... D. Mar 62  
 Hayley Mills, Bernard Lee  
 Peeping Tom (86) ..... D. May 62  
 Karl Boehm, Moira Shearer  
 The Intruder (83) ..... D. May 62  
 William Shatner, Frank Maxwell  
 Night of Evil (88) ..... D. Aug 62  
 Lisa Gaye, William Campbell  
 Elody Brood, A (69) ..... D. Sep 62  
 Peter Falk, Barbara Lord

**BUENA VISTA**  
 Babes in Toyland  
 (100) © ..... M. Dec 61  
 Ray Bolger, Tommy Sands,  
 Annette, Ed Wynn  
 Moon Pilot (98) ..... C. Apr 62  
 Tom Tryon, Dany Saval, Brian  
 Keith, Edmund O'Brien  
 Bon Voyage (132) ..... C. Jun 62  
 Fred MacMurray, Jane Wyman,  
 Michael Callan, Deborah Walley  
 Big Red (89) ..... D. Jul 62  
 Walter Pidgeon, Gilles Payant  
 Almost Angels (93) ..... D. Oct 62  
 Vincent Winter, Peter Week

**CONTINENTAL**  
 View From the Bridge, A  
 (110) ..... D. Feb 62  
 Carol Lawrence, Raf Vallone  
 Harold Lloyd's World of  
 Comedy (94) (Episodes from  
 Lloyd's 1924-39  
 features) ..... C. Apr 62  
 Bachelor of Hearts (97) ..... C. May 62  
 Hardy Kruger, Sylvia Syms  
 A Taste of Honey (100) ..... D. May 62  
 Jora Bryan, Rita Tushingham  
 Never Let Go (90) ..... D. Jun 62  
 Peter Sellers, Richard Todd  
 Waltz of the Toreadors  
 (105) ..... C. D. Sep 62  
 Peter Sellers, Margaret Leighton  
 The Impersonator (64) ..... C. Sep 62  
 John Crawford, Jane Griffiths  
 Operation Snatch (83) ..... C. Sep 62  
 Terry-Thomas, George Sanders  
 The Hands of Orlic (90) ..... D. Oct 62  
 Mel Ferrer, Dany Carrel

**CROWN-INTERNATIONAL**  
 Blood Lust (68) ..... D. Jan 62  
 Wilton Graff, Lylyan Chauvin  
 The Devil's Hand (71) ..... D. Jan 62  
 Linda Christian, Robert Alda  
 The 7th Commandment  
 (85) ..... D. Feb 62  
 Robert Clarke, Francine York  
 Secret File Hollywood  
 (82) ..... D. Feb 62  
 Jonathan Kidd, Lynn Statten  
 Dangerous Charter  
 (76) ..... D. Sep 62  
 Chris Warfield, Sally Fraser  
 Stakeout (81) ..... D. Oct 62  
 Bing Russell, Bill Hale  
 Varan the Unbelievable  
 (70) ..... D. Oct 62  
 Myron Healy, Tsuruko Kobayashi  
 First Spaceship on Venus  
 (81) ..... D. Oct 62  
 Yoko Tani, Oldrick Lukes

**EMBASSY**  
 No Love for Johnnie (110)  
 © ..... D. May 62  
 Peter Finch, Mary Peach  
 Two Women (99) ..... D. Jun 62  
 (Eng-dubbed) ..... Sophia Loren

No Place Like Homicide  
 (87) ..... HoC. Jul 62  
 Kenneth Connor, Shirley Eaton  
 The Sky Above—The Mud Below  
 (90) ..... Doc. Jul 62  
 Strangers in the City  
 (80) ..... D. Aug 62  
 Robert Gentile, Kenny Delmar  
 Constantine and the Cross  
 (114) ..... Ad. Aug 62  
 Cornel Wilde, Christine Kaufmann

**FAIRWAY INT'L**  
 The Choppers (64) ..... D. Feb 62  
 Arch Hall Jr., Marianne Gaba  
 Eegah (90) ..... Ad. May 62  
 Arch Hall Jr., Marilyn Manning  
 Fallguy (64) ..... D. May 62  
 Ed Dugan

**FILMGROUP**  
 The Pirate of the Black  
 Hawk (75) ..... Ad. Dec 61  
 Mijanou Bardot, Geraru Landry

**GOVERNOR**  
 Doctor in Love (87) ..... C. Apr 62  
 Michael Craig, Virginia Maskell,  
 James Robertson Justice

**HERTS-LION INT'L**  
 A Matter of Who (90) CD. Aug 62  
 Terry-Thomas, Sonja Ziemann  
 Carnival of Souls (91) ..... MD. Sep 62  
 Candace Hillgoss, Frances Fiest  
 The Devil's Messenger  
 (72) ..... F. Sep 62  
 Lon Chaney, Karen Kader  
 Daughter of the Sun God  
 (75) ..... Ad. Oct 62  
 Lisa Montell, Bill Holmes  
 Escape to Berlin (80) ..... D. Oct 62  
 Christian Doerner, Suzanne Korda

**MEDALLION**  
 Last of the Vikings (102)  
 © ..... Ad. May 62  
 Cameron Mitchell, Edmund Purdom

**PARADE RELEASING ORG.**  
 Bombed Pearl Harbor  
 (98) Widescope ..... Ac. Dec 61  
 Toshio Mifune, Y. Natsuki  
 Then There Were Three  
 (82) ..... Ac. Jan 62  
 Alex Nicol, Frank Latimore  
 A Public Affair (75) ..... D. Mar 62  
 Myron McCormick, Edw. Binns  
 When the Girls Take Over  
 (80) ..... C. May 62  
 R. Lowery, M. Miller, J. Ellison  
 East of Kilimanjaro (75)  
 Vistarama ..... Ad. May 62  
 Marshall Thompson, Gaby Andre  
 Trauma (92) ..... D. May 62  
 Lynn Bari, John Conte  
 Make Way for Lila  
 (90) ..... D. Jun. 62  
 Erika Remberg (Eng-dubbed)

**TIMES FILM**  
 Wild for Kicks (92) ..... D. Jan 62  
 David Farrar, Noelle Adam, Gillian  
 Hills, Shirley Ann Field  
 Frantic (81) ..... D. Mar 62  
 (Eng-dubbed) Jeanne Moreau  
 Also available with sub-titles at  
 90 minutes running time

**UNITED PRODUCERS (UPRO)**  
 Name of the Sabine  
 Women (80) ..... Ad.  
 Lex Johnson, William Wolf

**WOOLNER BROS.**  
 Flight of the Lost Balloon  
 (91) ..... Ad. Oct 61  
 Mala Powers, Marshall Thompson

## FOREIGN LANGUAGE

**FRANCE**  
 Five Day Lover, The (86) ..... 2-19-62  
 (Kingsley) Jean Seberg, Jean-  
 Pierre Cassel, Micheline Presle  
 Jules and Jim (105) ..... 6-11-62  
 (Janus) Jeanne Moreau, Oskar  
 Werner  
 La Belle Americaine (100) 1-22-62  
 (Cont'l) R. Dhery, C. Brosset  
 Last Year at Marienbad  
 (98) ..... 4-16-62  
 (Astor) Delphine Seyrig, Giorgio  
 Albertazzi, Sacha Pitoeff  
 Les Liaisons Dangereuses  
 (106) ..... 1-8-62  
 (Astor) Gerard Philippe, Jeanne  
 Moreau, Annette Vadim  
 Maiden, The (90) ..... 5-21-62  
 (Green-Roth) Claudine Dupuis  
 Night Affair (92) ..... 1-22-62  
 (President) Jean Gabin, Nadja  
 Tiller, Danielle Darrieux  
 Riffi for Girls (97) ..... 6-11-62  
 (Cont'l) Nadja Tiller, R. Hossain  
 The Magnificent Tramp  
 (76) ..... 7-16-62  
 (Cameo) Jean Gabin, Darry Cowl  
 Tomorrow Is My Turn (117) 4-9-62  
 (Showcorp) Charles Aznavour  
 Zazie (86) ..... 4-30-62  
 (Astor) Catherine Demongeot

**GERMANY**  
 Arms and the Man (96) 3-26-62

(Casino) O. W. Fischer, Lillo  
 Pulver  
**ITALY**  
 Bell' Antonio (101) ..... 5-21-62  
 (Embassy) Marcello Mastroianni,  
 Claudia Cardinale, P. Brasseur  
 Boccaccio '70 (165) ..... 7-16-62  
 (Embassy) Sophia Loren, Anita  
 Ekberg, Romy Schneider  
 Love Is a Day's Work (84) 3-19-62  
 (Cont'l) Jean Sorel, Lea Massari  
 Night, The (La Notte)  
 (120) ..... 3-19-62  
 (Lopert) Jeanne Moreau, Marcello  
 Mastroianni, Monica Vitti  
**JAPAN**  
 Happiness of Us Alone  
 (133) ..... 9-3-62  
 Keiji Kobayashi, Hideko Takamine  
 Throne of Blood (108) ..... 4-9-62  
 (Brandon) Toshiro Mifune

**POLAND**  
 Joan of the Angels? (101) ..... 6-18-62  
 (Telepix) L. Winnicka, M. Vott

**SPAIN**  
 Viridiana (90) ..... 4-16-62  
 (Kingsley) Francisco Rabal, Silvia  
 Pinal, Fernando Rey

**SWEDEN**  
 Through a Glass Darkly  
 (91) ..... 4-30-62  
 (Janus) Harriet Andersson, Max  
 von Sydow

Short subjects, listed by company, in order of release. Running time follows title. Date is notional release month. Color and process as specified.

# SHORTS CHART

## COLUMBIA

**ASSORTED & COMEDY FAVORITES**  
 (Reissues)  
 6432 Pleasure Treasure  
 (16) ..... Nov 61  
 6433 Dance, Duncie, Dance  
 (18 1/2) ..... Dec 61  
 6422 Parlor, Bedroom and  
 Wrath (16) ..... Nov 61  
 6423 Flung by a Fling (16) ..... Dec 61  
 6424 The Gink at the  
 Sink (16 1/2) ..... Feb 62  
 6434 The Fire Chaser (16) Mar 62  
 6435 Marinated Mariner  
 (16) ..... Mar 62  
 6425 Let Down Your  
 Aerial (17) ..... Apr 62  
 6426 Clunked in the  
 Clink (16) ..... May 62  
 6436 Microspook (16) ..... Jun 62

**CANDID MICROPHONE**  
 (Reissues)  
 5551 No. 1, Series 3 (11) ..... Sep 61  
 5552 No. 2, Series 3 (10) ..... Nov 61  
 5553 No. 3, Series 3 (10 1/2) ..... Jan 62  
 5554 No. 4, Series 3 (11) ..... Apr 62  
 5555 No. 5, Series 3  
 (10 1/2) ..... May 62

**COLOR SPECIALS**  
 6450 Ball Play (9) ..... Jul 62

**COLOR FAVORITES**  
 (Technicolor Reissues)  
 6601 Red Riding Hood Rides  
 Again (7) ..... Sep 61  
 6602 The Music Fluke (7) ..... Sep 61  
 6603 Imagination (6 1/2) ..... Oct 61  
 6604 The Miner's Daughter  
 (6 1/2) ..... Nov 61  
 6605 Grape-Nutty (6) ..... Nov 61  
 6606 The Popcorn Story  
 (6 1/2) ..... Dec 61  
 6607 Cat-Tastrophe (7) ..... Jan 62  
 6608 Wonder Gloves (7) ..... Jan 62  
 6609 Dr. Bluebird (8) ..... Feb 62  
 6610 The Family Circus (6 1/2) Mar 62  
 6611 Big House Blues (7) ..... Mar 62  
 6612 The Omphaps (7 1/2) ..... Apr 62  
 6613 The Air Hostess (8) ..... May 62  
 6614 Giddyap (6 1/2) ..... Jun 62  
 6615 Georgie and the  
 Dragon (7) ..... Jul 62

**LOOPY DE LOOP**  
 (Color Cartoons)  
 6701 Catch Meow (6 1/2) ..... Sep 61  
 6702 Kooky Loopy (7) ..... Oct 61  
 6703 Loopy's Hare-Do (7) Dec 61  
 6704 Bungle Uncle (7) ..... Jan 62  
 6705 Beef for and After (7) Mar 62  
 6706 Swash Buckled (7) ..... Apr 62  
 6707 Common Scents (7) ..... May 62  
 6708 Bearly Able (7) ..... Jun 62

**MR. MAGOO REISSUES**  
 (Technicolor)  
 6752 Calling Dr. Magoo  
 (6 1/2) (© and standard) ..... Oct 61  
 6753 Magoo's Masterpiece (7) Nov 61  
 6754 Magoo Beats the Heat  
 (6) (Both © and standard) Dec 61  
 6755 Magoo Slept Here (7) ..... Feb 62  
 6756 Magoo's Puddle Jumper  
 (6 1/2) (© and standard) ..... Mar 62  
 6757 Magoo Goes Skiing  
 (7) ..... May 62  
 6758 Trail-Blazer Magoo  
 (6) ..... Jul 62

**SPECIAL COLOR FEATURETTES**  
 6441 Images of Luangua  
 (18) ..... Oct 61  
 6442 Wonderful Israel (19) ..... Dec 61  
 6443 Wonders of Philadelphia  
 (18) ..... Mar 62  
 6444 Pleasure Highway  
 (19 1/2) ..... Apr 62  
 6445 Wonders of Dallas (17) Jul 62

**SERIALS**  
 (15 Chapter-Reissues)  
 6160 Monster and the  
 Ape ..... May 62

**STOOGEE COMEDIES**  
 (Reissues)  
 6401 Quiz Whiz (15 1/2) ..... Sep 61  
 6402 Fifi Blows Her Top  
 (16 1/2) ..... Oct 61  
 6403 Pies and Guys (16 1/2) ..... Nov 61  
 6404 Sweet and Hot (17) ..... Jan 62  
 6405 Flying Saucer Daffy  
 (17) ..... Feb 62  
 6406 Oils Well That Ends  
 Well (16) ..... Apr 62  
 6407 Triple Crossed (16) ..... May 62  
 6408 Sappy Bull Fighter  
 (15 1/2) ..... Jul 62

**WORLD OF SPORTS**  
 6801 Aqua Ski-Birds (9 1/2) ..... Oct 61  
 6802 Clown Prince of  
 Rasslin' ..... Feb 62  
 6803 On Target (9) ..... Apr 62

**M-G-M**  
**TOM AND JERRY CARTOONS**  
 All 1.75-1 Ratio  
 (Color—All New)  
 W361 Switchin' Kitten (9) ..... Sep 61  
 W362 Down and Outing (7) ..... Oct 61  
 W363 Greek to Me-ow (7) ..... Dec 61  
 W364 High Steaks (7) ..... Jan 62  
 W365 Mouse Into Space (7) Mar 62  
 W366 Landing Stripling (7) Apr 62  
 W367 Calypso Cat (7) ..... Jun 62

## PARAMOUNT

**COMIC KINGS**  
 F21-1 Frogs Legs (6) ..... Apr 62  
 F21-2 Home Sweet Swampy  
 (10) ..... May 62  
 F21-3 Hero's Reward (10) ..... May 62  
 F21-4 Psychological Testing  
 (9) ..... Jun 62  
 F21-5 Snuffy's Song (8) ..... Jun 62  
 F21-6 The Hat (10) ..... Jun 62

**COLOR SPECIALS**  
 (2 Reels)  
 B21-1 Spring in Scandinavia  
 (15) ..... Dec 61

**MODERN MADCAPS**  
 (Technicolor)  
 M21-1 Plot Sickens (7) ..... Oct 61  
 M21-2 Crumley Cogwheel  
 (6 1/2) ..... Oct 61  
 M21-3 Popcorn &  
 Politics (6) ..... Nov 61  
 M21-4 Giddy Gadgets (6) ..... Mar 62  
 M21-5 Hi Fi Jinx (6) ..... Mar 62  
 M21-6 Funderful Suburbia  
 (6) ..... Mar 62  
 M21-7 Samson Scrap (10) ..... Mar 62

**NOVELTOON**  
 (Technicolor)  
 P21-1 Munro (9) ..... Sep 61  
 P21-2 Turtle Soup (6) ..... Sep 61  
 P21-3 Kozmo Goes to  
 School (6) ..... Nov 61  
 P21-4 Perry Poppun (6) ..... Jan 62  
 P21-5 Without Time or  
 Reason (6) ..... Jan 62  
 P21-6 Good and Guilty (6) Feb 62  
 P21-7 TV or No TV (6) ..... Mar 62

**POPEYE CHAMPIONS**  
 E21-1 Fireman's Brawl (7) ..... Sep 61  
 E21-2 Tearable (7) ..... Sep 61  
 E21-3 Popeye, the Ace of  
 Space (7) ..... Sep 61  
 E21-4 Shaving Mugs (7) ..... Sep 61  
 E21-5 Taxi Turvey (6) ..... Sep 61  
 E21-6 Floor Flusher (6) ..... Sep 61

**SPORTS IN ACTION**  
 (1-Reel Color)  
 D21-1 Symphony in Motion  
 (10) ..... Jan 62  
 D21-2 Bow Jest (10) ..... Apr 62  
 D21-3 Fun in the Sun (9) ..... Jul 62  
 D21-4 Mighty Mites (9) ..... Jul 62  
 D21-5 On the Wing (9) ..... Aug 62

**20th CENTURY-FOX**  
**MOVIEZONE CINEMASCOPES**  
 (Color, unless specified)  
 7109 Ski New Horizons (10) ..... Sep 61  
 7110 Assignment India (9) ..... Oct 61  
 7111 Assignment South  
 Africa (10) ..... Nov 61  
 7112 Sound of Arizona (10) ..... Dec 61  
 7201 Sport Fishing Family  
 Style (8) ..... Jan 62  
 7202 Mel Allen's Football  
 Highlights of 1961 (10)  
 black and white ..... Feb 62  
 7203 Primitive Fighters (8) ..... Mar 62  
 7204 Holiday in Ireland (9) Apr 62  
 7205 Champion Angler (9) May 62  
 7206 Quebec Sports Pageant  
 (9) ..... Jun 62  
 7207 City of the World (10) Jul 62  
 7209 Story Book Wedding of  
 Princess Sophia and Prince  
 Juan Carlos ..... Aug 62  
 7208 Dance Magic (11) ..... Sep 62

**TERRYTOON 2-D's**  
 All Ratios—Color  
 5126 Sappy New Year (7) ..... Dec 61  
 5221 Klondike Strike  
 Out (7) ..... Jan 62  
 5222 Where There's Smoke  
 (7) ..... Feb 62  
 5223 He-Man Seaman (6) ..... Mar 62  
 5224 Nobody's Ghoul (7) ..... Apr 62  
 5225 Riverboat Mission (7) ..... May 62  
 5226 Rebel Trouble (7) ..... Jun 62  
 5227 Taming the Cat (7) ..... Jul 62  
 5228 Runaway Mouse (7) ..... Aug 62  
 5229 Big Chief No Treaty  
 (9) ..... Sep 62

**TERRYTOON CINEMASCOPES**  
 5110 Really Big Act (6) ..... Sep 61  
 5111 Clown Jewels (6) ..... Oct 61  
 5112 Tree Spree (6) ..... Nov 61  
 5201 Honorable House  
 Cat (6) ..... Jan 62  
 5202 Honorable Family  
 Problem (7) ..... Mar 62  
 5203 Peanut Battle (7) ..... Apr 62  
 5204 Loyal Royalty (6) ..... May 62  
 5205 Send Your Elephant to  
 Camp (6) ..... Jul 62  
 5206 Honorable Paint in  
 Neck ..... Sep 62

**UNIVERSAL-INT'L**  
**COLOR SPECIALS**  
 (One Reel)  
 4271 Treasure of the Deep ..... Nov 61  
 4272 Caramba ..... Dec 61  
 4273 Mahubay ..... Jan 62  
 4274 Leaping Dandies ..... Feb 62  
 4275 Pink Land Blue  
 Waters ..... Mar 62

## WALTER LANTZ CARTOONS

4276 Bahama Holiday ..... Apr 62  
 4277 Fabled Island ..... © Jun 62  
 4278 Strictly Sidney ..... © Jun 62

(Technicolor. Can be projected in the Anamorphic Process, 2.35-1) (All run between 6 and 7 min.)  
 4126 Tricky Trout ..... Sep 61  
 4127 Woody's Kook-Out (WW) Sep 61  
 4129 Phantom of the  
 Horse Opera (WW) ..... Oct 61  
 4211 Doc's Last Stand ..... Nov 61  
 4212 Case of the Red-Eyed  
 Ruby ..... Dec 61  
 4213 Rock-a-Bye Gator  
 (W. Woodpecker) ..... Jan 62  
 4214 Home Sweet Homewrecker  
 (W. Woodpecker) ..... Feb 62  
 4215 Pest of Show ..... Feb 62  
 4216 Mackerel Mocher ..... Mar 62  
 4217 Room and Bored ..... Mar 62  
 4218 Fowled-Up Birthday ..... Apr 62  
 4219 Rocket Racket ..... Apr 62  
 4220 Rocket Express ..... May 62  
 4221 Careless Caretaker ..... May 62  
 4222 Mother's Little Helper Jun 62  
 4223 Tragic Magic ..... Jul 62  
 4224 Hyde and Sneak ..... Jul 62  
 4225 Voo-Do! Boo-Boo ..... Aug 62  
 4226 Cinnamon Pains ..... Sep 62  
 4227 Punchy Pooh ..... Sep 62  
 4228 Little Woody Riding  
 Hood ..... Oct 62  
 4229 Corny Concerto ..... Oct 62

**WALTER LANTZ REISSUES**  
 (Color Cartunes. Can be projected in the Anamorphic process, 2.35-1)  
 4231 The Tree Medic ..... Nov 61  
 4232 After the Ball ..... Dec 61  
 4233 Chief Charlie Horse ..... Jan 62  
 4234 Woodpecker from Mars Feb 62  
 4235 Calling All Cuckoos ..... Mar 62  
 4236 Niagara Fools ..... Apr 62  
 4237 Arts and Flowers ..... May 62

**SPECIAL**  
 2-REEL COLOR SPECIALS  
 4201 All That Oriental  
 Jazz (16) ..... Nov 61  
 4204 Football Highlights of  
 1961 (10) ..... Dec 61  
 4202 Land of the Long  
 White Cloud ..... © Mar 62

**WARNER BROS.**  
**BLUE RIBBON HIT PARADE**  
 (Technicolor Reissues—7 min.)  
 8312 The Lion's Busy ..... May 61  
 8313 Thumb Fun ..... Jun 61  
 8314 Corn Plastered ..... Jul 61  
 8315 Kiddin' the Kitty ..... Aug 61  
 8316 Ballot Box Bunny ..... Sep 61  
 9301 A Hound for Trouble ..... Sep 61  
 9302 Strife With Father ..... Sep 61  
 9303 The Grey Hounded Hare Oct 61  
 9304 Leghorn Swaggled ..... Nov 61  
 9305 A Peck of Trouble ..... Dec 61  
 9306 Tom-Tom Tomcat ..... Jan 62  
 9307 Sock-a-Doodle-Do ..... Feb 62  
 9308 Rabbit Hood ..... Mar 62  
 9309 Ain't She Sweet ..... Apr 62  
 9310 Bye Bye Bluebeard ..... May 62  
 9311 Homeless Hare ..... Jun 62  
 9312 Bird in a Guilty Cage Jul 62  
 9313 Fool Coverage ..... Aug 62

**BUGS BUNNY SPECIALS**  
 (Technicolor—7 min.)  
 8724 Compressed Hare ..... Jul 61  
 9721 Prince Violent ..... Sep 61  
 9722 Wet Hare ..... Jan 62  
 9723 Bill of Hare ..... Jun 62

**MERRIE MELODIES**  
**LOONEY TONS**  
 (Technicolor—7 min.)  
 9701 Daffy's Inn Trouble ..... Sep 61  
 9702 What's My Lion? ..... Oct 61  
 9703 Beep Prepared ..... Nov 61  
 9704 The Last Hungry Cat ..... Dec 61  
 9705 Nelly's Folly ..... Dec 61  
 9706 A Sheep in the Deep ..... Feb 62  
 9707 Fish and Slips ..... Mar 62  
 9708 Quackodile Tears ..... Mar 62  
 9709 Crow's Feet ..... Apr 62  
 9310 Mexican Boarders ..... May 62  
 9711 Zoom at the Top ..... Jun 62  
 9712 Slick Chick ..... Jul 62  
 9713 Louvre Come Back  
 to Me ..... Aug 62

**WORLD-WIDE ADVENTURE**  
**SPECIALS**  
 (Color Reissues)  
 (Two-Reel)  
 9001 Where the Trade Winds  
 Play (17) ..... Oct 61  
 9002 Fabulous Mexico (18) ..... Mar 62  
 (One-Reel)  
 8502 Alpine Champions (10) ..... Feb 61  
 8503 Kings of the Rockies  
 (10) ..... Apr 61  
 8504 Grandad of Races (10) ..... May 61  
 8505 Snow Frolics (9) ..... Jun 61  
 8506 Hawaiian Sports (9) ..... Aug 61  
 9501 This Sporting World  
 (10) ..... Nov 61  
 9502 Emperor's Horses (9) ..... Dec 61  
 9503 Wild Water Champions  
 (9) ..... Feb 62  
 9504 Racing Thrills ..... Apr 62  
 9505 King of the Outdoors ..... Jul 62  
 9506 Water Wizards ..... Aug 62



# THE EXHIBITOR HAS HIS SAY

## ABOUT PICTURES

### 'Lulu' Was Just That

It took "A Weekend With Lulu" from Columbia to bring out the patrons here. Business very satisfying for this one. The picture is very good too. Ordinarily I don't like to book English product, but this one is all right. A very catchy title song helps a lot too. Used this on my Wednesday-Thursday change.

HARRY HAWKINSON

Orpheum Theatre,  
Marietta, Minn.

### ALLIED ARTISTS

**Twenty Plus Two (AA)**—David Janssen, Jeanne Crain, Dina Merrill. This one did poorly for us and we don't know why. Fast-moving story, smooth acting by David Janssen. As usual, color would have helped. Played Wed., Thurs., Fri. Weather: Good.—P. B. Friedman, Grand Theatre, Lancaster, Ky. Pop. 3,000.

### BUENA VISTA

**Big Red (BV)**—Walter Pidgeon, Gilles Payant, Emil Genest. A wonderful story about a dog without a boy and a boy without a dog. Played this one very late to the best Friday and Saturday so far this fall. One of Disney's best pictures. Beautiful color scenery of Canada. Play it, by all means. Played Thurs., Fri., Sat. Weather: Mild.—Donald E. Bohatka, assistant manager, Catlow Theatre, Barrington, Ill. Pop. 5,400.

**Bon Voyage (BV)**—Fred MacMurray, Jane Wyman, Michael Callan, Deborah Walley. This is not Disney's best picture. It moved too slowly and thus it was too long. Business only average, but below average for a Disney picture. Terms were much too high for a picture played as late as we did. Good color, cast and beautiful Paris contribute much. Fred MacMurray very good, and it was great to see Jane Wyman back on the screen. Those "Gidget" stars, Callan and Walley, make a good team. Played Fri. through Thurs. Weather: Mild.—Donald E. Bohatka, assistant manager, Catlow Theatre, Barrington, Ill. Pop. 5,400.

### COLUMBIA

**Experiment in Terror (Col)**—Glenn Ford, Lee Remick, Stefanie Powers. Gee, what a dandy FBI story, but title fooled everyone. No concession sales. All glued to seats. Average draw. Played Sun., Mon., Tues.—Pen Spahnour, Twilight Theatre, Greensburg, Kas. Pop. 1,500.

**Safe at Home! (Col)**—Mickey Mantle, Roger Maris, Patricia Barry. That's where everyone stayed—at home! "Roger Maris! Mickey Mantle! Gosh! Gee!" These words echoed around an empty house for three nights. A real nothing. I'm a real baseball nut, but even I thought this picture was a real farce. Played Sun., Mon., Tues. Weather: Good.—Bill Curran, Ramona Theatre, Kremmling, Colo. Pop. 900.

**Three Stooges in Orbit, The (Col)**—Stooges, Edson Stroll, Carol Christensen. Pretty good for this type of show. Too bad it wasn't in color. Did fair for small town and midweek. Played Wed., Thurs. Weather: Warm.—Evelyn Smith, Follett Theatre, Follett, Tex. Pop. 525.

### METRO-GOLDWYN-MAYER

**Boys' Night Out (MGM)**—Kim Novak, Tony Randall, James Garner, Janet Blair. A hilarious comedy with an excellent cast, in color and "Scope, so what more could you ask for? I wonder what our patrons wanted, as they stayed away from this one. They don't know what they have missed. Well liked by those who saw it. Lavender posters from NSS were eye-catching, but does the word "SEX" have to appear in every ad available? Played Sun-Wed. Weather: Very cool.—Donald E. Bohatka, assistant manager, Catlow Theatre, Barrington, Ill. Pop. 5,400.

**Colossus of Rhodes, The (MGM)**—Rory Calhoun, Lea Massari, Georges Marchal. Real good entertainment. Seemed to please and drew above average. Apparently this has some basis in history—at least, that's what the kids said. Played Thurs., Fri., Sat.—Ben Spahnour, Twilight Theatre, Greensburg, Kas. Pop. 1,500.

**Four Horsemen of the Apocalypse, The (MGM)**—Glenn Ford, Ingrid Thulin, Charles Boyer. Talk, talk, talk. Even Glenn Ford doesn't get them in to see this one. Very few the first night, and practically no one the next two nights. The few who did come were the most restless audience I've ever had. A real dud! Played Thurs., Fri., Sat. Weather: Good.—Bill Curran, Ramona Theatre, Kremmling, Colo. Pop. 900.

**Honeymoon Machine, The (MGM)**—Steve McQueen, Brigid Bazlen, Jim Hutton, Paula Prentiss. A real sweetie. Play it anytime. Good stuff. I about fell off

### Sees No Wear-Out To 'G. I. Blues'

As far as I'm concerned, "G. I. Blues" is Elvis' best picture. It did our best midweek business all year. Don't be afraid to play this one again, no matter if you've played it twice already. It will still do business.

LARRY THOMAS

Fayette Theatre,  
Fayetteville, W. Va.

the seat when the Russians were cursing by saying, "for Khrushchev's sake." Oh, yes, I made money on it, too.—Don Stott, Southwind Theatre, Solomons, Md. Pop. 950.

### PARAMOUNT

**Hetari! (Para)**—John Wayne, Hardy Kruger, Elsa Martinelli, Red Buttons. An exciting outdoor adventure that was well liked by all. Best business this year to date. Beautiful color and settings in exciting Africa. The animal hunt scenes kept everyone glued to their seats. The title and credits don't appear until after eight minutes of running time. We decorated a white Jeep with banners and covered 140 miles promoting the picture. The Jeep dealer was very cooperative. We received many fine compliments, and I heartily recommend it for your best playing time. We ran it for only one week, but should have been held for a second. Played Fri. through Thurs. Weather: Mild to hot.—Donald E. Bohatka, assistant manager, Catlow Theatre, Barrington, Ill. Pop. 5,400.

**Man Who Shot Liberty Valance, The (Para)**—John Wayne, James Stewart, Vera Miles. Thanks to Paramount for one of the few westerns available. Perhaps not as good a picture as some, but this was my biggest grosser to date. This is what my people (I think all small town people) want: westerns, action—not this "adults only" stuff. This is good family entertainment. Played Thurs., Fri., Sat. Weather: Good.—Bill Curran, Ramona Theatre, Kremmling, Colo. Pop. 900.

### 20th CENTURY-FOX

**Big Show, The (20th-Fox)**—Esther Williams, Cliff Robertson, Nehemiah Persoff. Here is entertainment with a capital E. Real good acting, fine story, great circus acts. Above average crowd. Robertson is fine in the lead. I'd recommend this to anyone who likes to be really entertained. Played Thurs., Fri., Sat. Weather: Cool.—Paul Fournier, Acadia Theatre, St. Leonard, N. B. Pop. 2,150.

**Hustler, The (20th-Fox)**—Paul Newman, Jackie Gleason, Piper Laurie. Although this has received many accolades from the critics, I personally think it is not much good as entertainment, but the superior acting and the fine direction (Robert Rossen: he made "Body and Soul") makes it interesting cinema, but very dull entertainment and no money-maker. No business at all. Played Tues., Wed. Weather: Nice.—Paul Fournier, Acadia Theatre, St. Leonard, N. B. Pop. 2,150.

### UNITED ARTISTS

**Kid Galahad (UA)**—Elvis Presley, Gig Young, Lolo Albright. Thank you, UA, for another early date, and Elvis is our bread-and-butter star who seems to be loved by all, young and old. With UA and Presley, we can keep the wolf away from the kitchen door. Keep up the good works. Played Sat., Sun., Mon. Weather: Hot.—Carl P. Anderka, Rainbow Theatre, Castroville, Tex. Pop. 1,500.

**Pocketful of Miracles (UA)**—Glenn Ford, Bette Davis, Hope Lange, Arthur O'Connell. A wonderful heart-warming picture, which did absolutely no business at all. We liked it better than anything we've played since "Picnic." We think it's too bad people missed this one. All the performances were star-studded and those who came had highly favorable comments. Played Sun., Mon., Tues. Weather: Fine.—P. B. Friedman, Grand Theatre, Lancaster, Ky. Pop. 3,000.

### UNIVERSAL-INTERNATIONAL

**Curse of the Werewolf, The (U-I)**—Clifford Evans, Oliver Reed, Yvonne Romain. Very, very good. We were pleased with the story, the careful attention to detail, the costuming and the outstanding color. Actually, this is miles above the ordinary run of the horror pictures. Play this, by all means. Played Sat. to average attendance, doubled with "Return to Warbow." Weather: Warm.—P. B. Friedman, Grand Theatre, Lancaster, Ky. Pop. 3,000.

**Spartacus (U-I)**—Kirk Douglas, Jean Simmons, Laurence Olivier, Charles Laughton, Peter Ustinov. A truly wonderful love story kept this excellent spectacular together. We played this one late to only fair business, but this was not the fault of the picture. Excellent cast in an excellent picture, with excellent color, costumes, settings, sound and story. Terms were very reasonable. Played Fri. through Wed. Weather: Mild.—Donald E. Bohatka, assistant manager, Catlow Theatre, Barrington, Ill. Pop. 5,400.

### WARNER BROS.

**Malaga (WB)**—Trevor Howard, Dorothy Dandridge, Edmund Purdom. This picture resembles those tired hour-long TV series we see every day in certain corners of our living rooms. Nothing happens, they just look and talk and talk and bore you to death. Only this one's without commercials. The good cast in this definitely deserved something better because all of the three principals have done wonders in the past. All are unforgivably miscast and unfairly billed on the posters. Played Thurs., Fri., Sat. Weather: Warm.—Paul Fournier, Acadia Theatre, St. Leonard, N. B. Pop. 2,150.

**Parish (WB)**—Troy Donahue, Claudette Colbert, Karl Malden. What a show! The Legion panned this one, so the people had to wait until sundown, but they came and were entertained. It's old, but if you haven't played it, fellers, by all means do so. You won't be sorry. Thanks, Larry Thomas, Fayette Theatre, for the tip. Played Sat., Sun., Mon. Weather 104 degrees plus.—Carl P. Anderka, Rainbow Theatre, Castroville, Tex. Pop. 1,500.

## FOREIGN LANGUAGE FEATURE REVIEWS

Divorce—Italian Style A Ratio: 1.85-1 Comedy

Embassy Pictures 104 Minutes Rel. Oct. '62

Probably only the Italians could successfully turn out an uproarious comedy about murder and infidelity, and this Lux-Vides-Galatea film is certainly one of the best and a sure-fire bet for the art houses. Marcello Mastroianni, the handsome Italian star of "La Dolce Vita" and the current MGM Bardot film, "A Very Private Affair," has built up a following with class patrons, but a few feminine fans may be disappointed that he plays a 42-year-old Sicilian husband, instead of a romantic lead. Because of its theme and numerous bedroom sequences, this is strictly adult fare. Brilliantly directed by Pietro Germi, much of it in the style of the old slapstick comedies, which were replete with chases, the picture was voted "best comedy" at the recent Cannes Film Festival, another selling point for the art spots. Because of the impossibility of divorce in Catholic Italy, the screenplay by Germi, Ennio De Concini and Alfredo Giannetti centers on the frantic efforts of a bored nobleman to rid himself of his nagging, over-amorous spouse by forcing her into an affair with another man, thus permitting him to kill her in a crime of passion, which carries a light prison sentence. This done, he is able to marry his pretty young cousin—but the fadeout has an ironic twist. Mastroianni proves to be as adept at comedy as he is in his romantic roles and he is splendidly matched by Daniela Rocca, who is hilarious as his exasperatingly faithful wife. Stefania Sandrelli contributes placid beauty and several character actors add expert comic touches.

Marcello Mastroianni, Daniela Rocca, Leopoldo Trieste, Stefania Sandrelli, Angela Cardile.

The Lady Doctor A Ratio: 1.85-1 Comedy

Governor Films 103 Minutes Rel. Oct. '62

The indefatigable Vittorio De Sica, as much on the international leading man-director circuit as any marquee-strong "name" emanating from the United States, is teamed here with America's own Abbe Lane and his native Italy's Toto, a threesome of formidable box-office proportions indeed. The whimsically developed yarn is very much in the vogue of what has gone before—the conservative chap who weds a lady medico and is forced (because of money awaiting him from aunts' estate) to tell her not to practice profession while fond relatives are in town. Enter elderly but still fascinating marquis (De Sica) and beaucoup complications, all eventually resolved in the inimitable Continental style. Miss Lane is the lady-of-medicine, Darry Cowl her smitten husband, and Toto contributes some frolicsome moments. Italian, with English titles.

Toto, Abbe Lane, Vittorio De Sica,  
Darry Cowl.

### Levine's 'Landru' Finished

PARIS—Photography on Joseph E. Levine's "Landru," the Carlo Ponti-Georges de Beauregard production written by Francoise Sagan, has been completed here. The picture, which was directed by Claude Chabrol in color, stars Michele Morgan, Danielle Darrieux and Hildegarde Neff with Charles Denner in the title role. Embassy will distribute throughout the world in 1963.



# Opinions on Current Productions

# FEATURE REVIEWS

Symbol © denotes color; © CinemaScope; ① VistaVision; S Superscope; P Panavision; R Regalscope; T Technirama. For story synopsis on each picture, see reverse side.

## A Very Private Affair

F Ratio: 1.85-1 Drama

MGM (303) 95 Minutes Rel. Oct. '62

Brigitte Bardot, best known to date in the U.S. for her undraped, sexy portrayals in French-language pictures, is likely to receive a far greater general audience showing in this English-dubbed drama roughly based on episodes in her own life or that of a Marilyn Monroe-type of glamor film star. Lushly filmed in Eastman Color against actual backgrounds of Paris, Geneva and Spoleto during the Arts Festival, the Christine Gouze-Renal production is always a treat for the eye and enhances the fragile beauty of Brigitte and rugged good looks of Marcello Mastroianni, who has been developing a feminine following since "La Dolce Vita." The movie studio sequences and the passionate Bardot-Mastroianni love scenes should give this film a strong appeal to the teenage set and, this time, there is nothing censorable in the bedroom bits. In fact, Louis Malle (who directed the sensational "The Lovers") has directed his and Jean-Paul Rappennau's original script tastefully and with feeling, except for some choppiness due to the editing. Miss Bardot again shows great strides as an actress in this complex role and Mastroianni is outstanding, especially in his angry moments. Dirk Sanders, the young American dancer, and Gregoire Von Razzori also register strongly. The finale is startling and extremely effective.

Brigitte Bardot, Marcello Mastroianni, Dirk Sanders, Eleanor Hirt, Gregoire Von Razzori, Ursula Kubler, Paul Soreze.

## The Reluctant Saint

F Ratio: 1.85-1 Drama

Davis-Royal 105 Minutes Rel. Dec. '62

Suitable primarily for the art theatres, "The Reluctant Saint" is truly different in that it treats of a religious subject in an almost whimsical manner, and yet it is profound in its overall telling. The story is said to be based on incidents in the life of Saint Giuseppe, a somewhat backward peasant boy who was, reluctantly, made a saint in 17th Century Italy. Maximilian Schell displays his versatility in his portrayal of the title role, arousing both sympathy and ridicule in his lackadaisical efforts to become a priest. Excellent support is provided by Ricardo Montalban, Akim Tamiroff and Lea Padovani, the latter exceptionally outstanding as Schell's mother. The boxoffice potential must stem from a strong appeal to people who prefer thoughtful pictures and who are interested in religion, although even an agnostic should enjoy its many amusing episodes. Edward Dmytryk produced and directed from a script by John Fante and Joseph Petracca. The dialog is in English. The many Italian countryside scenes are impressive. Davis-Royal Films International will distribute the picture in this country, while Columbia Pictures has the distribution rights in the rest of the world.

Maximilian Schell, Ricardo Montalban, Lea Padovani, Akim Tamiroff, Harold Goldblatt, Arnold Foa.

## The Siege of Hell Street

A Ratio: 1.85-1 Crime Drama

United Producers Rel. Org. 93 Minutes Rel. \_\_\_\_\_

England's Robert S. Baker and Monty Berman, whose previous imports to North America have encountered modest receptivity, now serve up an attraction of certain "sleeper" classification; it is as vicious and brutal as anything in the crime genre that has hit the American screen in recent years, and predicated upon known audience likes, can provide brisk-paced boxoffice records indeed. The stars—Donald Sinden, Nicole Berger, Kieron Moore and Peter Wyngarde—aren't particularly strangers to American audiences; they've appeared, with varying degrees of impact and effectiveness, in numerous European releases, in both the art theatre and general market routings. This film, released in England as "The Siege of Sidney Street," was produced, directed and (uniquely enough) also photographed by Messrs. Baker and Berman, shooting in the process known as Dyalscope, working from a screenplay by Jimmy Sangster and Alexander Baron. It is unrelievedly concerned with track-down of a formidable gunman gang in England, the climax the famous siege of their hideaway at 100 Sidney St. in London. The action crowd that dotes on such adventure will find much to assuage their appetite. The more discriminating will label this too much of too little substance.

Donald Sinden, Nicole Berger, Kieron Moore, Peter Wyngarde, Godfrey Quigley, Leonard Sachs.

## Operation Snatch

F Ratio: 1.85-1 Comedy

Continental 83 Minutes Rel. Oct. '62

Terry-Thomas, the gap-toothed British comic whose U.S. popularity has increased greatly since his two Hollywood films, "Bachelor Flat" and the current "The Wonderful World of the Brothers Grimm," romps about to his heart's content in a silly, but amusing, British film produced by Jules Buck. Inspired by the legend that, if the colony of Barbary Apes on Gibraltar should leave, the Rock will be lost to the British Empire, the screenplay by Alan Hackney centers on a harried orderly's efforts to kidnap an ape from a German circus to replace Gibraltar's dead male and keep the listless females happy—hence the off-beat title. It's another British World War II tale, but there's no battle action, just slapstick and chases. As such, the film will entertain the devotees of British comedies in the U.S.—and their number is steadily growing. Terry-Thomas and Lionel Jeffries don disguises, including a prop horse, fall in the water and are shot at to get their well-earned laughs. George Sanders adds dignity and name value to his role of a major stationed on Gibraltar, and Jackie Lane supplies feminine charm in the brief part of a scheming local beauty. Director Robert Day keeps the action fast and furious, as befits the crazy plot.

Terry-Thomas, George Sanders, Lionel Jeffries, Jackie Lane, Michael Trubshawe, Lee Montague, John Gabriel.

## Two Tickets to Paris

F Ratio: 1.85-1 Musical

Columbia (709) 78 Minutes Rel. Oct. '62

A lightweight musical that will appeal mainly to teenagers, "Two Tickets to Paris" may have had some potentials on paper, but they never quite paid off when transferred to the screen. True, it has music, dancing and some scattered comedy shots, but somewhere along the line something went wrong, with the result that the plot never materializes. Joey Dee, a twist artist; Gary Crosby, Bing's son, and Kay Medford are the principal names, although Miss Medford never is given a chance to display her true comedy talent. Featured and costarred is Jeri Lynne Fraser, a likable starlet, who has been given a role too demanding for a first screen effort. The picture was shot aboard the luxury liner, S.S. France, at intervals when it was tied up at its New York pier; there are no shots at sea which would have given some needed impetus. Lisa James, Charles Nelson Reilly and The Starlighters also are featured. A Harry Romm production, the story was written by Hal Hackady and directed by Greg Garrison, with Martha Vera Romm serving as associate producer. Henry Glover was the musical director.

Joey Dee, Gary Crosby, Kay Medford, Jeri Lynne Fraser, Lisa James, Charles Nelson Reilly and The Starlighters.

## Bourbon St. Shadows

F Ratio: 1.85-1 Crime/Adventure

MPA Feature Films-SR 70 Minutes Rel. Sept. '62

An intriguing premise is entertainingly put forth in this Ben Parker production teaming Richard Derr, Mark Daniels, Helen Westcott, Jeanne Neher and Dan Mullin, all of whom, to varying degrees of effectiveness, have delineated leading roles in numerous modest-budgeted melodramas over the years. Under the trim running limitation of 70 minutes, they convey a sense of action suspense, much like the hour-plus features from Monogram and the other smaller companies years ago. It will come in handy, certainly, for double-feature slotting, and, if given sufficient exploitation (the fact that the leading man is able to make himself invisible while applying himself most assiduously to chase-and-conquer in the crime field is noteworthy) assist might be able to stand up as solo attraction. The setting is contemporary New Orleans, among a handful of North American cities immediately conjuring up varied-and-sundry visions for the mass market to which the George Bellak-Betty Jeffries story essentially appeals most strongly. Dan Mullin, essaying a dual role (the deposed ruler of a mythical Latin American republic) and his vicious, cruel brother, latter intent on controlling the nation, turns in a sympathetic portrayal of the frightened and a forceful impression of the feared.

Richard Derr, Mark Daniels, Helen Westcott, Jeanne Neher, Dan Mullin, Lee Edwards.

The reviews on these pages may be filed for future reference in any of the following ways: (1) in any standard three-ring loose-leaf binder; (2) individually, by company, in any standard 3x5 card index file; or (3) in the BOXOFFICE PICTURE GUIDE three-ring, pocket-size binder. The latter, including a year's supply of booking and daily business record sheets, may be obtained from Associated Publications, 825 Van Brunt Blvd., Kansas City 24, Mo., for \$1.00, postage paid.



## THE STORY:

### "Operation Snatch" (Cont'l)

During World War II, the Barbary Apes on the Rock of Gibraltar become of crucial importance as propaganda just prior to the British invasion of North Africa. Terry-Thomas, the nervous lieutenant in charge of the diminishing ape colony, accidentally confides in a local beauty who passes on the information to the Germans that the sole male ape has died and the females have to be removed to sick bay. To prevent the enemy from believing that the British Empire is crumbling, George Sanders, intelligence officer on the Rock, orders Terry-Thomas to kidnap a male ape from a German circus playing in Zurich. "Operation Snatch" gets under way as Terry-Thomas and his orderly fumble the first attempt to get the ape and then are forced to smuggle the monkey inside a prop horse and race away from the German circus. Terry-Thomas receives a promotion, but is transferred to London, for security reasons, and ends up as a Beefeater.

## EXPLOITIPS:

The provocative title will attract devotees of British comedies to whom Terry-Thomas has built up a following through "I'm All Right, Jack," "Make Mine Mink" and other comedy imports. He is currently getting laughs in "The Wonderful World of the Brothers Grimm."

## CATCHLINES:

The Barbary Apes on the Rock of Gibraltar Keep the British Empire in a Merry Stew . . . Terry-Thomas Is a Riot.

## THE STORY:

### "Two Tickets to Paris" (Col)

Engaged for an extended night club engagement in Paris on the condition that he remains a bachelor, Joey Dee and his fiancée, Jeri Lynne Fraser, agree to postpone their marriage, go to Paris and get married when they return. Jeri's mother consents to the arrangement but insists that they are properly chaperoned. They prevail upon Kay Medford, a hat check girl at a night club, to go along as the chaperone and guardian. On board the France, Joey becomes attracted to Lisa James, a young French dancer, while Gary Crosby, a fellow-passenger, is encouraged to make a play for Jeri. This results in a sort of romantic tug-of-war, with Miss Medford acting as the mediator and referee. There are several trials and tribulations as the young lovers try to untangle their differences and when the smoke of battle finally is cleared away, everybody is happy.

## EXPLOITIPS:

Make tieups with specialty shops on display of cruise clothes, luggage, etc. Roulette Records has issued a soundtrack album of the 15 musical numbers in the picture, offering window tieups. Columbia has arranged an interesting contest which will give winners two tickets to Paris aboard a French line ship. Details are in the pressbook.

## CATCHLINES:

A Rhythm and Romance Spree . . . Rockin' the Boat With Music and Love . . . It's a Riotous Rythm Cruise.

## THE STORY:

### "Bourbon St. Shadows" (MPA)

Exiled Latin American republic president Dan Mullin and his daughter, Jeanne Neher, are hiding in an apartment on Bourbon St. in New Orleans, hoping for help from Dixieland musician Steve Dano, but he is murdered while talking long-distance to a man known as "Cranston." Richard Derr ("Cranston") has mastered certain mystical secrets enabling him to become invisible at will; he uses this power to combat crime. With aide Mark Daniels, Derr flies to New Orleans to track down Dano's killer and to help Mullin. Derr's magic power saves him and Daniels on numerous occasions when unknown forces try to kill them. Mullin tells Derr that his twin-brother (also Mullin) has double-crossed him, assuming republic control and it's possible that the twin-brother will now attempt to murder the authentic head-of-government. Mullin and Jeanne are kidnapped and put aboard a republic-bound yacht. Derr, using his invisible power, rescues the pair, bringing an end to the brother's cruel reign.

## EXPLOITIPS:

Use teaser ads run-of-paper, with theme, "First you see him, then you don't!" Get columnists to comment on mystical powers of leading magicians and the like.

## CATCHLINES:

Sin Is a One-Way Street! . . . Caught in the Bourbon St. Shadows! Travel the World—There's No Place Like Bourbon St.! . . . Street of Shadows! Street of Shame!

## THE STORY:

### "A Very Private Affair" (MGM)

The story follows some of the facts of Brigitte Bardot's early life, in which she started out as a ballet dancer and, because of her thwarted passion for Marcello Mastroianni, a married theatre director, left her mother in Paris and went to Geneva with Dirk Sanders, head of a ballet troupe. Brigitte soon gives up dancing, becomes a model and after being noticed by a film director, she is soon catapulted to screen fame as France's sex symbol. She has a succession of love affairs which intrigues her fans, but later scandalizes her public. She tries to escape publicity and seeks Mastroianni, now separated from his wife. They fall madly in love and she follows him to Spoleto, where he is staging a play at the Arts Festival. Brigitte attracts hordes of fans and reporters who get in the way of rehearsals. After a quarrel with Mastroianni, Brigitte climbs on a roof to watch the performance on opening night. A photographer's flash bulb startles her and she plunges to her death.

## EXPLOITIPS:

BB also means Boxoffice so play up Bardot's charms with enlargements of her in bathing suit poses, etc. Stress Marcello Mastroianni as the star of "La Dolce Vita" and his current appearance in "Divorce—Italian Style."

## CATCHLINES:

Angel-Devil, Lovable-Hateful, Charming-Impossible, Tender-Temperamental . . . Brigitte Bardot in Her Best Role.

## THE STORY:

### "The Reluctant Saint" (Davis-Royal)

In today's jargon, Schell might be considered a "sad sack" in an Italian village where he does nothing right and is a "fall guy" for pranksters. His mother prevails upon her brother, a father at a monastery, to take Schell, but Schell does not want to rise above being a stable boy. Finally, however, after many failures, he becomes a priest. While praying one day, he rises from the floor a few feet into the air, observed by only one person whose account of it is discredited. But when it happens again with many witnesses, it becomes a different matter. The church officials now are convinced that they have seen a miracle. Schell formally is accepted into the monastery and, ultimately, is declared a saint.

## EXPLOITIPS:

This should be a natural for Catholic patronage. A special preview for the clergy could get recommendations from the pulpit. At the same time, stress the many basic entertainment facets. Try for editorial comment on the premise that a picture does not have to be sexy or frivolous to be entertaining and that this picture is an example of wholesome and instructive diversion.

## CATCHLINES:

He Became a Saint Against His Will . . . A Simple Soul Became an Inspiration to All Who Knew Him . . . The Amazing True Story of a Documented Miracle.

## THE STORY:

### "The Siege of Hell Street" (UPRO)

It took two years to wipe out one of the most formidable gunmen gangs ever known. The end of the two of the most desperate of these criminals was brought about at the famed Siege of Sidney Street. Heading the gang which has acquired a terrifying reputation throughout Europe for armed robbery and murder is Peter the Painter (Peter Wyngarde) backed by Yoska (Kieron Moore), Svaaars (Leonard Sachs) and Dmitrieff (Tutte Lemkow). The police know they are members of an avowed revolutionary circle. Sarah (Nicole Berger), orphaned Russian refugee in her early 20s, is drawn towards Peter when she meets him in the club; she is horrified when learning that he has been involved in an armed bank robbery in which a man has been murdered. Inspector John Mannering (Donald Sinden) tracks down the gang, haunting London's East End, disguised as a "down and outer." He gets to know and understand Sarah. After further acts of crime and butchery, the gang flees to a hideout, 100 Sidney Street. The police—some 150 officers of the city and metropolitan police—close in for the famous siege of Sidney Street, as it happened on Jan. 3, 1911.

## EXPLOITIPS:

Set up lobby displays of famous police sieges in U.S.

## CATCHLINES:

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## THEATRES FOR SALE

**West Coast theatres for sale.** Write for list. Theatre Exchange Company, 260 Kearney Street, San Francisco 8, California.

**320-Car Drive-In** Central Missouri. Constructed in 1953. Both concession and theatre doing good business. Boxoffice 9556.

**For Sale:** 400-car drive-in theatre in sunny California, year round operation. No drive-in competition. Priced to sell as owner has other interest. Boxoffice 9559.

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## THEATRES WANTED

**Wanted to buy or lease** indoor theatre in metropolitan areas, population at least 75,000. Contact William Berger, Metropolitan Hotel, Cincinnati, Ohio.

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**Wanted to Buy** drive-in theatre vicinity of Kansas City, Missouri. Boxoffice 9555.

**Two Young, Aggressive men** with 18 years experience desire to lease drive-in or indoor theatre in resort town, 10,000 or more population, in Southwestern states or Florida. Boxoffice 9549.

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**Burlesk or Exploitation features** (35mm) available. Mack Enterprises, Centralia, Illinois.

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June Through August

Page 14

271%



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Universal-Int'l

235%



THE INTERNS

Columbia

222%

IN THIS ISSUE:  
**THE  
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## ON THE ONE HAND . . .

*SHOWMANSHIP, I believe, can do so much towards boosting the boxoffice, not only in relation to particular programs, but also in making a theatre a focal point of value in entertainment in its locality.*

Thus wrote Lee C. Prescott, manager of the Odeon Theatre in Bury, Lancashire, England, a unit of the Rank Organization, when he acknowledged receipt of a BOXOFFICE Showman-diser Honor Citation for an exemplary showman-dising effort.

And American exhibitors are in full agreement, as they are evidencing by the application of above-the-ordinary effort to upbuild attendance by the fullest possible exertion of showman-ship effort during the ensuing final quarter of the year. While there have been many exhibitor complaints over the insufficiency of strong, saleable product for this period, there has come about a growing realization that, to overcome this handicap, they must employ every facet of showmanship to sell, not only their picture offer-ings but the institution of the theatre, as well. And, to make it "a focal point of value in enter-tainment in its locality," they must employ every means and every angle at their command.

At the circuit level, theatremen are moving forward with new showmanship campaigns and reviving or improving some of the older, suc-cessful ideas, many of which have found their way into other businesses, but which this in-dustry should recapture. Among the circuits that have big promotion campaigns under way or already in work are the RKO Theatres, AB-PT, Stanley Warner, National General, Common-wealth of Kansas City, Interstate of Texas, to

name a few. This activity is bound to seep through to individual theatres, which will aid and abet the effort at the grassroots level. Inci-dentally, many individual showmen, particularly those who have updated, refurbished and re-equipped their theatres, have been putting forth extra promotional effort in selling the theatre, as well as the picture, which should be done throughout the year, not just in slack seasons.

There are many ways in which this can be done—low-cost and no-cost ways, among them. The Associated Motion Picture Advertisers has set up an Exhibitor Service Division to be of assistance in this direction. Among other things, it is serving to remind exhibitors that, if product appears to be below their boxoffice standards, they have other things to sell that will draw patrons to their theatres. There are the special events that can be tied in with the holidays oc-curring in each month; special shows; introduc-tion of new ventures, such as Kiddies' Clubs, every two weeks; improved services, special tie-ins with local merchants; greater civic activity; and, of course, keeping before the public via screen, lobby and in other ways, a continual plugging of forthcoming pictures.

Look at the way television keeps hammering about its upcoming "new" shows, not only via the idiot boxes but in big newspaper ads, in magazines, on radio and through merchant and sponsor tieups. This serves to keep up the inter-est in television, to create want-to-see, and attracts viewers for these and other shows, re-gardless of whatever their shortcomings.

Let's take back the thunder that television stole from us. Let's tell and yell about that which we have to sell!

## . . . And on the Other

From another angle, the feeling on the part of exhibitors that product during the ensuing quarter is lacking in saleable qualities is the fault of the producer-distributors. They expect exhibitors to put forth extra effort in selling that about which they know little, except, per-haps, the titles and the top name players of the releases set for October, November and Decem-ber. But what have the producer-distributors done to enthuse and inspire exhibitors to really get behind the product; to point up to them the merchandisable ingredients that each release contains?

Every picture has something in it that is saleable; else, why would it have been made? Assembly-line production long since has been eliminated. So, it would seem, every picture had some special reason for being made. But, if the

producer-distributor treats it with disdain, the exhibitor, too, is made to feel it is unworthy; and, if he is so unfortunate as to have booked it, he is going to spend little time or effort, let alone money, in promoting it.

There would be fewer picture failures and less need for shot-in-the-arm showmanship efforts, if producer-distributors would better inform—and enthuse—exhibitors about what they want them to buy and, in turn, sell to the public—if they, themselves, pointed the way in *their trade paper advertising*. This would not cost the pro-ducer-distributors anything—it would MAKE MONEY FOR THEM—and the exhibitors, too!

*Ben Shlyen*



# TOA Convention Program Outlined for Nov. 6-10

NEW YORK—A resume of the Theatre Owners of America convention program was issued last week. The convention will be held November 6-10 at the Americana Hotel, Miami Beach. TOA reported that reservations were running ahead of last year which had a record-breaking attendance in New Orleans.

On Monday, November 5, there will be closed sessions of the finance and nominating committees. The following day, there will be an all-day meeting of the board of directors and executive committee.

## FORMAL OPENING NOV. 7

The convention will open formally on Wednesday, the 7th, with an address by John Stembler, president, followed by a luncheon at which Sen. George Smathers will be the speaker. A get-together reception in the tradeshow exhibit hall will wind up the day.

A breakfast meeting of small town theatre operators will start off the Thursday program. At 10 o'clock, there will be a session devoted to "exhibitor and the law," covering local legislation, the courts, pay television and the Eady Plan of England. American International Pictures will be the luncheon host. In the evening, Columbia Pictures will be the host at a reception.

An 8 o'clock breakfast will start the Friday schedule, followed by a concessions forum. A luncheon meeting has been scheduled, with Pepsi-Cola giving a twist party at night.

The Saturday schedule calls for a drive-in theatre forum, a luncheon meeting, a National Carbon Co. reception and the president's banquet, hosted by Coca-Cola.

The tradeshow will be open daily from 2 p.m. to 6 p.m., Tuesday through Friday. Sightseeing trips and luncheons have been arranged for the ladies.

Julian Rifkin of Boston will be chairman and coordinator of the drive-in sessions. The small town theatre meetings will be chaired by Max Connett, prominent southern exhibitor, while the National Ass'n of Concessionaires will prepare and direct the concessions forums. Lee Koken is NAC convention program chairman.

Philip F. Harling, chairman of TOA's Anti-Pay TV Committee, will review the pay TV and CATV situations, with particular attention to the court actions under way in the Hartford Phonevision and Arkansas Telemeter appeals.

Mrs. Sally Shepherd is chairman of the ladies committee and Mrs. Mitchell Wolfson is honorary chairman.

## ADVICE ON CLOTHING

The women have been advised to bring slacks or shorts, sportswear and comfortable walking shoes; also a luncheon dress, cocktail dresses and an evening gown. A light wrap is sometimes needed in November, TOA advised, adding that there will be a twist party, "so prepare for that."

Men are advised to bring slacks and sports jacket, as well as business suit or dinner jacket for the windup banquet.

## Supreme Court to Consider Cases of Industry Interest

Washington—Two cases in which the motion picture industry has an interest will be considered by the United States Supreme Court which started its new term on October 1.

The first of the two may go before the high court before November 1. This is the television block-booking case which has been appealed from a lower court ruling which restricted the terms for licensing motion pictures for television. The film industry has taken the position that the companies should not be restricted, while the Dept. of Justice claimed that the rulings were not sufficiently enforceable. In this case, both the government and the companies had appealed.

The other case involves pay television and was appealed by the Connecticut Committee Against Pay TV which charged that the Federal Communications Commission did not have jurisdiction in granting licenses for toll television. A previous court decision had ruled that the FCC was within its rights when it approved the Hartford, Conn., pay TV experiment.

## Selig Lauds Ampa Plan To Help Exhibitors

NEW YORK—Robert W. Selig, vice-president and general manager of National General Corp., endorsed the activities of Associated Motion Picture Advertisers Exhibitor Services Division, in a letter to Melvin L. Gold, Ampa's ESD chairman. Selig wrote:

The ever-changing theatre business, confronted as it is with a serious product shortage and outmoded method of selling, cries for movements such as Ampa proposes in its Exhibitor Services Division.

"Getting through" to the prospective patron is, of course, the problem.

In an industry without organized, professional research, we who operate theatres today are left to theory, trial and error and, too often, only the box-office result as the method of adjudging methods of selling pictures.

There is a vast and unexplored area of show-selling which Ampa can "grub-stake." "Reaching the market," if, indeed, the market is known, calls for joint enterprise among those willing to dare a little, imagine a little, and create a little.

We aren't exactly living by our wits today. But week in and week out, the total effort of theatre operation takes on that complexion. Here and there, we are discovering exciting new ways to excite people into boxoffice motivation. These should be shared, improved upon, expanded.

We endorse your plan as we endorse any constructive effort which realistically aims at luring patrons, catching them, and then seeing to it these patrons have a pleasant moviegoing experience.

An initial move to obtain support for exhibitors' October, November, December receipts has been initiated by Ampa's ESD, according to Gold, via letters to all trade-paper editors and publishers, and to the advertising and publicity directors of all motion picture companies, in which Gold has requested "accelerated support to exhibitors during the last three months of 1962."

## Hyman Group Gaining Top Films for Spring

NEW YORK—A committee of 100 exhibitors is starting now to gain the support of principal distributing companies in securing top quality films for the 1963 spring calendar quarter. Organized by Edward L. Hyman, vice-president of American Broadcasting-Paramount Theatres, Inc., the group will strive to make the months of April, May and June of 1963 "the most outstanding in boxoffice success for that period in the history of the motion picture industry."

According to Hyman, the spring quarter has been considered an "orphan period" depressant in the annual boxoffice average of the exhibitor.

"I have invited leading theatremen throughout the United States and Canada to join with me, and other exhibitors, in appealing to the sales heads of the principal companies to load their release schedules for April, May and June with top quality products," Hyman said.

Hyman is spearheading the campaign by personally meeting with sales toppers of the companies which supply most of the feature films to theatres. The campaign fits in with his advocacy for a plan to get "orderly distribution of quality products throughout the year."

The committee feels that, with a long, running start on their task, and lots of stamina and fortitude, one thing will be certain: "The distributors will know that their pictures have been sold to the public. Given top pictures, we'll bring in top dollars. In the process we'll prove that any time of the year is prime playing time for a prime product."

## Clayton Pantages Named Magna Sales Manager

NEW YORK—Clayton G. Pantages, who started his film career with the 20th Century-Fox Boston exchange in 1952 as a student salesman, has been named general sales manager for Magna Pictures Corp. by George P. Skouras, president.

Pantages was later moved from Boston to Buffalo, then to New Haven and, finally to Albany in 1953, where he became branch manager for 20th-Fox in 1955. In 1960, he was named to the 20th-Fox sales cabinet and served in this capacity for two years. During this period, he also worked on special assignments in the New England territory. While at 20th-Fox, Pantages was leader on two national sales drives and served as division head for the New Haven, Albany, Boston and Cleveland branches.

## Knoxville, Tenn., Repeals Blue Law Proposal

KNOXVILLE, TENN.—A blue law proposal, passed by the city council in July for inclusion on the election ballot November 6 as a charter amendment, was repealed by the council due to strong opposition by theatre operators and others in the amusement business.

Ernest J. O'Connor led the opposition forces.

While limited in scope, the proposal would have made possible the closing of theatres and other places of amusement.



## Berns to Introduce Reel On Hollywood in March

NEW YORK—Hollywood News Report, an industry newsreel designed to keep the public abreast of forthcoming pictures, will make its first appearance in March, according to Samuel D. Berns, producer of the project.

Berns said in New York last week that the plan called for the release of the newsreel every four weeks, containing "Behind the scenes" footage on production activity, rehearsals, music scoring, wardrobe design and set construction, along with occasional sequences covering premieres, industry functions and personalities engaged in civic and charitable events. Pictures that will be playing the theatres in the succeeding three months will be highlighted.

Berns said the reel was intended to stimulate a desire to keep going to pictures by showing the film in theatres only to a captive audience. It would not be a trailer for any one picture, but an overall preview of a variety of pictures on the way.

Too many pictures come to the screen "cold" and without sufficient buildup to attract public interest, Berns said. The newsreel idea will seek to stimulate greater interest in forthcoming product.

All studios have given him great encouragement, Berns said, and the guilds have shown considerable interest. Two thousand theatres will be needed to get the project started and Berns already has lined up about 350 theatres on the west coast. In conferences with circuit heads in New York, he said he was assured of support. Exhibitors will be asked to pay a rental approximate with that which they pay now for top short subjects or newsreels.

Each reel will have a running time of between eight and nine minutes.

Berns will explain the setup at the Theatre Owners of America convention in Miami Beach in November and at the Allied States Ass'n convention in Cleveland in December.

Berns formerly was Hollywood manager for Quigley Publications.

## MGM to Launch New Type Of Promotion for 1963

NEW YORK—With the Christmas release of "Billy Rose's Jumbo" set for 250 key cities, Metro-Goldwyn-Mayer will inaugurate a vigorous program of nationwide promotion called "Showmanship '63." Its goal is the closest possible day-to-day showmanship cooperation between distributor and exhibitor. The year-long campaign will be launched with the promotion for "Jumbo" and will be followed by similar aggressive campaigns.

The aim of the campaigns will be to bring about maximum coordination of promotion plans among MGM, the circuits, and independent exhibitors. In the case of "Jumbo," such key exploitation tie-ins as the Columbia Records soundtrack album, the Quaker Oats promotion, and the IGA supermarket promotions are but three examples of showmanship that reach their peak effectiveness on the local level.

MGM wants to emphasize the importance of applying national campaigns to local situations. As part of the promotion MGM will publish and distribute a regular series of showmanship bulletins for "Jumbo."

## BRITISH PRODUCER TELLS MAJORS:

# To Sell Films to the Public, First Sell Exhibitors Via Ads in Tradepapers

NEW YORK—Nat Cohen, managing director of Anglo-Amalgamated of London,



Nat Cohen

believes that British pictures have finally broken through the American three-fold barrier, distributor, exhibitor and public, to the extent that a picture such as "Carry On, Nurse" has grossed "well over \$2,000,000," one of the highest figures for any picture made in England.

However, Cohen decries the fact that the American majors are not selling their pictures to the exhibitors by the use of tradepaper advertising. "Distributors must push their pictures to reach the exhibitors, who will then sell them to the moviegoing public," Cohen pointed out. A few years ago, a typically British comedy like "Carry On, Nurse" was turned down by the American majors as "not suitable to American moviegoers," he stated.

For 1963, Anglo-Amalgamated will release ten pictures with what Cohen hopes will be "worldwide appeal" at a total cost of \$10,000,000, this being double the figure for the six pictures made in 1962 at a cost of \$5,000,000.

## SOME OF THE 1963 FILMS

Among the pictures for 1963 will be "The Iron Maiden," in color, recently completed by producer Peter Rogers and director Gerald Thomas (of "Carry On" fame) with Michael Craig, the Americans Anne Helm and Alan Hale and a steam engine as the title star, and "The Mind Benders," starring Dirk Bogarde and Mary Ure, produced by Michael Relph and directed by Basil Dearden, who made "Sapphire" and "Victim," both of which are in the cutting room.

In mid-October, Anglo-Amalgamated will start "Billy Liar," from the London stage success, with Tom Courtenay in the role created by Albert Finney, to be produced by Joseph Janni and directed by Joseph Schlesinger, who scored with "A Kind of Loving," which opened in New York October 1. Then will come another comedy, "Nurse on Wheels," another Rogers-Thomas picture, and Alan Bates in a follow-up to "A Kind of Loving" and a seventh "Carry On" film, "Carry On, Spaceman."

Cohen said he is "tired of the same tired names and tired faces" in pictures today and is a believer in using new talent from the theatre and the Royal Academy of Dramatic Art, as witness June Ritchie, the feminine lead in "A Kind of Loving," who makes her film debut in the film. He believes that the public doesn't care if a picture has a million-dollar budget, but is more interested in the story content. "We in England are not so burdened by pictures with a big name star supported by in-

ferior players, as is often the pattern in Hollywood."

Cohen has such faith in the future of the movie industry that he backs up his pictures with his own money, plus some from the banks, without outside "angels." The company is only 12 years old and is composed of Cohen, Stuart Levy and Peter Rogers. Anglo-Amalgamated is the exclusive distributor in England for American International and also coproducer with that organization. The company is also in television with the "Scotland Yard" series already aired on ABC-TV in the U.S. and the "Edgar Wallace" series ready for distribution.

## HERE FOR PREMIERE

Cohen came to the U.S. to attend the opening of "A Kind of Loving" at the Fine Arts Theatre. The picture, which was a 1961 boxoffice champion of Great Britain, is being released in the U.S. by Governor Films, headed by Dave Emanuel, who hopes to push it for the American Academy Awards as well as for the IFIDA awards to be announced this coming January.

Also attending a luncheon for Cohen at Sardi's Wednesday (3) were Emanuel, Richard Gordon, Anglo-Amalgamated's representative in the U.S. and Frank Fisher, vice-president of the Rank Organization in Canada. The latter mentioned that "Carry On, Nurse" grossed \$360,000 in Canada, a record sum for that country.

Five of the "top ten grossing pictures in England for 1961" were actually British-made, including "The Guns of Navarone," made by Carl Foreman for Columbia, "Whistle Down the Wind," "Doctor in Love" and "Carry On, Regardless," the latter not set for U.S. release until late in 1963.

## Navy Short Subject Offered To Theatres at No Charge

NEW YORK—The motion picture industry, through Eric Johnston, president of the Motion Picture Ass'n of America, has been asked by President Kennedy to arrange for the distribution of a 14-minute color subject to be distributed theatrically in connection with the celebration of Navy Day, October 27.

Titled "An Answer," the picture will be supplied gratis to exhibitors throughout the United States. Each of the major companies will handle four or five exchange areas. The Navy short will open in first-run situations during the week of October 21 and will continue to play until all theatres have had an opportunity to run the subject. DeLuxe Laboratories is preparing 700 prints at cost and National Film Service will contribute its service free of charge.

The subject which has been cut down from 35 minutes is the Navy's answer to President Kennedy's inaugural address in which he said: "Ask not what your country can do for you, but rather what you can do for your country."



## Rogers and Krellberg Form New Company

NEW YORK—Budd Rogers and Sherman S. Krellberg have formed Ultra Pictures Corp. which will be geared to provide local saturation publicity and promotion for its releases in every key city.

The two industry veterans said this new concept of independent distribution would utilize a network of national and regional promotion offices centering in New York and Hollywood and would include working press representatives in 45 major metropolitan cities. All publicity and promotion will be under the direction of Blank-Rand Associates, Inc., New York, and its Hollywood affiliate.

The new company has acquired American distribution rights to four Italian pictures, with English dialog, and currently is negotiating abroad for the rights to a number of other features. The first to be released will be "Two Nights With Cleopatra," starring Sophia Loren and Alberto Sordi, the latter being seen in "The Best of Enemies."

The three other pictures for release by Ultra are "La Risaia," starring Elsa Martinelli; "Fatal Desire," costarring Anthony Quinn and May Britt, and "A Day in Court," a black and white film starring Sophia Loren and Peppino de Felippo.

In announcing the formation of the new releasing organization, Rogers said he and Krellberg intended to provide exhibitors with the kind of saturation, exploitation and marketing support now available only in New York and Hollywood. He said "Two Nights With Cleopatra" would open with saturation bookings in December, following intensive grass roots campaigns.

Rogers, who is president of Ultra, has been active in all phases of the industry for the last 38 years and recently headed Pathe-America. Krellberg is vice-president. He started in the business as a nickelodeon operator and has been active in distribution and also as a Broadway producer.

## High N.Y. Gross Reported On 'A Matter of WHO'

HOLLYWOOD — Kenneth Herts, president of Herts-Lion International, announced that the company's latest release "A Matter of WHO" starring Terry-Thomas, has grossed \$160,000 in the first eight weeks of engagements since the film premiered at the Guild Theatre in New York City on July 24.

The British import has now played 13 theatres in cities across the country all with a minimum of four weeks.

The following is a list of theatres and cities represented. Guild, New York City; Esquire, Chicago; River Oaks, Houston; Esquire, Dallas; Exeter, Boston; Crest, Westwood; Peachtree, Atlanta; Coronet, Evanston; Suburban, Minneapolis; World and Brynmar, Philadelphia; Presidio, San Francisco; Esquire Art, Cincinnati; Height Art, Cleveland.

## Phil Silvers in Two Columbia Films

HOLLYWOOD—Phil Silvers, through his Tranan Productions, has concluded a two-picture Columbia deal, with first film to be "The Velvet Cage," story by Devery Freeman. Silvers will star in both films.

## FCC Gives Green Light To Pay TV in Denver

Washington—The Federal Communications Commission has given a green light to pay television in Denver, although it is likely that the Denver committee against pay TV will appeal the ruling. The application of Gotham Broadcasting Co. to test its Teleglobe system in Denver for three years was approved without a hearing. Station KTVR-TV, Channel 2, will be utilized.

The FCC ruled that subscribers in Denver could not be forced to pay for special equipment, but they will be charged \$10 for wire interconnection which will be refunded, if the experimental service does not run a full year. There will be a \$3.25 minimum monthly charge in addition to program fees ranging from 25 cents upward, although it is anticipated that the regular charge will be between \$1 and \$2.

Approximately 2,000 subscribers in the Denver area are initially anticipated. New films and stage shows will be used, FCC said. The tests will start off with only night shows, running from 9:30 to 11:30, but they may be expanded later. Teleglobe-Denver is the franchise holder. MacFadden-Bartell will invest up to \$350,000 in the enterprise.

## Martin Named Chairman Of M.P. Pioneers Dinner

NEW YORK—Henry H. "Hi" Martin, Universal Pictures vice-president and general sales manager, will be chairman for the 1962 dinner of the Motion Picture Pioneers to be held Monday evening, November 19, at the new Hotel Americana, Herman Robbins, president of the Motion Picture Pioneers, announced.



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Milton R. Rackmil, president of Universal and Decca Records and vice-chairman of the board of directors of MCA, Inc., will be honored at the dinner as Pioneer of the Year.

Robbins stated that the Pioneers, in honoring Rackmil, are recognizing "one of the dynamic leaders of the entertainment world who has imbued the oldest continuous film company of the industry—Universal Pictures—with a pioneering spirit and has sent it soaring to new records." Universal this year is marking its 50th anniversary with a year-long Golden Jubilee celebration.

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NEW YORK—A quarterly dividend of \$1.0625 per share on the 4¼ per cent cumulative preferred stock has been declared by Universal's board of directors, payable December 1 to stockholders of record on November 15.

## Lige Brien to Direct 20th-Fox Group Sales

NEW YORK—Lige Brien, who most recently served as coordinator of the cross-country tour for "Five Weeks in a Balloon" for 20th Century-Fox, has been named director of group sales for 20th Century-Fox by Seymour Poe, vice-president in charge of worldwide distribution.



Lige Brien

Brien's first assignment was Darryl F. Zanuck's roadshow production, "The Longest Day," which had its American premiere at the Warner Theatre October 4. He will work directly under Joseph Sugar, the company's new roadshow manager, and will direct all activities with the group salesmen across the country and will be in charge of coordinating sales of tickets to organizations, schools, churches and charity groups.

Brien had been assistant exploitation manager for 20th-Fox and, prior to that, had been director of special events for United Artists.

## Frank Lovejoy, 50, Dies; Star of Stage and Screen

NEW YORK—A memorial mass for Frank Lovejoy, 50, star of stage and screen, was held at the Roman Catholic Church of St. Paul the Apostle Thursday (4). Lovejoy died in his sleep at the Warwick Hotel Tuesday (2). The funeral will be in Los Angeles.

Lovejoy had been starring in his original Broadway stage role in "The Best Man," Gore Vidal's political play of 1960, at the Playhouse on the Mall in Paramus, N. J., where it was to run through Sunday (7). Lovejoy starred in NBC's TV series, "Meet McGraw" and "Man Against Crime." Lovejoy is survived by his wife, actress Joan Banks, who played opposite him in "The Best Man," and two children.

## 'Terrified' Stars on Tour

HOLLYWOOD — Rod Lauren, Steve Drexel and Tracy Olson will divide the United States for personal appearances in advance of their latest picture "Terrified," Bern-Feld Production for Crown-International release.

Lauren will make PA's in the east, Miss Olson in the midwest and Drexel in the Pacific states; all two weeks before the release of the picture in each territory.

## Cantor to Aid Salk Foundation

HOLLYWOOD—Eddie Cantor is seeking two hours of donated network time for a star-studded simulcast to help raise \$15,000,000 in a single day for the projected Salk Foundation. The program, titled "Something to Remember" and conceived and developed by Cantor with the assistance of radio-TV executive Harry Maizlish, would consist primarily of rerun excerpts from outstanding performances in TV history.



# IT BEGINS

WHERE THE OTHER  
BIG ONES LEAVE OFF!

## IT BEGINS

WITH 70 MM. RESERVED SEAT ENGAGEMENTS

NEW YORK

DeMille Theatre  
October 10

BOSTON

Gary Theatre  
October 10

TORONTO

Odeon-Carlton Theatre  
October 4



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## Frank Lovejoy, 50, Dies; Star of Stage and Screen

NEW YORK—A memorial mass for Frank Lovejoy, 50, star of stage and screen, was held at the Roman Catholic Church of St. Paul the Apostle Thursday (4). Lovejoy died in his sleep at the Warwick Hotel Tuesday (2). The funeral will be in Los Angeles.

Lovejoy had been starring in his original Broadway stage role in "The Best Man," Gore Vidal's political play of 1960, at the Playhouse on the Mall in Paramus, N. J., where it was to run through Sunday (7). Lovejoy starred in NBC's TV series, "Meet McGraw" and "Man Against Crime." Lovejoy is survived by his wife, actress Joan Banks, who played opposite him in "The Best Man," and two children.

## 'Terrified' Stars on Tour

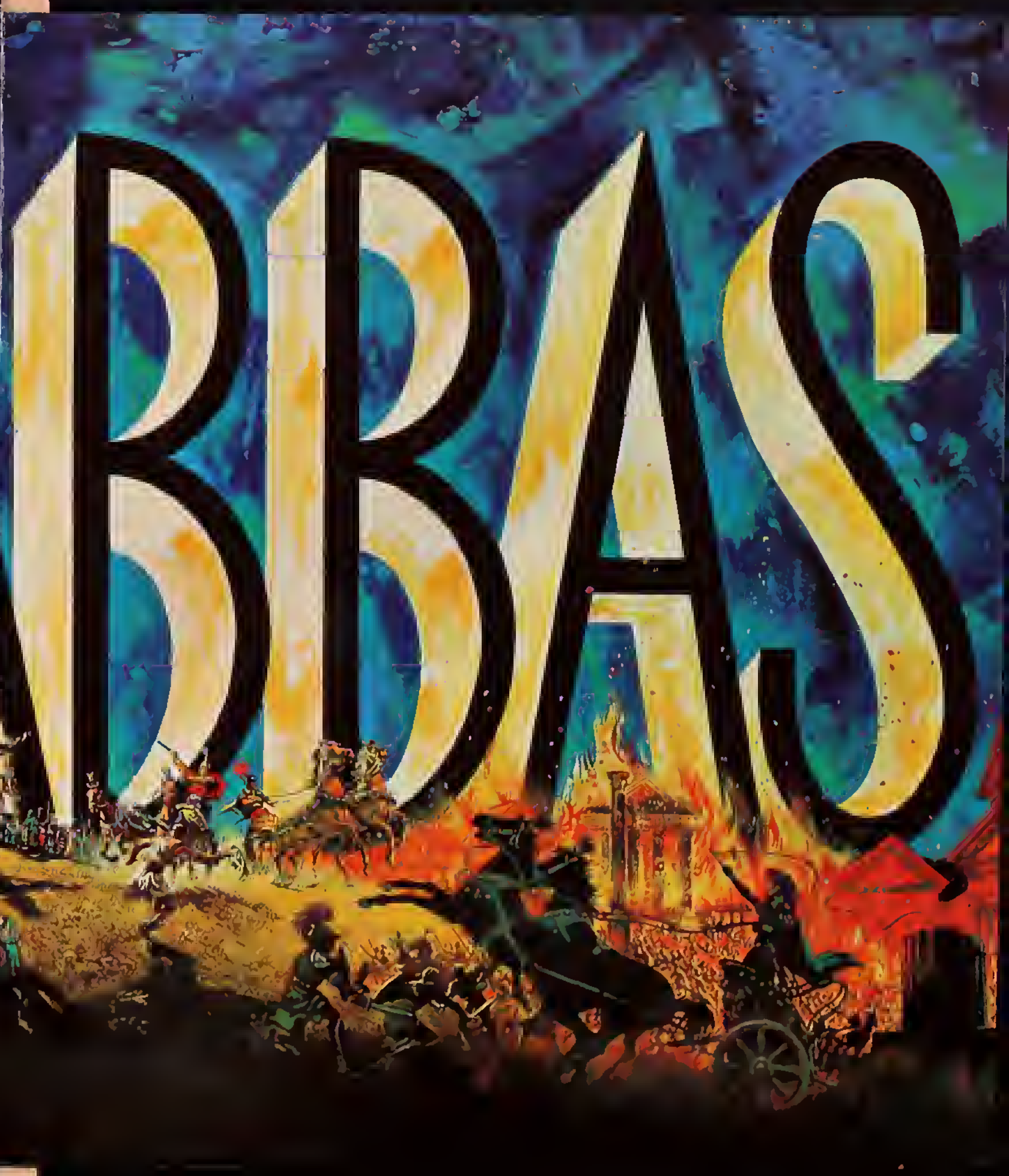
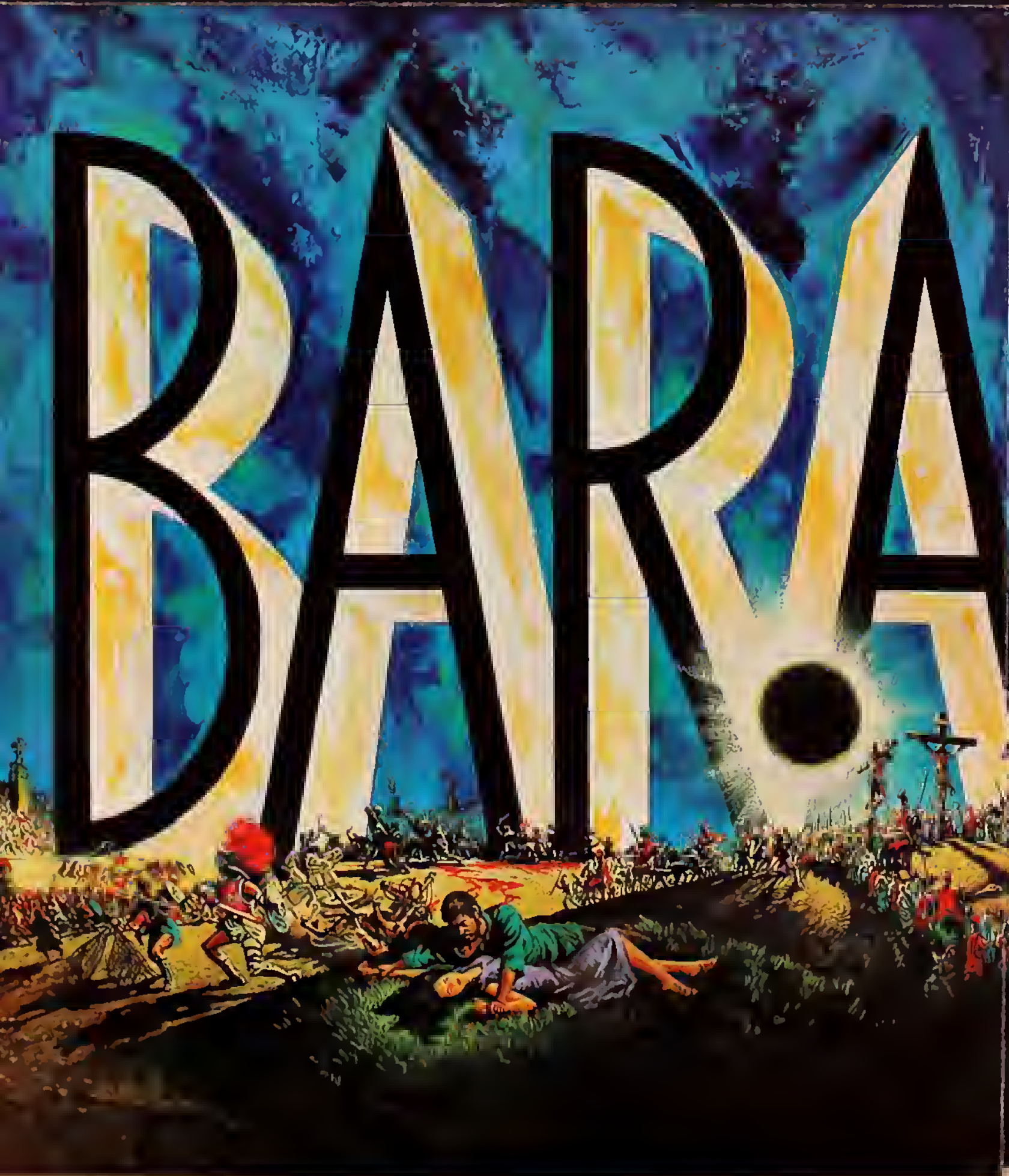
HOLLYWOOD — Rod Lauren, Steve Drexel and Tracy Olson will divide the United States for personal appearances in advance of their latest picture "Terrified," Bern-Feld Production for Crown-International release.

Lauren will make PA's in the east, Miss Olson in the midwest and Drexel in the Pacific states; all two weeks before the release of the picture in each territory.

## Cantor to Aid Salk Foundation

HOLLYWOOD—Eddie Cantor is seeking two hours of donated network time for a star-studded simulcast to help raise \$15,000,000 in a single day for the projected Salk Foundation. The program, titled "Something to Remember" and conceived and developed by Cantor with the assistance of radio-TV executive Harry Maizlish, would consist primarily of rerun excerpts from outstanding performances in TV history.





# IT BEGINS

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BOSTON

Gary Theatre  
October 10

TORONTO

Odeon-Carlton Theatre  
October 4



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—*Film Daily*

"Sure boxoffice! Anthony Quinn does a formidable job! Really hits the hell in hold, dramatic handling! Scenes which are big screen boffs!"  
—*Variety*

"Spectacular, colorful, exciting! Anthony Quinn brings to his role the performance of a fine actor! Enormously effective production, reaching cinematic heights! A big picture in every sense of the word!"  
—*Motion Picture Daily*

"BARABBAS IS BOXOFFICE! BARABBAS is mass entertainment! Sure-fire!"  
—*Hollywood Reporter*

"Overwhelming! Laced with passion and drama! Quinn gives a memorable performance! Production does justice to story's scope and grandeur!"  
—*Independent Film Journal*

"As a spectacle it has few peers! Profound imagination! Great magnitude, rich in color, suspenseful! Scenes which should create much word-of-mouth!"  
—*Boxoffice*



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THE OTHER BIG ONES  
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## "BARABBAS"

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starring ANTHONY QUINN as Barabbas

And co-starring in order of appearance

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HARRY ANDREWS • VITTORIO GASSMAN • JACK PALANCE • ERNEST BORGNINE

Based on the novel by Nobel Prize winner PAUL LAGERQVIST • Screenplay by CHRISTOPHER FRY

Produced by DINO DE LAURENTIIS • Directed by RICHARD FLEISCHER

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**MAYOR PRAISES GEBHARDT—** For his efforts in producing a series of 30 pictures, as entertainment suitable for the family and especially children, Fred Gebhardt, left, president of Four Crown Productions, was presented a certificate of commendation from Los Angeles Mayor Samuel Yorty, right, who has been urging expanded leadership in moviemaking for our youngsters. Mrs. Margaret C. Twyman, director of Community Relations for the Motion Picture Ass'n of America, sent Gebhardt a highly complimentary citation for this endeavor.

## Duke Hickey of U-I Dies; Veteran Film Publicist

INDIANAPOLIS — Preston L. "Duke" Hickey, 62, veteran film public relations executive and one time field coordinator of the community service department of the Motion Picture Ass'n of America, was found dead of a heart attack in his room at the Hotel Sheraton Lincoln here on Friday, September 28. He was on an assignment for Universal Pictures for which he worked during the past 14 years. Before joining MPAA he was with National Screen Service as national director of the special trailers department.

Advised of the passing of Hickey, Johnston, president of the MPAA, commented: "Those of us who knew Duke Hickey were deeply saddened by the news of his passing. Duke was a dedicated and respected member of the association staff throughout the war years and until 1949. Working in the field with community groups and organizations, he reflected a dignity and quality that made many friends for our industry throughout the country."

Hickey made his home in Cleveland, where he is survived by his wife, Lillian, and two sons.

## WB Winners at Cork Fete

CORK, IRELAND—Laurence Olivier and Sarah Miles, who are starred in the Romulus production, "Term of Trial," for Warner Bros. release, won the "best actor" and "best actress" awards at the International Film Festival held here in September.

## 4 World Premieres

NEW YORK—Metro-Goldwyn-Mayer has set four simultaneous world premieres for its "Escape From East Berlin." They will be held on November 1 in West Berlin, Washington, Toronto and Detroit.

# MPAA Witnesses Protest All Film Classification

NEW YORK—All forms of film classification were protested by representatives of the Motion Picture Ass'n of America at a hearing called by the Joint Committee to Study the Publication and Dissemination of Offensive and Obscene Materials of the State of New York. The consensus of the witnesses was that the American motion picture industry opposed any move by any governmental arm to step into the realm of acting in advance on film content.

Industry representatives at the hearing, which was held in the Hotel Roosevelt on September 28, were Arthur Hornblow Jr., producer; Geoffrey Shurlock, director of the Production Code Administration; Margaret Twyman, director of community relations for the MPAA; Barbara Scott, MPAA attorney, and Paul Newman, actor. The hearing was called by Luigi R. Marano, Assemblyman of Kings County.

## MARANO BILL DISCUSSED

The core of the discussions was a Marano bill now before the legislature which would authorize the film division within the New York State Education Department to review all pictures shown in the state and classify those which it believed were suitable for general patronage. The bill further proposes that the classification services now offered by The Green Sheet, the National Legion of Decency, Theatre Owners of America, Parents' Magazine and other media be distributed to parents.

The leadoff speaker was Shurlock who summarized the unsuccessful attempts to impose censorship, and gave historical data to prove it, asserting that censorship and dictatorship went hand in hand. He stressed that classification and censorship rested with the private citizen.

Newman said he objected to censorship, partially, because the U.S. Supreme Court had judged it as being unlawful and not in the jurisdiction of government agencies. He added that classification and censorship had been found unworkable and that age restrictions were illogical because no two persons reacted the same way nor could they be prejudged. He also said he was appearing not only as an industry representative, but also as the father of five children.

## 'A BLOW TO INDUSTRY'

As a representative of producers, Hornblow declared that the proposed law would be a blow to the industry and that thought must find its own level through audiences, asserting that he did not feel that interference by government could be of any help to the situation.

The MPAA's Barbara Scott took the constitutional angle in protesting the measure. She cited cases to show that advocates of both classification and censorship had failed because the goals were contrary to free speech and asserted that the New York proposal might be challenged from a legal aspect.

Mrs. Twyman pointed out that noted doctors, criminologists, psychiatrists and judges had denied the allegations that films

had been responsible for juvenile delinquency and echoed the comments of the others that the responsibility rested with the parents. She told of the many sources of information about film content and said the committee could help in educating the public on availability of data.

Marano claimed that his bill was not one that called for classification, per se, and that both sides were in agreement that film content information was desirable. The disagreement stemmed from the fact that there was no suggested method as to how it could be accomplished to the satisfaction of all.

The assemblyman said he planned to have another hearing with other industry representatives in an effort to come to an understanding before the bill went to the legislature for action.

Besides Marano, members of the committee included the following: Representatives John T. Manning, Guy J. Mangano, Henry M. Curran, James A. Fitzpatrick, John J. S. Mead and John J. Machi.

## Federal Lien Is Served AA On Debt for Fight Film

LOS ANGELES—Allied Artists, after closing a deal with Graff-Reiner-Smith Enterprises to distribute the Patterson-Liston fight film in theatres throughout the country, was served by the government with a lien against all the coin which will be owed G-R-SE for the picture. AA is understood to be paying owners of ancillary rights \$250,000 for the subject.

Approximately 20 theatres and auditoriums in the LA area which carried the closed-circuit telecast, must turn over an estimated \$165,000 to the Department of Internal Revenue within ten days, under a directive served on various sites within minutes after Liston became the new champion.

The amount represents money due Graff-Reiner-Smith Enterprises, which owns ancillary rights and was named by the government as owing \$1,710,500 in federal income taxes.

## 'Gay Purr-ee' Premiere In Chicago November 9

CHICAGO—"Gay Purr-ee," the UPA animated cartoon feature starring the singing and speaking voices of Judy Garland, Robert Goulet, Red Buttons and Hermione Gingold, will have its world premiere at the State Lake Theatre November 9, according to Warner Bros., which is distributing the picture. "Gay Purr-ee" was produced by Henry G. Saperstein and has a musical score and songs by Harold Arlen and E. Y. Harburg.

## Carnation Tieup for 'Gay Purr-ee'

LOS ANGELES—Warner Bros. sound track album for "Gay Purr-ee" will be featured in a promotional tie-up for the picture with the Carnation Co., involving more than 15,000 grocers in the United States.



# 38 FEATURES IN HIT CLASS DURING SUMMER QUARTER

## Top 3 Are 'Music Man' 'That Touch of Mink,' And 'The Interns'

By JOAN BAER

The June-through-August summer quarter saw 38 features, or 67.9 per cent of the total number of pictures released, rating as top hits on the Boxoffice-Barometer. These 38 were led by "The Music Man" (Warner Bros.) at 271 per cent, "That Touch of Mink" (Universal-International) at 235 per cent and "The Interns" (Columbia) at 222 per cent.

Only 56 pictures—three less than for the same quarter in 1961—with sufficient playdates to indicate boxoffice strength were channeled into release during the three-month period. Percentages are based on reports from first-run theatres in 20 key cities across the nation. Despite the smaller number of releases, business on the whole appeared considerably stronger, with 47 of the 56, representing 83.9 per cent, reported as doing average business or better. Last year for the summer quarter, 79.6 per cent of the 59 releases reported average or better business.

Since Boxoffice-Barometer covers only pictures in general release, grosses on "West Side Story" and "The Wonderful World of the Brothers Grimm," both of which were shown on hard-ticket policies during the quarter, are not included.

Of the 38 top hits for the quarter, five scored 200 per cent or more, while another 14 hit the 150 per cent level or better, for a total of 19 hits scoring over 150. This represents 33.9 per cent of the total product released for the period, compared to 22 per cent in this category for the same quarter last year and 30.3 per cent for the 1960 summer quarter.

"The Music Man" ran strong in all situations, turning up as the summertime blockbuster. It scored one 500-plus date, seven 300-plus scores and innumerable 200 marks. "That Touch of Mink" had only three scores under 200 per cent, with a top gross of 500 per cent in Kansas City. Tops for "The Interns" was 400 per cent at Boston.

Following is a listing of summer releases on which there have been sufficient first-run, key-city playdates to indicate boxoffice strength:

\*Late Spring Quarter Release

(Average Is 100)

<b>ALLIED ARTISTS:</b>	
Bridge, The	145
<b>AMERICAN INTERNATIONAL:</b>	
Marco Polo	139
Panic in Year Zero!	96
Tales of Terror	138
<b>COLUMBIA:</b>	
Advise and Consent	152
*Belle Sommers	92
Interns, The	222
Notarius Landlady, The	155
Three Stooges in Orbit, The	106
<b>METRO-GOLDWYN-MAYER:</b>	
Boys' Night Out	183
Lolita	204
Ride the High Country	104
Savage Guns, The	108

## Top Hits for Summer Quarter

(June through August)

Advise and Consent (Col)	152
Big Red (BV)	138
Bird Man of Alcatraz (UA)	175
Bon Voyage (BV)	198
Boys' Night Out (MGM)	183
Bridge, The (AA)	145
Counterfeit Traitor, The (Para)	145
Five Weeks in a Balloon (20th-Fox)	133
*Forever My Love (Para)	136
*Harold Lloyd's World of Comedy (Cont'l)	150
Hataril (Para)	210
H'way's Adv's of a Young Man (20th-Fox)	142
Interns, The (Col)	222
Jack the Giant-Killer (UA)	136
†Jules and Jim (Janus)	130
†Last Year at Marienbad (Astor)	150
Lolita (MGM)	204
Marco Polo (AIP)	139
†Matter of WHO, A (Herts-Lion)	142
Miracle Worker, The (UA)	192
Mr. Hobbs Takes a Vacation (20th-Fox)	167
Music Man, The (WB)	271
My Geisha (Para)	131
†Night, The (Lopert)	143
Notorious Landlady, The (Col)	155
Road to Hong Kong, The (UA)	166
†Sky Above—the Mud Below, The (Embassy)	191
Spiral Road, The (U-I)	136
Tales of Terror (AIP)	138
Tarzan Goes to India (MGM)	140
†*Taste of Honey, A (Cont'l)	193
That Touch of Mink (U-I)	235
†Through a Glass Darkly (Janus)	153
Two Weeks in Another Town (MGM)	128
†Two Women (Embassy)	159
Valiant, The (UA)	121
†Viridiana (Kingsley)	149
†*Whistle Down the Wind (Astor)	133

BOXOFFICE Blue Ribbon Award Winner

†Played primarily in art theatres

\*Late Spring Quarter Release

Tartars, The	117
Tarzan Goes to India	140
Two Weeks in Another Town	128

### PARAMOUNT:

Counterfeit Traitor, The	145
*Forever My Love	136
Hataril	210
Hell Is for Heroes	116
My Geisha	131

### 20th CENTURY-FOX:

*Broken Land	98
*Cabinet of Caligari, The	113
Five Weeks in a Balloon	133
*Hand of Death	85
Hemingway's Adventures of a Young Man	142
Lisa	113
Mr. Hobbs Takes a Vacation	167

### UNITED ARTISTS:

Bird Man of Alcatraz	175
*Geranimo	115
Jack the Giant-Killer	136
*Mighty Ursus	96
Miracle Worker, The	192
Road to Hong Kong, The	166
Valiant, The	121

### UNIVERSAL-INTERNATIONAL:

Lanely Are the Brave	108
Night Creatures	97
Six Black Horses	93
Spiral Road, The	136
That Touch of Mink	235

### WARNER BROS.:

Guns of Darkness	96
Lad: a Dog	99
Merrill's Marauders	114
Music Man, The	271

### MISCELLANEOUS:

Big Red (BV)	138
Bon Voyage (BV)	198
*Harold Lloyd's World of Comedy (Cont'l)	150
Jules and Jim (Janus)	130
Last Year at Marienbad (Astor)	150
Matter of WHO, A (Herts-Lion)	142
Night, The (Lopert)	143
Sky Above—the Mud Below, The (Embassy)	191
*Taste of Honey, A (Cont'l)	193
Through a Glass Darkly (Janus)	153
Two Women (Embassy)	159
Viridiana (Kingsley)	149
*Whistle Down the Wind (Astor)	133



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LAUGH-MAKING, MONEY-MAKING STARS  
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ROUND-UP EVERYWHERE!

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*tames that  
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**LUCILLE**

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by that Academy Award team—  
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BRUCE WITH JACK  
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Produced by ROBERT L. WELCH

Directed by GEORGE MARSHALL

Screenplay by Edmund Hartmann and Robert O'Brien

Based on a Story by Harry Leon Wilson • A Paramount Re-release



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FROM THE GOLDEN WEST—A GOLDEN BOXOFFICE BONANZA—CALL YOUR PARAMOUNT PARDNER NOW!



# 'The Longest Day'

20th Century-Fox

By FRANK LEYENDECKER

**E**IGHTEEN YEARS after D-Day in June 1944, Darryl F. Zanuck brings forth the greatest, most realistically harrowing and most technically authentic picture of World War II—a film certain to stand the test of time as the best of its kind. With a star-studded cast of Hollywood names, plus outstanding actors from England, France and Germany, many of them playing actual officers and soldiers who participated in that momentous battle, the picture should be a big boxoffice hit, if backed up by a strong selling campaign. "The Longest Day" is the crowning achievement of Darryl F. Zanuck's long producing career.

Entirely filmed on actual Normandy beachheads and in European locations and studios, "The Longest Day" will exert its strongest appeal to male patrons, especially those of mature age who fought in World War II. While some squeamish women may find the terrific battle action, with its constant bombing and killing, difficult to endure, the majority will take delight in identifying the many familiar players in bit roles, which was part of the enjoyment of "Around the World in 80 Days" which had 40 star names in comparison to the 42 in "The Longest Day." And the younger patrons, particularly the teenagers, will be attracted by such singing idols as Paul Anka, who also wrote the musical score, Fabian and Tommy Sands, as well as Richard Beymer, Jeffrey Hunter, Robert Wagner and Sal Mineo—quite a lineup of young leading men.

Cornelius Ryan's book was a best-seller which sold more than 1,600,000 copies in

the U.S. To insure authenticity, the author did the screenplay with additional episodes written by Romain Gary and James Jones. The top directors included Andrew Marton for the American exteriors (Zanuck, himself, did the American interiors); Britain's Ken Annakin for the British exteriors and Germany's Bernhard Wicki for the many German episodes, which are made more realistic by using German dialog translated with English subtitles.

The terror and suspense of the 1944 invasion has been brilliantly captured by the directors and the cameraman with some of the overhead shots of the soldiers fighting and dying on the Normandy beaches being among the finest photographic shots ever filmed. At times, it is difficult for the spectator to believe that these scenes were entirely re-enacted on today's Corsican beaches but, of course, the camerawork is far superior to any newsreel or stock shots. The sound and fury of these episodes will leave many patrons breathless, especially during the huge parachute jump over the town of Ste. Mere-Eglise and the later merciless bombing of the French town.

But author Ryan and Zanuck also wanted to stress the human side of the invasion, as it affected the American and British soldiers, the French civilians and the German generals and staff. Of the American cast, the action honors must be evenly divided between John Wayne, who gives his finest portrayal as the dynamic Col. Vandervoort, the 82nd Airborne officer who led his men into Ste. Mere-Eglise on D-Day, and Robert Mitchum, as Brig. Gen. Norman Cote, the laconic assistant commander of the 29th Infantry. Richard Beymer, Jeffrey Hunter and Red Buttons are outstanding among the younger soldiers, with the

## "THE LONGEST DAY"

Darryl F. Zanuck production released by  
20th Century-Fox  
In CinemaScope  
Running time: 180 minutes

### CREDITS

British exterior episodes directed by Ken Annakin. American exterior episodes directed by Andrew Marton. German episodes directed by Bernhard Wicki. Produced by Darryl F. Zanuck; associate producer and coordinator of battle episodes, Elmo Williams. Screenplay by Cornelius Ryan based on his book. Additional episodes written by Romain Gary, James Jones, David Pursall, Jack Seddon. Musical score composed and conducted by Maurice Jarre. Thematic music by Paul Anka. Arrangement by Mitch Miller. Directors of photography, Jean Bourgoin, Henri Persin, Walter Wottitz. Editor, Samuel E. Beetley. Special effects, Karl Baumgartner, Karl Heimer, Augie Lohman, Robert MacDonald, Alex Weldon. Dialog director, Mickey Knox. Technical advisers, Maurice Chauvet, Gilbert Delamare.

### CAST

(Alphabetically): Eddie Albert, Paul Anka, Arletty, Jean-Louis Barrault, Richard Beymer, Bourvil, Richard Burton, Red Buttons, Sean Connery, Ray Danton, Irina Demich, Fabian, Mel Ferrer, Henry Fonda, Steve Forrest, Gerd Froebe, Leo Genn, Henry Grace, John Gregson, Paul Hartmann, Werner Hinz, Jeffrey Hunter, Curt Jurgens, Alexander Knox, Peter Lawford, Christian Marquand, Roddy McDowall, Sal Mineo, Robert Mitchum, Kenneth More, Edmond O'Brien, Ron Randell, Madeleine Renaud, Robert Ryan, Tommy Sands, Rod Steiger, Richard Todd, Tom Tryon, Peter Van Eyck, Robert Wagner, Stuart Whitman, John Wayne, Donald Houston, Leslie Phillips, Dewey Martin, Mark Damon, John Crawford, Lyndon Brook, Fernand Ledoux, Hans Christian Blech, Georges Riviere.

latter contributing a few lighter moments as do Paul Anka, as a confused U.S. Ranger, and Roddy McDowall, as a seaskic GI. Henry Fonda and Robert Ryan add marquee value, if little else, but Eddie Albert and Stuart Whitman make their scenes count. Of the British, Richard Burton makes a memorable impression in his climactic scene, which shows the futility of war; Peter Lawford and Richard Todd are equally fine and Kenneth More is a delight as a colorful beachmaster who keeps the invasion traffic moving. Bourvil, as the excitable French mayor, and Christian Marquand are the best of the French players, while Curt Jurgens gives a striking portrayal of the German Maj. Gen. Blumentritt. Werner Hinz, Paul Hartmann, Gerd Froebe and Peter Van Eyck also add excellent performances of German military figures. Zanuck's latest discovery, Irina Demich, does well in a small role, the only touch of feminine charm in a primarily grim picture.

## Independent Filmmakers To Be on ABC-TV Net

LOS ANGELES—Globe Video News, a subsidiary of Globe Photos, contracted to produce a half-hour documentary, "Hollywood Goes Independent," for nationwide network telecasting on ABC-TV's "Hollywood Special" series.

Charles B. Block will produce the film, which will feature The Mirisch Co. as today's leading exponent of the evolution of the independent company in Hollywood. Jack Lemmon will narrate.

## AIP Break in Trailer Magazine

LOS ANGELES—Front cover of Trailer-R-News, nationally circulated magazine for trailer owners, features a full-color photo of the stars of American-International's "Panic in Year Zero!" Color photo shows stars Ray Milland, Jean Hagen, Frankie Avalon and Mary Mitchell with travel trailer featured prominently in AIP film.



John Wayne, center, as Lt. Colonel Vandervoort, with Steve Forrest, on the left, and Tom Tryon and Stuart Whitman, right, in "The Longest Day."



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FULL COLOR

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The World-renowned Circus star...the delightful, sad-faced clown who has brought joy to millions, young and old...presents your Holiday Greetings to your patrons...in a gorgeous FULL COLOR TRAILER filled with charm and good-will! An extended version presents your MERCHANTS' GREETINGS ...to be followed by your highly profitable Merchant Ads!



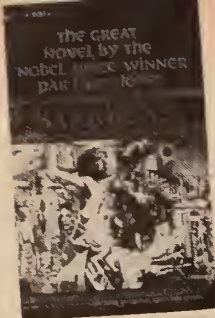
In gorgeous DeLuxe  
**COLOR \$15<sup>95</sup>**  
HT-62-1A  
with MERCHANT GREETING  
HT-62-2A \$18<sup>45</sup>

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with MERCHANT GREETING  
HT-62-2B \$12<sup>45</sup>

NATIONAL *Screen* SERVICE  
PRIZE BABY OF THE INDUSTRY



Cover of  
paperback  
edition.



# 'BARABBAS'

By AL STEEN

ONE year and seven months before "Barabbas" was scheduled for release, the campaign to arouse public interest was in work; in fact, the campaign started before a foot of film had been shot.

This long range project has paid off through intense penetration of the public by the promotion departments of Columbia Pictures, which is releasing the picture, and of Dino De Laurentiis, its producer.

The campaign was designed to accomplish three purposes; namely, (1) establish the identity of the man Barabbas and an awareness of the fact that the picture was a fictionalized account of his life; (2) precondition people in all mass media, opinion-makers and religious leaders to the fact that "Barabbas" was a film of exceptionally high quality, and (3) create a climate for the film in advance of its presentation which made it a subject of debate and discussion.

The producer cashed in on a phenomenon in March, 1961, when the sun was due for a total eclipse. In order to take advantage of it, the production starting date was pushed ahead so that scenes of the Crucifixion could be filmed against the darkening sky, thus illustrating the passage in Luke 23:24—"And there came a darkness over the whole land; the sun was in eclipse."

De Laurentiis gambled \$80,000 on weather conditions and his camera crew's ability to capture the eclipse, with the Crucifixion in the foreground. Everything went according to plans and the press of the world reported it.

No sooner had that aspect of the production been completed when the drive to create an awareness on the part of opinion-makers was launched. A paperback edition of the book, printed on a finer grade of stock, was sent to editors, critics, churchmen and editors of religious publications. This sparked a flow of interest that had an immediate effect. The books were acknowledged by some of the most important persons in all media.

A major step in the preplanning of the campaign was the commissioning of six distinguished American artists to paint their interpretations of the character Barabbas. The resulting art exhibition fulfilled two of the major aims of the campaign; to excite interest in the identity of Barabbas and to surround the film with an aura of high artistic achievement.

The touring art exhibition of the six paintings, along with other important works of the artists, was handled by the Midtown Galleries of New York. Among the cities in which the exhibition has been presented are Philadelphia, Chicago, St. Louis, Atlanta, Houston, San Francisco, as well as New York.

In order to attract the interest of all types of persons,

Columbia has sought to avoid the improper labeling of the film as a Bible story or another spectacular, although the link with church groups is an important one. The director, Richard Fleischer, has described "Barabbas" as an intimate spectacular" and the phrase has been quoted in many reviews. Therefore, it has become possible to describe the campaign in the same terms, "intimate" and "spectacular." "Intimate" characterizes the manner in which Columbia and De Laurentiis have brought the subject matter to the personal attention of religious leaders and persons in all media. "Spectacular" refers to the big, splashy sell to the public with emphasis on those elements in the film that are spectacular.

The worth of the campaign and the interest it created has been proven by the nationwide attention it has been accorded in the public press. Important newspapers throughout the country have devoted columns and full pages to the picture and its production background.

In New York, Columbia has capitalized on the eclipse angle by erecting a huge, full-color sign in Times Square which offers a man-made eclipse of the sun every five minutes. Through a series of precision-planned electric time devices, the artificial sun is slowly eclipsed as the real sun was eclipsed at Golgotha.

In foreign countries where the picture already has opened, the business being done bears out the wisdom and strategy of the campaign.

In order to attract all types of readers of newspapers, Columbia has prepared a wealth of publicity material designed for different sections. For the church pages, there are stories on the filming of the eclipse and a Barabbas-Peter dialog from the picture. There is considerable material on the Barabbas paintings for the art pages.

For the women's pages, a group of recipes has been prepared, describing the favorites of the stars appearing in the film. For the sports pages, Columbia has suggested such angles as "No Encores for These Entertainers," with features about the gladiatorial games. Music editors are expected to be interested in Nacimbene's score and attention may be directed to Colpix's soundtrack album.

Two ticket-selling subjects have been prepared for television promotion. One is a four-and-a-half minute documentary titled "A Look Behind the Scenes" which dramatizes the effort that goes into the making of a major production and uses as its subject the filming of "Barabbas." Another is a one-and-a-half minute silent clip of the London opening, showing celebrities attending the premiere, including Anthony Quinn and producer De Laurentiis, among others.

No angle has been overlooked to focus attention on the picture. Under the supervision of Jonas Rosenfield jr., vice-president in charge of advertising and publicity, and Robert S. Ferguson, national director of advertising, publicity and exploitation, the entire Columbia organization, both here and abroad, has been closely involved with every aspect of the campaign. Most directly responsible for the manifold activities and planning of the promotional effort were Arthur Manson, campaign director for "Barabbas," and Lon Jones, director of publicity for De Laurentiis in Rome.

"Barabbas" stars Anthony Quinn in the title role, with Silvana Mangano, Arthur Kennedy, Katy Jurado, Harry Andrews, Vittorio Gassman, Jack Palance and Ernest Borgnine as costars. It was based on the novel by Nobel Prize winner Par Lagerkvist, with a screenplay by Christopher Fry and is in Technicolor and Technirama.

Alan D. Gruskin, head of New York's Midtown Galleries, (left), with Robert Vickrey (center), with his painting of Barabbas, and Jonas Rosenfield jr., vice-president of Columbia Pictures.





# PRESOLD TO THE PUBLIC

## PICTORIAL HIGHLIGHTS



◀ Anthony Quinn as Barabbas, the victor in arena combat.



▶ Jack Palance as Torvald, the hated and most powerful gladiator.



The Crucifixion scene, photographed during an actual eclipse of the sun.

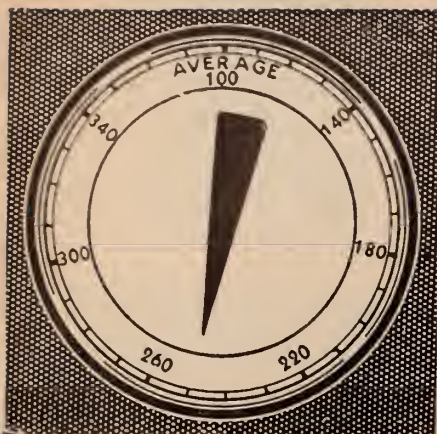


◀ Anthony Quinn and Silvana Mangano in a scene from "Barabbas."



▶ The arena setting for the gladiatorial games.





# BOXOFFICE BAROMETER

This chart records the performance of current attractions in the opening week of their first runs in the 20 key cities checked. Pictures with fewer than five engagements are not listed. As new runs are reported, ratings are added and averages revised. Computation is in terms of percentage in relation to normal grosses as determined by the theatre managers. With 100 per cent as "normal," the figures show the gross rating above or below that mark. (Asterisk \* denotes combination bills.)

	BALTIMORE	BOSTON	BUFFALO	CHICAGO	CINCINNATI	CLEVELAND	DENVER	DETROIT	INDIANAPOLIS	KANSAS CITY	LOS ANGELES	MEMPHIS	MILWAUKEE	MINNEAPOLIS	NEW HAVEN	NEW YORK	OMAHA	PORTLAND	SAN FRANCISCO	SEATTLE	AVERAGE
Advise and Consent (Col)	125	250	95	195	75		190		135	200	210	150	125	120	110	175	130	150	150	150	152
Belle Sommers (Col)					100		80	100		100			80								92
Best of Enemies, The (Col)	135	200		160		155	150			100	125	100				190					146
Bird Man of Alcatraz (UA)	150	250	200	210	100	150	225	130	125	160	325	100	150	120		200			200		175
Boccaccio '70 (Embassy)				195		625	200	310			370					225			500		346
Burn, Witch, Burn (AIP)		150	120		125					110		90	100		80				85		108
Experiment in Terror (Col)	120		125	160	100	130	80			100	110	110	100	100	90	165	85	150	200	110	120
Five Finger Exercise (Col)	130	150	100	195	100		65		90	150	100		100	90	95	185	70	125	95		115
Five Weeks in a Balloon (20th-Fox)	110	200		185		90	130	100	110	150	120		200		90			150	95		133
Guns of Darkness (WB)	100		125		95					95	80			90	75	110			90		96
H. Lloyd's World of Comedy (Cont'l)	125		85			220			100	105	190		300			185	90		100		150
Hellions, The (Col)							65	100		100	65		100		110				90		89
I Like Money (20th-Fox)				160	120	120			115					90		185					132
I Thank a Fool (MGM)		140		175		50										175			90		126
Interns, The (Col)	140	400	300	200		250	200	135		365	185	200	175	160			200		200		222
Jules and Jim (Janus)	120	130		150					90						115	175					130
Last of the Vikings (Medallion)			110		120			100				90	100					120	80		103
Man in the Moon (Trans-Lux)				165	90	75			110		65	100	150	135	110	190			150	225	130
Marco Polo (AIP)			110							160						120	130		175		139
Matter of WHO, A (Herts-Lion)	150	160		175	110	175					65				105	190			150		142
Miracle Worker, The (UA)	150	250		250		100	190	155		400	285	150		100		195	110	165			192
Music Man, The (WB)	175	300	225	255	225	325	375	165	225	300	530	250	300	300	200	180	290	175		350	271
My Geisha (Para)	150	250	100	195	90	90	90	115	125	105	90	150	150	110	85	165		165		125	131
Panic in Year Zero! (AIP)			110		110	60	100			100	95								100		96
Phantom of the Opera, The (U-I)		200	120	160	115		90				75	150				140		125	100		128
Safe at Home! (Col)		190	90		110			105			70	90	80	65				100	80		98
Scarface Mob, The (Desilu)	95		100		90	75	80	100	100			100			130				120		99
Something Wild (UA)		140		150				100			65			75		150			100		111
Spiral Road, The (U-I)	130	250	100	150		75			135	200	80	150	150	120	100	150	120	135	125		136
Story of Count of Monte Cris'o (WB)		140	80		85							90			75						94
Tales of Terror (AIP)		160	130		125		150			125	140						150		125		138
Tartans, The (MGM)	120		100		90	80			90			150			105		85	150			108
Tarzan Goes to India (MGM)	120		150		110	150	90		125	110	105	300						150	125		140
That Touch of Mink (U-I)	200	200	200	300	250	250	200	300	250	500	130	200	300	200	140	225	225	175	250	200	235
300 Spartans, The (20th-Fox)	135	120	115	180	90	135	125	75					200			140					132
Three Stooges in Orbit, The (Col)					110		90	105		150	75								125	90	106
Tomorrow Is My Turn (Showcorp)	130			155		115									100	175					135
Two Weeks in Another Town (MGM)	140	270	115	195	95	110	90		135		85	100	125	100		125	120	135	130	100	128
Valiant, The (Col)	130						100	70			160					145					121
Victim (Astor)	150		65	155	100	150	125	90		250	250	100	175	100	100	190					143
Viridiana (Kingsley)	160	130		165							165		150		100	175					149
World in My Pocket (MGM)				185		90	100	100	100	100			100	100	90		85	100	110		105

## TOP HITS

— OF —

## THE WEEK

Individual runs, not an average.  
Listings are confined to opening  
week figures on new releases only.

### 1. Divorce—Italian Style (Embassy)

Boston .....250

New York.....210

### 2. Bird Man of Alcatraz (UA)

San Francisco.....200

### 3. Interns, The (Col)

Omaha .....200

### 4. Boccaccio '70 (Embassy)

Chicago .....195

### 5. Leda (Times)

Chicago .....185



STATEMENT REQUIRED BY THE ACT OF AUGUST 24, 1912, AS AMENDED BY THE ACTS OF MARCH 3, 1933, AND JULY 2, 1946 (Title 39, United States Code, Section 233) SHOWING THE OWNERSHIP, MANAGEMENT, AND CIRCULATION OF

BOXOFFICE, published weekly at Kansas City, Missouri, for October 8, 1962.

1. The names and addresses of the publisher, editor, managing editor, and business manager are: Publisher and editor-in-chief, Ben Shlyen, Kansas City, Mo.; Editor, Ben Shlyen, Kansas City, Mo.; Managing Editor, Jesse Shlyen, Kansas City, Mo.; Business Manager, Morris Schlozman, Kansas City, Mo.

2. The owner is: (if owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding 1 per cent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a partnership or other unincorporated firm, its name and address, as well as that of each individual member, must be given.) Associated Publications, Inc., Kansas City, Mo.; Ben Shlyen, Kansas City, Mo.; Clara Shlyen, Kansas City, Mo.

3. The known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of the total amount of bonds, mortgages, or other securities are: (If there are none, so state.) There are none.

4. Paragraphs 2 and 3 include, in cases where the stockholder or security holder appears upon the books of the company as trustee or in other fiduciary relation, the name of the person or corporation for whom such trustee is acting; also the statements in the two paragraphs show the affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner.

5. The average number of copies in each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the 12 months preceding the date shown above was 17,566.

MORRIS SCHLOZMAN, Business Manager.

Sworn to and subscribed before me this 28th day of September, 1962.

DOROTHY L. SMITH, Notary Public.

(My commission expires July 12, 1965).

## Coca-Cola in New Deal For World Series Film

NEW YORK—Coca-Cola Co. has signed a new long term contract for the sponsorship of the official world series motion pictures . . . The company has sponsored the annual color film for the last three years.

Lew Fonseca, director of the motion picture division for the National and American Leagues, is the producer. Coca-Cola's agreement provides that prints will be made available to schools, sports groups, clubs and civic organizations on a gratis basis.

## 'Spaceship' Premiere in San Diego

LOS ANGELES—San Diego has been selected for the four-theatre American premiere of Crown-International's "First Spaceship on Venus," science-fiction spectacular in Technicolor and Totalvision. Film opens October 31 at the Cabrillo Theatre and the Frontier, Rancho and South Bay Drive-ins.



# Hollywood Report

By CHRIS DUTRA

JERRY LEWIS, now in production with "The Nutty Professor" at Paramount, has signed petite, blonde Judy Thor to make her screen debut in this forthcoming vehicle . . . Lewis also has a plum role for a dependable tongue-tied lady "mynah bird" to play his talkative pal, Jennifer, in the film. All the bird's dialog—and there's to be a lot of it—must be from the script. No ad-libbed speeches allowed. In other words, the dialog will be put in the bird's mouth as the need arises—which is quite a thing to do to a lady, even if she is a mynah bird . . . Artie Schmidt has been signed as associate producer to Ernie Glucksman on the picture . . . Also at Paramount, Pat Hingle has been set for the top role in David Susskind's production of "All the Way Home," which stars Jean Simmons and Robert Preston. The film is slated for principal photography on location in Knoxville today (8) under the direction of Alex Segal . . . To add to the activity at Paramount, Frank Sinatra's Essex Productions has signed Phyllis McGuire, one of the famed McGuire Sisters, to make her screen debut in "Come Blow Your Horn," which stars Sinatra, Lee J. Cobb, Molly Picon, Barbara Rush, Jill St. John and newcomer Tony Bill. Howard Koch is executive producer.

Van Bernard Productions, Inc., headed by Red Skelton, has joined with Warner Bros. in a partnership deal to develop motion picture and television properties, with Skelton, in all probability, starring in a film under the new arrangement. Guy della Cioppa, associated with Van Bernard as executive producer of "The Red Skelton Hour" on CBS, will be in charge of project development, which will operate as a separate unit with its own creative staff of writers, directors and producers. Van Bernard is currently readying several half-hour TV comedies as well as theatrical properties, announcement of which is expected within the next few weeks.

Simkoe Productions, the newly formed independent company headed by director Norman Jewison, has concluded a deal with Universal-International calling for two pictures. Simkoe also announced a two-picture deal with Tony Curtis's Curtis Enterprises, which is in addition to the now completed "40 Pounds of Trouble" on which Jewison made his theatrical directorial bow. First on the new U-I deal is "The Thrill of It All," which is currently shooting in New York. Starred are Doris Day and James Garner, with Ross Hunter producing . . . Zasu Pitts and Arlene Francis have just been announced for top roles in the picture.

In addition to his recent purchase of the best-seller, "Ship of Fools," Stanley Kramer has just acquired the film rights to Adela Rogers St. Johns' best seller, "Final Verdict," for feature production. The book is about her father, the late criminal lawyer,

Earl Rogers. Kramer is currently shooting "It's a Mad, Mad, Mad, Mad World" for UA release, with "Ship of Fools," and "Andersonville," slated for filming in the next two years for Columbia release. No distribution deal has been set for "Verdict."

Producer Walter Mirisch has signed Yvette Mimieux for a starring role in "Toys in the Attic," a Mirisch Co. presentation for United Artists release, with George Roy Hill directing. The film also stars Dean Martin, Geraldine Page and Wendy Hiller, who have been previously announced. Miss Mimieux recently completed "Diamond Head" at Columbia and is currently seen on the nation's screens in "The Wonderful World of the Brothers Grimm," and "Light in the Piazza," both MGM releases . . . In London, Basil Sydney, one of England's most renowned actors, has been signed for a top featured role in "Summer Flight," a Mirisch Co. presentation, with Susan Hayward starring, and with Michael Craig, Diane Baker and Edward Judd as costars . . . The screen version of Jean Genet's controversial play, "The Balcony," with Shelley Winters, Peter Falk and Lee Grant starring, has added Leonard Nimoy to the stellar cast for a top featured role. Joseph Strick directs the Walter Reade-Sterling Films presentation for Continental release . . . Producer-writer Abby Mann will screen the first cut of "The Condemned of Altona" in Rome, when he meets with the film's director, Vittorio de Sica. Mann is screenwriter of the Carlo Ponti production which stars Sophia Loren, Maximilian Schell, Fredric March and Robert Wagner for 20th-Fox release.

## Milton Subotsky to Make Another Columbia Film

LONDON—Milton Subotsky will produce "Just for Fun," a musical with British and American pop stars, at the Twickenham Studios, starting November 19, according to M. J. Frankovich, Columbia Pictures first vice-president. Subotsky also produced the teenage musical, "Ring-A-Ding Rhythm" for Columbia release in September 1962.

The stars in "Just for Fun" will include Bobby Vinton, Joe Brown and the Brubbers, the Karl Denver Trio, the Tornados, Freddy Cannon and a dozen other musical stars.

## Crown Int'l Increases Picture Deal to Three

LOS ANGELES — Crown-International Pictures has increased its one-picture deal, to three, with Bern-Field Productions, according to N. P. "Red" Jacobs, C-I president.

In the original deal, "Terrified," starring Rod Lauren, was set, with Lew Landers directing the Richard Bernstein screenplay. Bernstein also serves as producer. Two additions are "The Gun Hawk," with negotiations on for Broderick Crawford to star, and "Main Chance," jungle adventure screenplay by Richard Audrey.



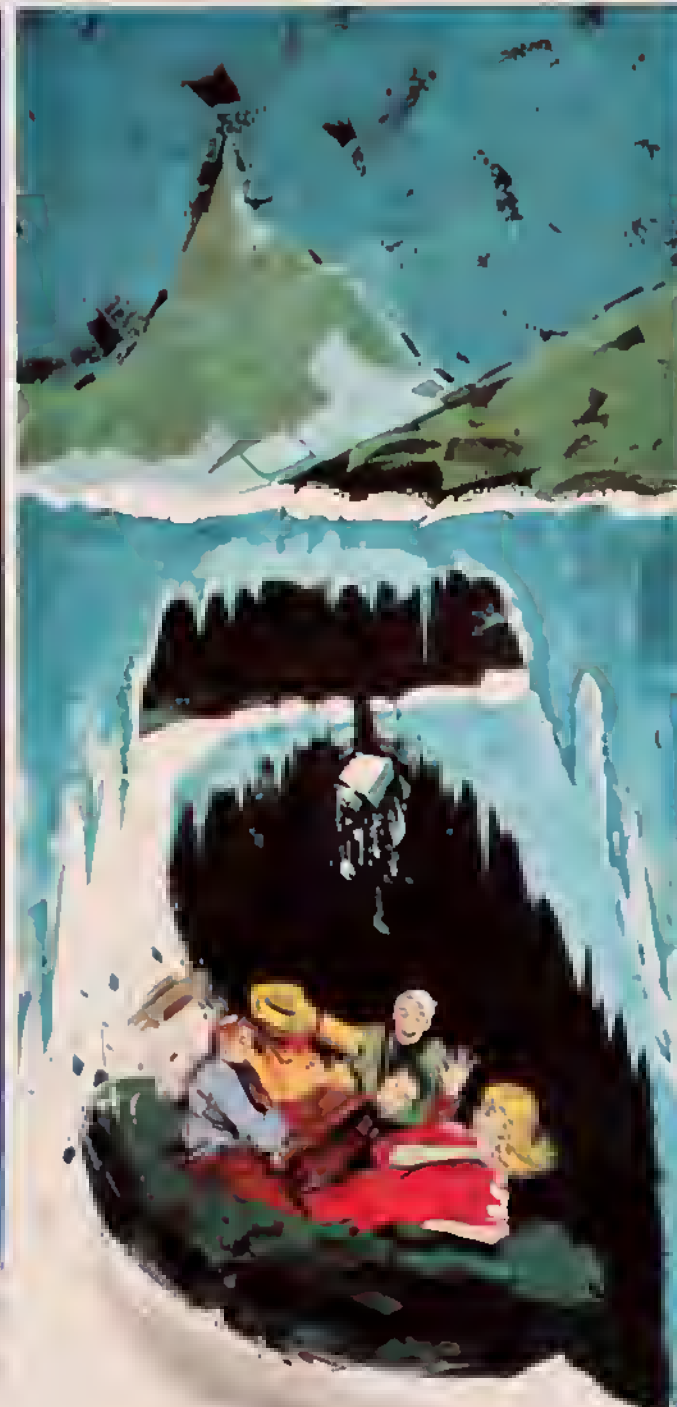




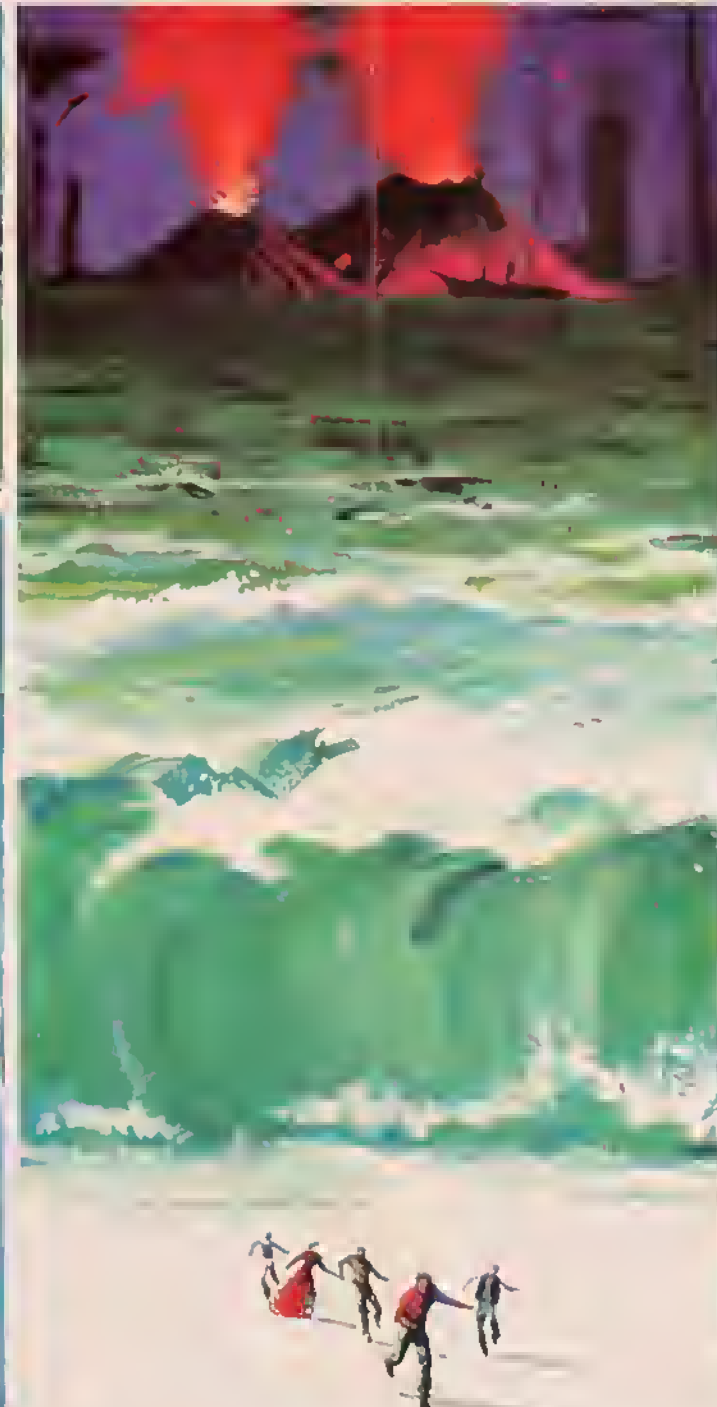
*For Christmas and 1963!* **AN EARTHQUAKE OF ENTERTAINMENT**



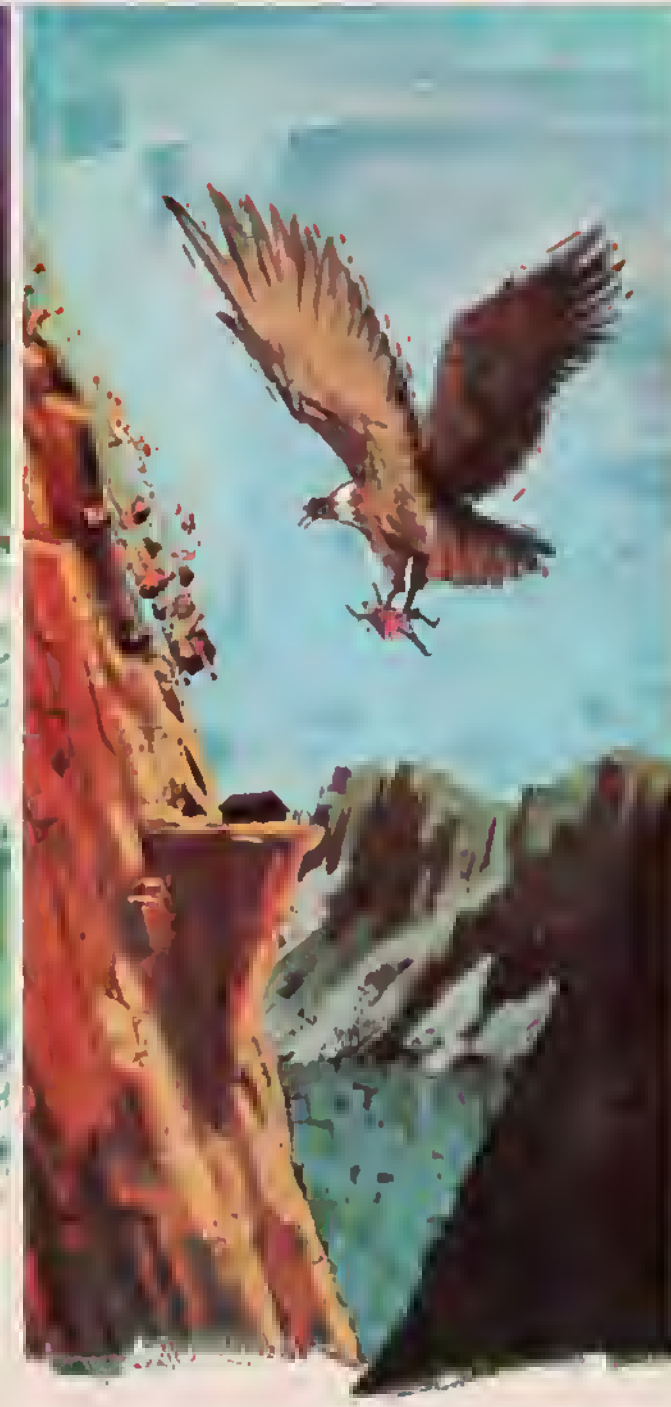
Trapped in a gigantic WATER SPOUT



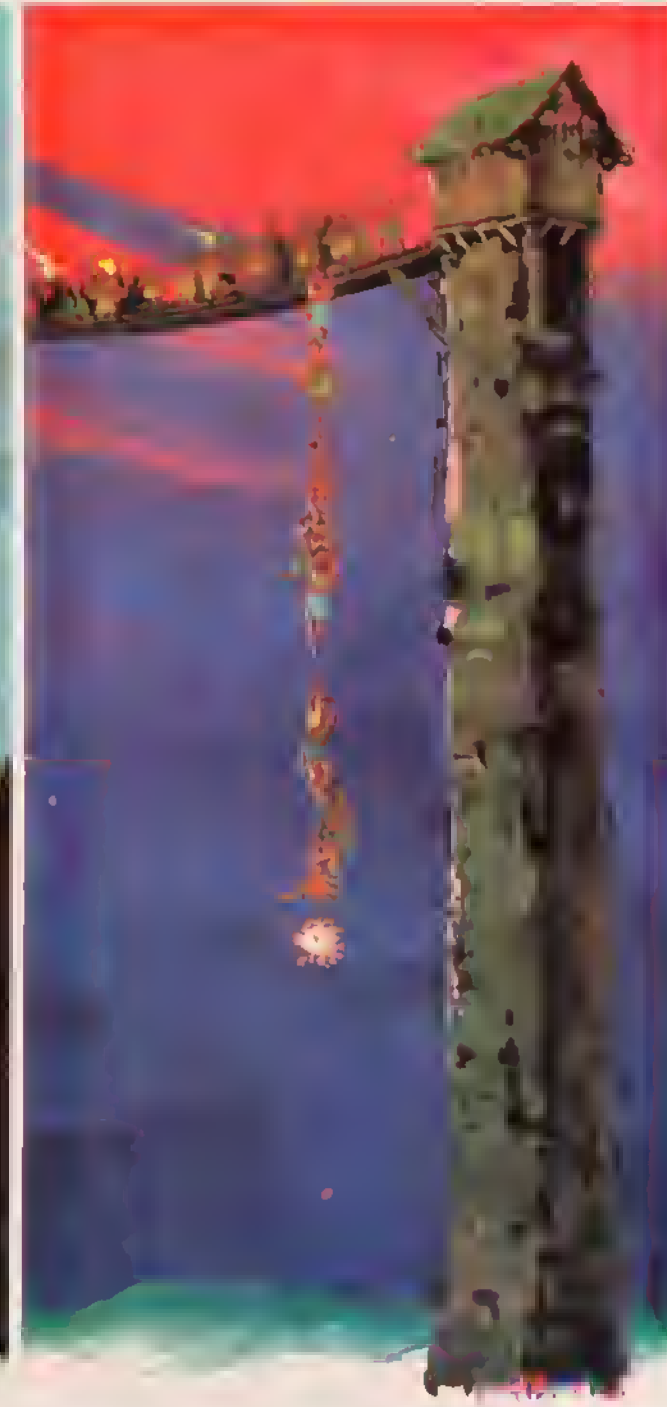
Caught in a plunging AVA LANCHE



Engulfed by a TIDAL WAVE



Carried off by a GIANT CONDOR



Pursued by fierce MAORI WARRIORS

**BACKED  
BY A  
POWER-PACKED  
CAMPAIGN!**

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YOUR LOCAL BUENA VISTA OFFICE  
**NOW!**

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MAURICE **CHEVALIER** HAYLEY **MILLS** GEORGE **SANDERS** WILFRID HYDE **WHITE**

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**"NO  
MAN  
IS AN  
ISLAND"**

# BIGGER THAN THE BIG ONES!

**BIGGER THAN "MIDNIGHT LACE" IN ITS PREMIERE  
AT DETROIT'S MICHIGAN THEATRE.**

and in Butterfield's Michigan Towns  
BIGGER than "Come September"—Monroe, Monroe Theatre  
BIGGER than "That Touch of Mink"—Owosso, Capitol Theater

BIGGER than "Flower Drum Song"—Bay City,  
Washington Theatre  
BIGGER than "Imitation of Life"—Saginaw, Temple Theatre

BIGGER than "Portrait in Black"—Grand Rapids,  
Regent Theatre  
BIGGER than "Flower Drum Song"—Port Huron,  
Huron Theatre

BIGGER than "Flower Drum Song"—Muskegon,  
Michigan Theatre  
BIGGER than "Imitation of Life" and "Portrait in Black"  
—Lansing, Gladmer Theatre

BIGGER than "That Touch of Mink"—Jackson,  
Capitol Theatre  
BIGGER than "Imitation of Life" and "Come  
September"—Kalamazoo, State Theatre

BIGGER than "Imitation of Life" and equaling  
"That Touch of Mink" and "Come September"  
—Ann Arbor, State Theatre

Wire or talk to Woody Praught, United  
Detroit or Ed Stuckey, Butterfield for the  
big story on this phenomenal success.



SHE  
RISKED  
HER LIFE  
TO GIVE  
HIM FOOD,  
SHELTER...  
AND  
LOVE!

STARRING  
**JEFFREY HUNTER · MARSHALL THOMPSON**  
AND INTRODUCING  
**BARBARA PEREZ.**

Written, Directed and Produced by  
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Executive Producer ROBERT A. LEWIS · A Gold Coast Production

A UNIVERSAL INTERNATIONAL RELEASE

Eastman  
COLOR

Universal  
International



# HENRY KRATZ NAMED SECRETARY OF WISCONSIN ALLIED GROUP

## Harold Pearson Resigns Post After 15 Years To Leave Industry

MILWAUKEE — Henry Kratz, who started in the industry as a doorman at the Wisconsin Theatre here in 1937, became executive secretary of Allied Motion Picture Theatres of Wisconsin, succeeding Harold Pearson, who held the post the last 15 years.

Pearson resigned to go into the soft drink bottling business in Menominee, Mich.

The change was announced by Edward E. Johnson, who was re-elected president at the annual convention of Allied MPTW in the Pfister Hotel September 26, 27. Johnson was visibly moved when he disclosed the departure of Pearson at the banquet which climaxed the opening day's activities.

### 15-YEAR ASSOCIATION

Johnson explained that he had worked with Pearson closely since the latter took over the Allied post in 1947, eating and sometimes even sleeping with him when rooms were at a premium.

"When we had to share a room together, we discovered that both of us snored," he said. "So, we worked out a system; we took turns. One night he'd get to fall asleep first; the next night, it would be my turn. But Harold has done such an outstanding job for Allied that we just don't have the time around here tonight to recite all the details. Most of you exhibitors have been in contact with him long enough to know what he has done for you individually and the association as a whole. Of course, there are others who would like to say a few kind words about Harold Pearson, and Ben Marcus will lead off."

Following Marcus, Sig Goldberg of Wausau, National Allied director, and Milton London of Detroit, executive director of National Allied, paid tribute to Pearson.

### STARTED IN MILWAUKEE

After his initial post at the Wisconsin, Kratz went to the Varsity here as assistant, then was promoted to manager of the Strand, and went on to pilot other Fox Wisconsin theatres. After three years in military service, he returned to Milwaukee in 1945 and joined the L. F. Gran circuit as advertising and district manager.

When Prudential Theatres took over the L. F. Gran houses, Kratz remained in the same position with headquarters in the Uptown Theatre building.

Other officers elected were Dean Fitzgerald, vice-president, and Gerry Franzen, both of Milwaukee, treasurer; Otto Settele, Pulaski, secretary, and these directors:

Floyd Albert, Mount Horeb; Roland Koutnik, New Berlin; Rance Mason, Houghton; Fred Miner, Chippewa Falls; Don Perlewitz, Milwaukee; Larry Beltz, Wausau; Al Bergman, Ashland; Don



The resignation of Harold Pearson as executive secretary of the Allied MPTO of Wisconsin, and the appointment of Henry Kratz to succeed him was announced at the group's annual convention in Milwaukee. Pearson, at left in top panel, is shown with Eddie Johnson, president, and Kratz. At right, above, are shown F. J. McWilliams of Portage, oldest exhibitor in the state, with Bud Rose, former AA manager in Milwaukee, and Tommy Richards, who was master of ceremonies at the Allied MPTO banquet. Bottom photo shows the new Wisconsin Allied officers, left to right: Gerry Franzen, treasurer; Otto Settele, secretary; Ben Marcus, chairman of the board; Ed Johnson, president, and Dean Fitzgerald, vice-president.

Deakin, Wisconsin Dells, and James Suick, Antigo.

Ben Marcus is chairman of the board.

The opening luncheon Wednesday was hosted by Pepsi-Cola. Rudy Koutnik was convention chairman.

In his address, President Johnson recounted the success of efforts to gain exemption from the Wisconsin sales tax on all admissions under 76 cents.

"Originally," he said, "we were to be exempt from the sales tax on all soft drinks and popcorn sales. However, we suffered a setback on the latter two items when the Wisconsin department of taxation reversed its original decision. Due to the fact that we felt it was an injustice to require a theatre to pay a 3 per cent sales tax on items which were exempt from the tax as far as the theatre patron was concerned, we engaged the services of an attorney in Madison, who is working toward a solution of this dilemma."

He suggested that the facts outlined in

the convention year book be used in speeches for presentation in each exhibitor's community.

Attorney Maurice Pasch declared that when larger and larger percentages of the dollar goes to taxes, and each year the taxes are heavier without admission prices moving up to offset the taxes, some action becomes necessary. He cited the good response he received at the state department of taxation, and was of the impression that despite precedents, things would come out alright.

"I don't want it to appear that we come to the department, with cup in hand," said Pasch. "What we want to do is to avoid a lawsuit, and I think the department feels the same way."

Milt London cited a case from Detroit when exhibitors waged a battle to erase a tax on air conditioning.

"Well," he said, "we lost in the circuit court, but the supreme court reversed the

(Continued on following page)



# Wisconsin Allied Names Henry Kratz As Successor to Harold Pearson



The "Four Horsemen," who contributed much to the success of the Wisconsin Allied convention in Milwaukee, were, left to right, Edward Johnson, president of the Wisconsin group; Ben Marcus, president, Marcus circuit; Milton London, executive secretary, National Allied, and Sig Goldberg, director, National Allied.

(Continued from preceding page)  
decision, and we won out. So, you see, it pays to stick it out."

He pointed out the importance of watching the shifts in population. "Keep your eye on entertainment, and don't let some one else provide it; that's your business. Keep posted on new equipment. Attend the trade shows."

He reported the group life insurance project with Prudential was working out very well, and to date no one has been turned down. He commented that pay TV did not appear to be economical, and so far it is not a financial success.

Goldberg talked on market research, and hinted that no one seems to know what is needed, particularly, the distributor or the producer. He said the national organization is going to look into the matter but that it would cost some money. "I got my-

self involved in a new business," said Sig. "Outdoor advertising! It concerns what image we are trying to get to the public, same as we have to do. I'm impressed, and I am going to do a lot of things at my drive-in to get that image across."

Ben Marcus of Kansas City, Columbia regional manager, jokingly claimed he owned the name longer than the Milwaukee Ben Marcus. He remarked he went to the bank as often as the Milwaukee Ben did, withdrawing the money that the exhibitor Marcus put in. Of course, the distributor Marcus spoke a few words about his product, then said, "Will the real Ben Marcus stand up."

The "real" Marcus, owner of Wisconsin's largest theatre circuit and of other businesses, emphasized that the motion picture future held plenty of opportunities.

"I feel I have a right to the type of merchandise I have to share with my customers, more so than any star in Hollywood, or any director or producer who tries to impose his ideas of product upon me and my patrons."

## HEEDING PUBLIC DEMANDS

"Fortunately, some people in Hollywood are beginning to realize what the public wants. We've got to go back to the idea that there is a crying need for more family pictures. And to prove it, Walt Disney knew this, and made pictures that were blockbusters at the boxoffice. Now why didn't other producers take a leaf out of Disney's book? They have the same chances and facilities."

"So, what's to be done? I think that public opinion is the greatest weapon we have. We've got to keep it. Another thing, if you think of a likely spot to build a theatre, go ahead and build it. You won't regret it." He concluded with the hope that the association would receive more help and cooperation in the days ahead, and named the tax fight, the Will Rogers Hospital and other matters.

James W. Brown, district manager for the Curtiss Candy Co., explained the tie-in on "Gypsy" to be an all-out promotion with

Warner Bros.: We are spending \$3,000,000. See it in the September 28 issue of Life magazine. There will be prizes for the patron, dealer and exhibitor, three-day all-expense tours to Hollywood." He invited every exhibitor to look into the opportunities involved in playing the picture.

Nathan Jacobs, representing Movie Guide magazine, called the publication an excellent public relations program periodical for the motion picture industry.

"There will be no TV advertising of any sort in the magazine," he said. "Everything will be devoted to the movies—stills in color, reviews and contests . . . a series of them involving over \$250,000 in prizes—plus built-in features which are ideal for theatre promotion. We will try to get five prize winners for each local theatre if they cooperate, and all we want are the names of the winners."

## JUDGES ARE PLENTIFUL

"Judges are easy to get, librarians, editors and so on. The prizes can be displayed at your theatre, and you can give them out on your stage. We'll give scholarships for manager's children. Time does not permit me to go into detail, but you can be certain that Movie Guide magazine is a movie exhibitor's magazine."

Henry Tollette, general manager of Marcus Theatres, said he merely wished to "jog your memory" on a few proven approaches. He suggested taking one morning each week to whip up something new to increase the patronage at the boxoffice.

"Let's say you have a contract for a one-a-day radio message," he said. "Junk it! And buy 30; run it for three or four days on one picture, and then hold off for awhile. We've found this system very effective. Then there are mailing pieces; send out a thousand or two on a particular attraction. Or, give a season pass to the superintendent of schools. Try TV saturation . . . This works wonders."

"Get some rentals for your houses on commercial meetings. Holidays are always special for the theatres. I don't know how you can pass them up."

He concluded with the thought that in other cities, newspapers provide far better movie pages than does Milwaukee, and trusted that in time, something could be done to improve the situation here.

*A Pleasant Surprise*  
awaits you when  
you play

WAHOO

*"World's Most Thrilling Screen Game"*

WAHOO is the  
ideal boxoffice attraction  
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with

TECHNIKOTE

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# OMAHA

**Frank Larson**, chairman for the Will Rogers Memorial Hospital project, has sounded an urgent SOS to exhibitors in the Nebraska-southern South Dakota-western Iowa territory for their support. The 20th-Fox manager said he was unable to make contact with many of them through salesmen and was not getting the usual response from outstate exhibitors. Collections have been going well in local theatres and Frank has enlisted the aid of his sons on many occasions to aid in solicitations. Wrestling fans at the Municipal Auditorium are expected to give the fund a boost.

**Bill Bradley** reopened his New Moon Theatre at Neligh last week and closed the Neligh Drive-In . . . Another drive-in closing was that owned by Bill Bradshaw at Winner . . . Bill Lyons, city manager for United Artists, and his wife, son and daughter spent the weekend in Lincoln . . . United Artists plans to show "Taras Bulba" over the holidays in Omaha . . . Hoot Gibson, projectionist at the Cooper Theatre, is the papa of a baby boy . . . Opal Woodson, UA office manager, was another on the long list to be bitten by the flu bug last week.

**Commonwealth** has opened the New Page Theatre at Shenandoah, Iowa. It is the same building that housed the old State Theatre but practically everything but the walls and roof has been rebuilt or replaced. The lobby has been enlarged, new glass doors installed, the boxoffice moved to a new spot and concessions bar redone. New seats have been installed and the restrooms remodeled and re-equipped. A wall-to-wall screen has replaced the old one in a completely redecorated auditorium. The heating and air-conditioning system is all new.

**Don Shane**, city manager for Tri-States, said the Patterson-Liston fight telecast set an alltime record here. Both the Orpheum and Omaha theatres, which televised the fight, were sold out and Shane estimated a thousand were turned away. The combined capacity of the two theatres is more than

five thousand . . . The Variety auxiliary held a dinner meeting at Ross' Restaurant last week . . . Bob Hirz, Warner city salesman, attended a meeting at Dallas.

**Dorothy Weaver**, 20th-Fox biller, has had as a guest her sister from California, Mrs. Ed Miller. Also entertaining guests was May Witthauer, Fox secretary—her brother-in-law and sister, Mr. and Mrs. Raymond Hurd of Inglewood, Calif. . . . Ray Hudson, Fox porter, is improving after a bout with pneumonia.

**Jack Klingel**, city manager for Cooper Foundation Theatres, said a series of six old operettas will start at the Dundee Theatre starting October 10 for one-day stands: Naughty Marietta, Student Prince, Maytime, Brigadoon, Firefly and Bittersweet. They also will go in the Stuart Theatre at Lincoln the same dates. Starting October 12 the State in Omaha will show four of the Heritage series: David Copperfield, Captains Courageous, Pride and Prejudice and Little Women . . . Arthur Miller, who has the Miller Theatre at Atkinson, went to Sioux City last week to bring his wife home from the hospital.

**Exhibitors on the Row** included Earl Kerr, Pine, Colo.; Nebraskans Frank Hollingworth, Beatrice; Mr. and Mrs. Tony Schroedl, Falls City; Mr. and Mrs. Fred Schuyler, Humboldt; Harold Struve, Hebron; Don Gibson, Springfield; Clarence Frasier, Havelock; Sid Metcalf, Nebraska City, and Iowans Del Sayles, Malvern; Mr. and Mrs. Russell Acton, Villisca; S. J. Backer, Harlan; Al Haals, Harlan, and Arnold Johnson, Onawa.

## Plenty of Scare Fare For Milwaukee Fans

**MILWAUKEE**—Except for "The Wonderful World of the Brothers Grimm" at the Palace, still mighty in a sixth week, local houses ranged from barely passing to very good. Three situations presented scare programs to varying results. The wanted commodity here right now is another blockbuster.

(Average Is 100)

Downer—Waltz of the Tareadors (Cont'l)	160
Palace—The Wonderful World of the Brothers Grimm (MGM-Cinerama), 6th wk.	250
Riverside—The Spiral Road (U-I), 2nd wk.	115
Strand—West Side Story (UA), 28th wk.	175
Telenews—The Tell-Tale Heart (Brigadier); The Mighty Crusaders (SR)	175
Times—The Devil's Wanton (Embassy)	100
Towne—The Phantom of the Opera (U-I)	95
Warner—Tales of Terror (AIP)	135
Wisconsin—Bird Man of Alcatraz (UA), 2nd wk.	100

### 'Interns' Holds Up Well In 2nd Omaha Week

**OMAHA**—The holdover picture at the Orpheum Theatre, "The Interns," had a good plus-average second week as first-run theatres again faced a barrage of other entertainment attractions in the city. Topping the field was "Windjammer," in its fourth week at the Cooper Theatre.

Admiral—The Centurion (PIP); The Huns (PIP)	100
Cooper—Windjammer (Cinerama), 4th wk.	135
Dundee—Operation Snatch (Cont'l)	95
Omaha—The Scarface Mob (Desilu)	85
Orpheum—The Interns (Col), 2nd wk.	120
State—I Thank a Fool (MGM)	105

Producer Martin H. Poll will film "Janus" with Abe Burrows directing from his own script, early next year, followed by "Twist of Sand," both for UA release.

# DES MOINES

**Myron Blank**, president of Central States Theatre Corp., and Mrs. Blank are flying to Spain October 9 in the interests of business and art. Blank has an interest in Samuel Bronston's "55 Days at Peking," now in production there. Mrs. Blank is interested in the Lubetkin Gallery, recently opened in Des Moines, and the trip will afford an opportunity to investigate art objects abroad. The Blanks will return to Des Moines via Miami and the TOA convention, which opens November 4.

**David Waller**, son of Iowa's well-known exhibitor Cecil Waller, has taken over operation of the King Theatre at Ida Grove and the Lake at Lake View. The elder Waller, at present, is concentrating his efforts on Red Oak's Iowana Theatre, which he recently acquired . . . Marilyn Smith has joined the Universal staff at Des Moines as secretary, replacing Mabel Magnusson, who has retired. Co-workers gave Mabel a party and a sweater as a farewell gesture.

**Lloyd Hirstine's Capitol** opened the first Iowa drive-in run of "West Side Story" September 26. The Des Moines exhibitor reported that business was excellent the following weekend . . . The new student booker at United Artists is Peter Frederick . . . Wilma Frace, head inspector at Universal, took three days of her vacation to spend with members of her family visiting in Des Moines . . . Best wishes to Jeanne Dillard, Neil Adair's secretary at Central States, who was a bride September 30.

# MILWAUKEE

**Members of Variety Tent 14** gathered in the Mount Sinai Hospital auditorium recently for a briefing on the clinic's progress on the Epilepsy Foundation sponsored by the local showmen's club. Created by Tent 14 more than five years ago, over \$125,000 has been contributed towards its support. A tour of the clinic, in addition to scenes from actual cases with the staff explaining the step-by-step approach in the treatment of a youngster, clearly made an impression on all members of Variety. Concluding remarks were offered by Ben Marcus, chairman of the board, and Chief Barker Bernie Strachota. A plaque was presented to the clinic director Doctor Davis. Variety hopes to raise \$40,000 this year to meet the increasing needs of the clinic.

"Lots of guys play the organ better," says Bob Kames, but according to the former theatre manager, the King Record Co., which records his records, is working overtime cutting his output. The record company claims Kames is the nation's leading organ player. Bob, incidentally, had his organ and aggregation at the Variety Club's initiation ceremonies on a courtesy basis. And, while on the subject of recordings, Robert Louis Prine, at the age of 24 and recovered from brain tumor surgery which cost him the use of his left arm, has embarked on a musical recording career. His latest project is a calliope record to be released soon. He has also recorded music from the Barton organ at Baraboo's Al Ringling Theatre.

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# THE

# MODERN

OCTOBER 8, 1962

# THEATRE

SECTION OF BOXOFFICE



*The three Cinerama projection booths in the recently remodeled Loew's Capital Theatre, New York City, were suspended at rear center and sides above the heads of the patrons. Seating was reduced nearly two-thirds, to 1,552.*

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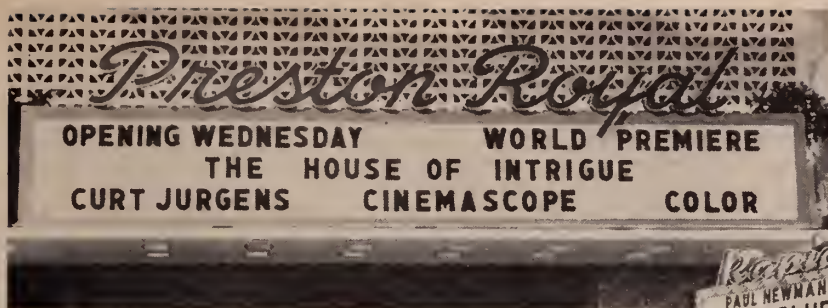
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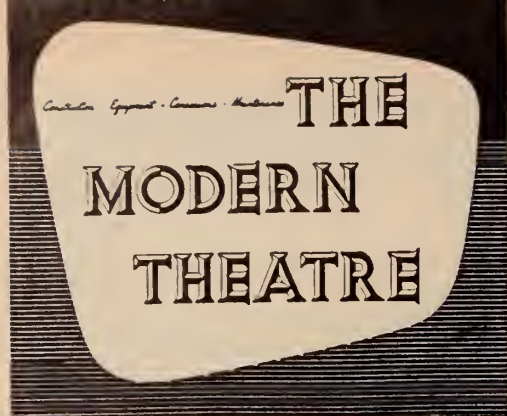
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OCTOBER 8, 1962

## c o n t e n t s



**C**OMMENDATION is again in order for the design and engineering talent of the manufacturers which has resulted in some of the most revolutionary sound and projection equipment in ten years.

There are new lamps with many improvements, one of which not only cuts down carbon consumption but which, the manufacturer reports, can actually increase light distribution on the screen from 90 to 100 per cent.

A new, shutterless projector, operated with a pulsed discharge lamp, which is said to produce a flickerless image even at high screen brilliance is also just now being introduced.

Add to these most recent developments, the new xenon lamp projection systems and new transistor sound systems which have been operating in theatres for some time, and it can be seen readily that this is a forward-moving industry.

All this fine equipment can be highly instrumental in getting patrons back into the theatre regularly—once it is installed—and once the patrons have experienced the vast improvement in sight and sound.

And this is where the exhibitor must act. He should read his tradepapers which will keep him informed of what is new so that he can make further investigation. He should attend his tradeshow, at Miami (November 6-9) and Cleveland (December 2-4), where he can see and examine and get full information about this new equipment and what it can do for him.

These engineering breakthroughs promise a brighter picture for the patron and a brighter future for the exhibitor.

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### ON THE COVER

*For the second time in three years Loew's Capitol in New York City has been remodeled—this time to prepare the luxurious theatre for presentation of Cinerama productions. The house is now called Loew's Cinerama Theatre. The extreme right and left sections of the former auditorium have been removed, leaving only the center section for perfect viewing of the surround-type films, and the floor in front of the auditorium was built up to meet the screen. A new, steel peg board-type ceiling was hung from the old ceiling to reduce the height of the auditorium.*

### I. L. THATCHER, Managing Editor

The MODERN THEATRE Section of BOXOFFICE is included in the first issue of each month. Editorial or general business correspondence should be addressed to Associated Publications, 825 Van Brunt Blvd., Kansas City 24, Mo. Wesley Trout, Technical Editor; Eastern Representative: D. M. Mersereau, 1270 Sixth Ave., Rockefeller Center, New York 20, N. Y.; Central Representatives: Louis Didier, Jack Broderick, 5809 N. Lincoln, Chicago 45, Ill.; Western Representative: Wettstein, Nowell & Johnson, Inc., New York Life Bldg., 2801 West Sixth St., Los Angeles 57, Calif.



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# Acoustical Conditions Are Suspect If Sound Equipment Is Okay But Reproduction Is Unsatisfactory

## Materials and Treatments Are Recommended

By WESLEY TROUT



Wesley Trout

**W**E FIND many theatres lack sufficient acoustical treatment and, therefore, it is impossible to obtain high quality sound reproduction. A theatre that is perfectly constructed from an acoustical standpoint and possesses a well-made and well-suited sound system should be free of any sound problems, but this is not always the case, because the equipment is of inferior quality or improperly adjusted for that particular theatre. Quite often we have found theatres having too much bass, resulting in a "barrel" response and not enough "high" frequency response. Over emphasizing bass response is too prevalent in many theatres, producing sound reproduction equal to juke-box quality rather than high quality theatre sound.

### EQUIPMENT MUST SUIT THEATRE

Again let us stress this point: *The trouble with many theatre sound systems is that they are not suited to the particular theatre, that is to say, to its cubical content, its shape or seating capacity.* If the sound equipment is at fault, the theatre should endeavor to replace the entire system or replace units, namely, amplifiers, soundhead or speakers, to bring it up to the standard requirements for that particular theatre. And, when making changes (purchasing new equipment or modifying old equipment) one should secure competent professional advice and do the job right so that money will not be wasted but still acquire the equipment necessary for perfect sound reproduction.

But the sound system may not be at fault. In thousands of theatres in the country, the sound is harsh or unintelligible to a considerable portion of the audience, in spite of adequate sound equipment. When we find this condition exists, we know at once that we have a problem in theatre acoustics. Corrective measures should be taken immediately, as there is no good excuse for such a condition in any theatre, large or small.

Before going into further discussion of corrective methods in theatre acoustics, may we remark that many theatre owners often are not aware of the fact that their

sound is not up to par and could easily be improved by some acoustical treatment and minor equipment adjustments. We suppose it is only human nature for an exhibitor or projectionist to be prejudiced in favor of his own theatre and take it for granted, because he listens and sees only his sound and projection daily, that sound reproduction is satisfactory and projection is acceptable or comparable to that being presented in other theatres.

### ASK OUTSIDE OPINIONS

Frankly, if you have the slightest suspicion that your sound is not what it should be—and in many cases your boxoffice receipts may well give such suspicion—it is time that you consult some independent opinion. Ask your theatre supply dealer, your projectionist, your patrons (a few of the regular customers) if they can hear the sound good in various parts of the auditorium, and if it is clear and crisp, etc. You'll get plenty of varied opinion, we know, but at least those opinions may indicate that you ought to do something about your sound.

Now, don't get the wrong idea that we think every theatre needs improving, because many theatre managers are well aware of the fact that better projection and sound does pay at the boxoffice, but there are still many exhibitors letting poor sound response go by the board who should do something before it is too late.

There is no getting around the fact that poor sound keeps people away from the theatre. Your choice of good pictures, your excellent projection, may be entirely nullified by inferior sound reproduction. The best film production will be ruined by loud, blatant noise which makes dialog unintelligible, by reverberating echoes or, conversely, by weak sound or actual "dead spots." We know that people come to the theatre for enjoyment, and if you have nothing better to give them than a case of irritated nerves, you can be pretty sure they will stay away from your theatre until you do something about it.

Very, very often poor sound reproduction comes partially from poor acoustical conditions—hard plaster walls, hard-back chairs, lack of drapes, carpet, straight walls, metal ceilings, high ceilings, domes, arrangement of cooling vents, etc.—to name a few of the problems encountered.

We find many theatre auditoriums, due to their shapes and sizes, have major and minor acoustical defects which cause echoes

and very objectionable concentrations by focusing of the reflected sound. Now, when a sound wave strikes the wall of a theatre, its energy is partially reflected, partially absorbed and partially transmitted. If we find the cause of the trouble is a curved surface, such as a dome, it may not be possible to obtain a complete correction by use of acoustical material alone. In such cases, and we have had a few bad ones, covering up the dome with a flat suspended ceiling may be necessary for complete correction. Domes in many older theatres have always been a source of sound trouble and correction should always be made in order to obtain good sound. It will help some to direct the speakers downward to the center of the seating arrangement, but do not overdo this tilting of the high frequency speaker to the extent that the back row of seats will suffer loss of sound and patrons will not be able to hear well.

### REVERBERATION TIME VARIES

All absorbing materials, including an audience, have different coefficients at different frequencies and, therefore, the reverberation time of a room will vary with the frequency. It has been found by experience, however, that the reverberation time at the single frequency of 512 cycles serves in most cases as a satisfactory measure of the quality of hearing conditions. This frequency has been adopted as common practice because it is at the middle of the range of frequencies covered in acoustical measures and, because most of the data on acceptable reverberation times have been based on this single frequency.

One should bear in mind that a small amount of reverberation will be acceptable to give "naturalness" to sound reproduction, but it must be kept to a minimum.

Now, most cases of poor sound reproduction, due to unsatisfactory acoustical conditions, can generally be easily corrected with the installation of acoustical material. Sometimes some drapes will help, if placed where material will be needed to overcome a minor acoustical defect, over entrances or back wall, but in most cases it is best to use acoustical blocks.

One should use care in selecting the acoustical materials to be used in a theatre. The materials chosen should show a smooth absorption characteristic, in order that the desired overall effect may be secured.

### ATTRACTIVE INTERIOR FINISH

It should be noted, that while the principal function of acoustical materials is to absorb sound, they have come to be considered as highly desirable and attractive as interior finish on walls and ceiling.

When building a new theatre, acoustical material is part of the plan and is generally acoustical plaster, applied with a spray gun; sometimes fibrous mixtures, sprayed on with a gun. The most popular, we have found, is acoustical perforated blocks which can be very decorative. We have found, however, sprayed-on acoustical mixture for the walls and acoustical blocks for the ceiling are very widely used in new buildings and, of course, the acoustical panels can be used in older buildings for the ceiling and used for wall panels.

Acoustical mixtures—sprayed on surfaces—to do a good job, depend largely on the skill of the applicator for proper mix,



uniformity of thickness and skill in spraying on surface for a first-class job. These spray-on mixtures are especially advantageous for use on sharply curved surfaces, inasmuch as they offer a one-piece rather than a tile-pattern treatment. We do want to point out that care must be taken in painting and decorating in order not to destroy surface porosity and thereby injure the acoustical value. Consult your paint dealer about the type of paint best suited for covering acoustical material without destroying its acoustical properties.

While all acoustical materials have the common characteristic of absorbing sound, they differ widely in effectiveness at different frequencies of sound. Extreme care must be taken in selection of materials, as some are deficient in absorbent qualities at the low frequencies.

#### HOW MUCH MATERIAL NEEDED?

Often we have been asked, how much acoustical material does a theatre need? Briefly, we would state that this would depend on the type of ceiling, walls and other things, such as a high balcony, etc. One should install enough acoustical material to cut out any echoes or reverberations that cause distorted sound. Too, much depends on the seating capacity, type of seats, cubical content and general contours of the auditorium.

If you consult an acoustical engineer, he will make a scientific analysis, and his answer will not be guess-work. The acoustical engineer, in determining the answers, uses accumulated and available tables of sound absorption coefficients. He gives considerable thought to the relative availability and economy of applying material on different types of walls or ceiling surfaces. The principal manufacturers of acoustical materials offer free engineering service to assure the correct and satisfactory use of their materials. One should make use of this expert advice before contemplating installation of acoustical materials.

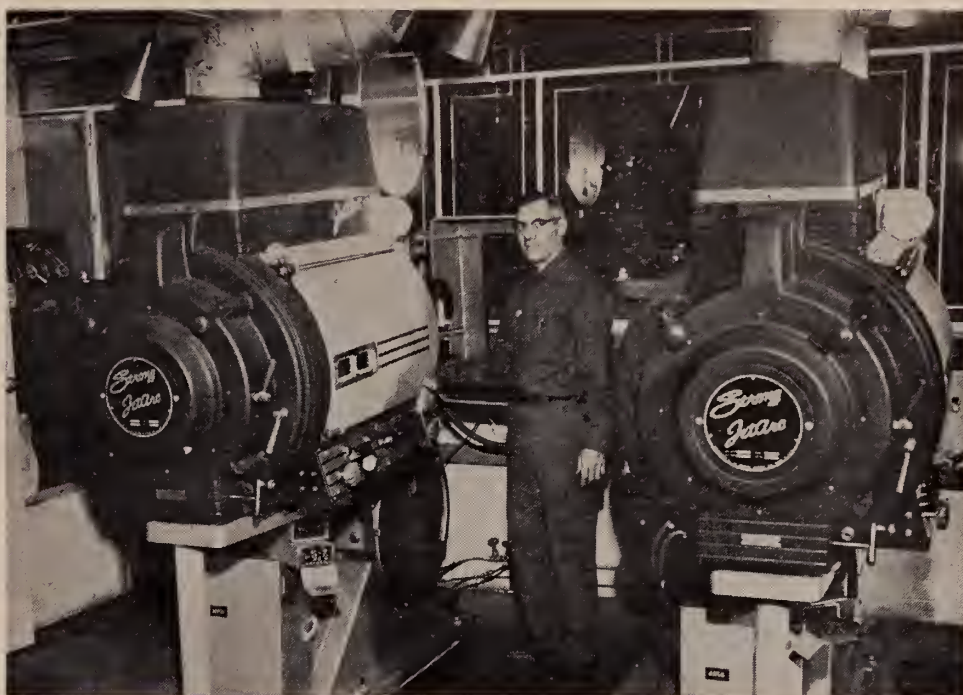
Acoustical correction of an auditorium consists of the application of acoustical material in a large-enough quantity and with a high-enough absorption coefficient that the rate at which the reverberant sound dies out is increased to within the proper limits. The result is a clarity and distinctness of successive elements of speech and music which assures easy, effortless hearing such as one experiences in his own living room. Only with sufficient, properly placed, acoustical material can this be obtained.

#### AVOID USING MORE THAN NEEDED

Now, keep this in mind: When treatment is used for acoustical correction, *only enough material should be used to properly control the reverberation satisfactorily.* Amounts greatly in excess of this requirement are not only uneconomical, but may impart an unnaturally "dead" quality to sound reproduction.

We have been consulted quite a number of times about how to overcome "back-wall slap." This condition is probably the most difficult to clear, especially in auditoriums with high balconies or large unbroken back wall areas, as the direct sound waves may be reflected from wall areas to the seating area, or to the ceiling and then to

## Well-Equipped Projection Room in Denver Drive-In



Charles W. Decker, Local 230, presides over the projection room at Denver's new North Star Drive-In. Decker, who was born upstairs over the first Nickelodeon in Akron, Ohio, has been operating projection equipment for more than 38 years. The Strong Jetor lamps are used with 35-70mm Norelco projectors.

the seating area. We have always suggested, if possible, tilting the high frequency speaker downward so that the sound is just heard in the back row of seats without causing any loss of sound there. This will generally help in most situations, as the audience and seats will usually absorb and avoid reflections of sound waves. Of course, it is better to eliminate back-wall slap with treatment of acoustical material, but still the high frequency speaker can be tilted slightly downward and produce good overall coverage.

#### CORRECTING "CEILING SLAP"

"Ceiling slap" can also be helped by slightly tilting the high frequency speaker downward so that the direct sound is projected into the seating area and does not strike the ceiling. Ceiling slap can be mostly eliminated with acoustical panels.

We have often found cases of side-wall slap and, here again, we strongly recommend proper corrective steps—installing acoustical material to eliminate this condition. To help eliminate side-wall slap, to a certain extent, the two upper outside cells of the high frequency loudspeaker may be plugged with wool yarn in a loosely formed cone.

If the theatre is equipped with a stage, we recommend that drapes should be used in back of the speaker units to avoid bad sound patterns. Too, drapes should be used on the sides of the speakers and in front to eliminate any standing sound pattern from forming, causing inferior sound reproduction.

In conclusion, an acoustically satisfactory auditorium is one in which every member of the audience can hear and understand speech distinctly and without effort, and music is transmitted through the room with pleasing quality.

## Kodak Research Laboratories In 50th-Year Celebration

Kodak Research Laboratories, one of the first industrial research organizations in the U.S., celebrates a Golden Anniversary in 1962. It was only a small group of men who began a formal, intensive research program in 1912 under the direction of Dr. C. E. Kenneth Mees, the brilliant English photo-scientist whom George Eastman brought to Rochester.

Today, many hundreds of scientists, engineers and other technical personnel carry on research and development in this country, England, France, Germany, Australia, Panama and Switzerland.

While Kodak began as a photographic products firm, scientific research over the years has led the company to major non-photographic fields including plastics, industrial chemicals, food supplements and man-made fibers.

The Research Laboratories are headed today by Dr. Cyril J. Staud, vice-president in charge of research, one of the early members of the staff built by the late Dr. Mees, who directed the research organization throughout his lifetime.

#### CORRECTION

In the manufacturers' credits for the remodeling of the Fabian Theatre, Paterson, N.J., story of which appeared on pages 6-8 of the September 3 issue of *The Modern Theatre Section*, credit for the popcorn warmer was incorrectly stated. The entire custom-made refreshment stand, including the popcorn warmer, was installed by Stein Woodcraft.



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## New Arc Lamp Said to Increase Screen Light Distribution Up to 100 Per Cent

**E**XHAUSTIVE TESTS, recently completed and reported by the C. S. Ashcraft Manufacturing Co., have shown that a new projection arc lamp called the Core-Lite can increase light distribution on the screen from about 60 per cent (present attainable average) to up to 100 per cent, with ap-

A flexible mirror is one of the most important features of the Core-Lite. When the mirror spot is adjusted smaller, the cone of light at the aperture is larger and, vice versa, a larger spot produces a smaller cone of light at the aperture. This flexibility makes it possible to completely cover the



Comparative diagram showing greater light distribution of the Core-Lite system.

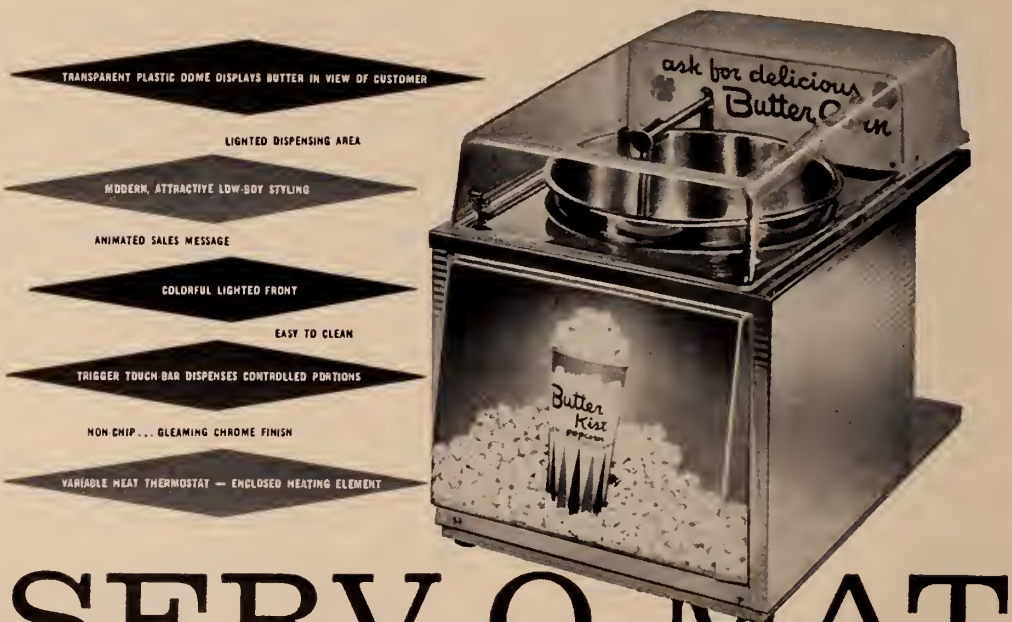
proximately 30 per cent less cost in carbon consumption.

The Core-Lite, which was invented by Clarence S. Ashcraft, offers the further assets of increased resolution and increased depth of focus on a white matte screen.

aperture with converging rays of pure white light.

Diverging rays of more conventional systems burning uncoated carbons produce colored rays of light—mostly brown, yellow

*Continued on page 13*



## SERV-O-MAT

*butter dispenser*

SERV-O-MAT with its revolving bowl, flashing sales message, colorful front, and gleaming chrome finish is a bright attraction for the sale of buttered popcorn.

Simple one-hand operation dispenses a drip-proof amount of butter at the touch of the dispenser bar, allows up to 75 servings per minute.

SERV-O-MAT easy to clean . . . manufactured by craftsmen with over 10 years experience in the building of butter dispensers.

Patented SERV-O-MAT is built to serve you economically and efficiently and to increase your profits by 250%.

Modernize your concession area and join the profit parade by ordering SERV-O-MAT now.

SPECIFICATIONS Height — 14", Width — 11", Depth — 17 1/4", Electrical . . . AC; 120 Volt; 1150 W; standard grounded plug, Shipping Weight: 32 lbs.



BUTTER KIST CUPS . . . GIVE  
YOUR BUTTER CORN SALES  
"BUY APPEAL"—ORDER NOW!

**Server Sales  
inc.**



north 88 west 16447 main street,  
menomonee falls, wisconsin



# REFRESHMENT

## Service

ADDED INCOME OPPORTUNITIES FOR PROGRESSIVE EXHIBITORS

### PICKLE PICKUP AT THE PICTURES IS NOTED AS CHILLED DILLS CATCH ON ACROSS THE COUNTRY

**N**EW PICKLE packaging and new pickle preferences are pacing a pickup in pickles at the pictures. According to the National Pickle Packers Ass'n, the old-fashioned dill pickle is growing in popularity as a theatre concessions item from Florida and Texas in the south, north through Minnesota, and from the east coast to the Rockies. Latest developments in "theatre pickle" trend are a spreading fad for pickle juice as a beverage and the adoption by theatre concessionaires of packaged pickles originally developed for vending.



#### KNOWN AS "CHILLY DILLY"

Not even the N.P.P.A. knows quite how or where it all started. Reports of earliest sales of pickles as a theatre concessions item come from Florida where French B. Harvey of the Florida State Theatre, Inc., pioneered them in the theatre chain. Harold F. Chesler, treasurer of the National Ass'n of Concessionaires, is another of the long-time sellers of the "Chilly Dilly" as the iced dill pickle for theatre sales has come to be known. Sale of the pickles in North Dakota theatres as long as 13 years ago has also been reported. The idea seems to have sprung up simultaneously in wide-spread parts of the country.

One pickle pioneer, Charles Fletcher, Ada, Okla., manager for the Video Independent Theatre chain, has been selling them since 1956, when somebody left a jar on the concessions counter and customers started asking for pickles. Fletcher displays the pickles in their gallon jar which is set in a bed of chipped ice in a plastic pan on the counter. He sells the 25-to-the-gallon-count pickles for ten cents each in a three-ounce paper "courtesy cup," and figures his profit at about 70 per cent. He has sold as many as 12 to 13 gallons; that's over 300 pickles a day!

Another southwestern theatre operator reporting successful sales of the Chilly

*Continued on following page*



"Rudy" Koutnik's display of pickles in an iced tub and tray on the backbar of the cafeteria at Milwaukee's Highway 15 Outdoor Theatre. He made up his own signs, and also arranged to have a color trailer made to promote the pickles. He and his concessions staff then "pushed" the pickles to the point where patrons were ordering them with their hot dogs, popcorn and even ice cream. Koutnik says pickles are easy to handle and are profitable to carry as regular items.



Moviegoer (Becky Uhrig) at South Bend, Ind., Balaban and Katz Granada Theatre bites into a "Chilly Dilly" at the concessions counter. The big, old-fashioned dill pickles from gallon jars have been sold from displays on ice and served in paper "Chilly Dilly" bags at this and other midwest B&K theatres since 1958. This method of selling iced, bulk pickles is still the most widely used throughout the country and has led to the development of new pickle juice beverage and pickle-spiked cola sales and of the new packaged pickles for serving or vending.



## PICKLE PICKUP AT PICTURES

*Continued from preceding page*

Dilly is Ken Way of the Modern Sales & Service, Inc., Dallas, who buys the gallon jars of dill pickles in full trailer-load quantities for distribution to individual theatres throughout Texas. Gallon pickles are also bought in quantity for most of the Balaban and Katz circuit theatres in Illinois and Indiana where the Chilly Dilly has been a popular concessions item since 1958.

Manager Raymond Eaton of the B&K Palace Theatre in Peoria, Ill., where 20 to 30 gallons of pickles are sold weekly, says that the pickles have produced *extra* concessions sales, rather than cutting into any previously sold items.

"Practically everyone who buys a Chilly Dilly buys an ice cream bar to eat along with it," Eaton says. "In fact, we display the pickles, on ice in a giant, fish-bowl-shaped glass cookie jar, next to the ice cream at our concessions counter. 'Snow cones,' the fruit-flavored crushed ice concoction in a cup, are another popular two-some with the Chilly Dilly and also are displayed near it at the counter."

### EVEN LIKE PICKLE JUICE

Theatre circuits, in the south and southwest particularly, report another pickle combination growing in popularity to the extent that some pickle packers are now selling *pickle juice* in jars. It started when customers began using the Chilly Dilly juice to spike their cola drinks. Now the pickle-spiked cokes are being sold as a regular item, as is pickle juice at ten cents a cup.

Theatres in the United Theatres Co., Little Rock, Ark., have used pickle juice from the gallon jars as a cola accompaniment for some time, and continue to do so as they introduce the new "vend-pack" pickles. As the packaged pickles are sold, a corner is snipped from the transparent bags in which the pickles are packed and their juice is poured off. This not only pre-

vents spills but provides juice for the pickle drinks.

This same practice of using juice from packaged pickles as an extra item for pickle profit, has been reported in the Commonwealth Theatre circuit, Kansas City, Mo. These two circuits, along with the Lafayette Road Corp., Indianapolis, Ind., and the 15 Outdoor Theatre, Milwaukee, Wis., are among the first to have adopted use of the packaged pickle.

These pickles were successfully introduced in 1961 following several years' experimentation in packaging pickles which would carry the margin of profit required for the high-cost-of-operation vending outlets.

### BOTH DILL & KOSHER VENDED

Originally, dill pickles were supplied in the laminated, double-wall, polycel bags, two large dill pickles in juice designed to sell for 15 cents, and a ten-cent, plain polycel bag of two medium dill pickles packed in a box. Following vendor recommendations, a new ten-cent package of two medium pickles in a printed bag, in both dill and kosher styles, was introduced in May, 1962. At the same time, the larger (15-cent) size, in both dill and kosher styles, was made available with no price marking on it since some operators preferred to sell the package at a higher price.

Since, the packaged pickles have been spotted by theatre concessions operators as suitable for their use. Thus far, these "vend-pack" pickles are being sold in much the same way as the bulk jar-packed Chilly Dilly has been in theatres, over the concessions counter, despite the fact that the packages are suitable for use in a standard ten-cent candy vending machine. The packages do save handling, particularly for the fast, volume service operation.

At the 15 Outdoor Theatre, a large, plastic, bucket-shaped container of ice is frozen each night and the packaged pickles are displayed on the ice at the concessions counter. They make an attractive display in their packages, in front of a sign of a larger green pickle with a crown, and which reads: "King Pickle Says, Van Hol-



Patrons of Milwaukee's Highway 15 Outdoor Theatre are accustomed to surprises in the cafeteria and readily accepted pickles as desirable refreshment items. Enthusiastic about the new addition to his line, "Rudy" Koutnik joins his staff in "hawking" the packaged dills.

ten's Chilled Pickles, Dill-Kosher Style, 15¢."

"Rudy" Koutnik, 15 Outdoor manager, has produced his own 30-second film trailer to promote the pickles at his 1,000-car drive-in theatre, in addition to making his own signs and cards.

Koutnik says of pickles as a theatre concessions item, "They are *new*, something we are always looking for to keep up interest and build business at our concessions stands. Pickles take up little space, are easy to handle, and sell well with pop corn, hot dogs, hamburgers and even ice cream.

"My first order was for four cases," said Rudy, (two-three pickles to a pack, 24 packs to a case) "and they sold so fast I decided to feature them regularly. My next order was for 24 cases, and they are now a *must* item on the stand. In addition to pleasing our customers, I find pickles a mighty profitable item to feature."

### PICKLES CREATE EXTRA SALES

Norman E. Thorpe, manager of the Lafayette Road Corp. drive-in theatre in Indianapolis has also found the packaged pickles to be good sellers with sandwich items. He reports that pickles have brought *extra business from added sales*, rather than being substituted for any other item.

The packaged pickles were introduced this spring at the Lafayette Road and at the Cantor Theatre's Indianapolis drive-in, Shadeland Outdoor Theatre, managed by Carl Upshaw. Combined sales have averaged between 500 and 600 pickle packages per week for the two drive-ins. The pickles are displayed on ice in aluminum serving tray pans on the cafeteria lines in the drive-in concessions. Located after the sandwich service section in the line, and close to the check-out register they have proven a popular impulse sale item.

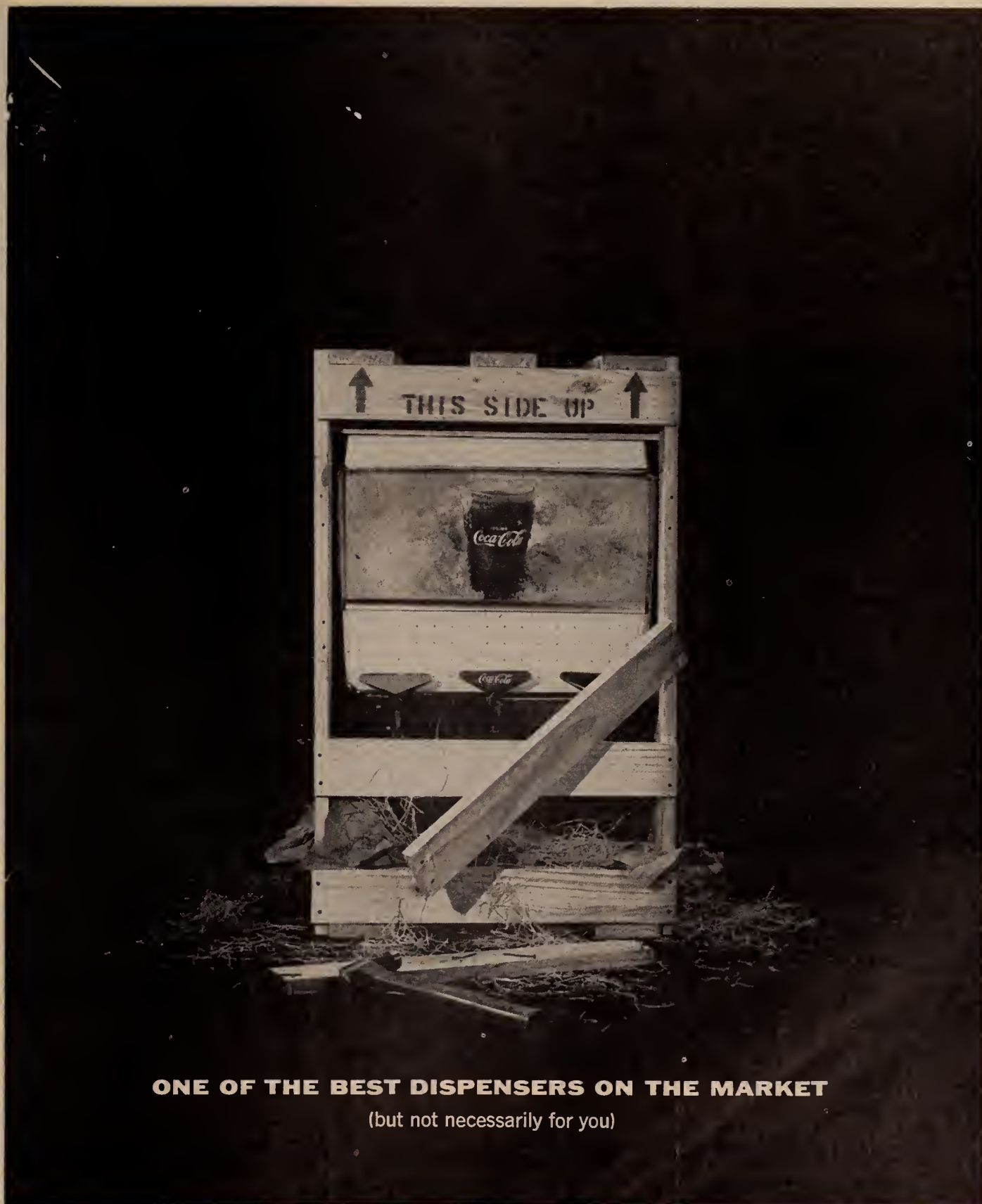
The National Pickle Packers Ass'n has recently produced a 30-second film trailer promoting theatre sales of the Chilly Dilly. Success of the trailer, which shows a cartoon pickle on ice in the green film video, accompanied by descriptive audio invitation to buy Chilly Dillies at the concessions stand, is indicated by Paul Ricketts of

*Continued on page 12*



Newest development in the pickle as a concessions item for theatres is the "vend-pack." Heat-sealed, polyethylene packages of dill pickles in juice come in boxes designed to fit in regular candy vending machines. The packaged pickles are also available unboxed for concessionaires selling them from iced displays on the counter or in cafeteria-type serving lines which is still the most commonly used method of selling the "vend-packaged" pickles in theatres. However, the vended pickle offers interesting possibilities.





**ONE OF THE BEST DISPENSERS ON THE MARKET**

(but not necessarily for you)

"COCA-COLA" AND "COKE" ARE REGISTERED TRADE-MARKS

This is the perfect dispenser for many locations. It serves a good drink economically, profitably. But it's just one of many pieces of equipment that are recommended by The Coca-Cola Company. In your particular location a completely dif-

ferent **type** of equipment might be even better. With dozens of pieces of fine equipment to choose from, don't you think it would be a good idea to get some impartial advice before you pick one? Then do it. Call your representative for Coca-Cola.



Continued from page 10

Ricketts Theatres, Ness City, Kas. In ordering an additional print for another of his drive-ins, Rickett said:

"Boy, that (Chilly Dilly trailer) sure sells the pickles . . . we have sold them for years but, in the two or three weeks we have had the trailer on we have doubled or tripled our business."

Information on how to display and sell pickles in theatres, and specifics on availability of Chilly Dillies in bulk gallons or new vend-packages from packers in various parts of the country may be obtained through the National Pickle Packers Ass'n, 430 S. Second St., St. Charles, Ill.

**CANDY APPLES FASTER! CHEAPER!**  
WITH VICTOR'S NEW  
"CANDY APPLE MAGIC"

Fabulous new mix coats apples with a delicious red cherry flavor in a jiffy. Skyrockets candy apple profits! Each bag, plus 5 lbs. of sugar, coats 115 apples at less than 1c each. Packed in "paly" bags at 45c each.

SEND 25c FOR SAMPLE! Ample mix for 50 apples! FREE details!

JOBBERS WANTED!

**HOT DOGS Sell Faster**

with a tasty, golden roll baked right around each hot-dog-on-a-stick! DIPSY DOG BATTER does it quickly, easily, cheaply! Just dip dog in batter and deep fry for 3 minutes. COSTS LESS THAN ROLLS!

Send 25c for SAMPLE—Details FREE!

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328-D N. 18th St., RICHMOND, VA.

**QUICK AS A WINK... and TWICE AS EASY...**

TO FILL POPCORN BAGS AND BOXES WITH THE NEW PATENTED **SPEED SCOOP**

THOUSANDS OF DELIGHTED USERS

ONLY \$2.50 AT YOUR THEATRE SUPPLY or POPCORN SUPPLY DEALER

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**BETTER COFFEE & PROFITS**

Cash in big the E-Z WAY! You'll save up to 75% on labor alone with an E-Z WAY automatic coffee-maker. Costs far less, yields far more. Get the facts—write now:

**STEEL PRODUCTS CO.**  
40 8th Ave., S.W. Cedar Rapids, Iowa

## Four-Month Promotion for Fall Popcorn Festival

Focal point of the 1962 Popcorn Fall Festival will be National Popcorn Week, October 24-31, although the big national advertising and merchandising promotion was set up for early September through the Christmas holidays.

The Popcorn Institute coordinates the annual event and will release extensive publicity to more than 2,000 magazine and newspaper editors as well as radio and TV home service program directors.

Morton Salt Co. will use nearly 4,000 full-color, 35-sheet billboards in approximately 500 major markets to feature popcorn, and it is expected that Jean Donnelly, the 1962 Popcorn Princess, will make guest appearances on network television programs during National Popcorn Week.

### DISPLAY MATERIAL AVAILABLE

A variety of point-of-sale display material is available to the theatre concessionaires from the Popcorn Institute, 333 North Michigan Avenue, Chicago 1, Ill., or from suppliers.

The Popcorn Institute has in readiness what it believes will be the most striking and effective retail poster yet produced by the Institute. It is the Fall Festival poster, and is a stiff-stock card, ten inches wide by 14 inches high, featuring a closeup of an appealing young boy, holding a big bowl of popcorn in one hand and tossing a piece of popcorn high in the air with the other.

According to William E. Smith, executive director of the Institute, "There is a look of delightful anticipation in his eyes as he waits with open mouth to catch the kernel of corn. The four-color closeup is dramatically highlighted by a jet black background. Members' brands will be at the top of the poster in bright yellow against the black."

## Free Tickets to Patrons



Marcel Legris, Baubien Theatre, Montreal, attracted attention of his French-speaking patrons with this display at his refreshment stand. Two free admissions were offered to the persons who found a lucky number on their purchase. Legris put a number on each article on his candy counter, and patrons checked to see if their number corresponded to the lucky numbers in the column under the clock at the right of the photo. The clock was put there to let patrons know the stand is open to 11 p.m. on the weekend and 10 p.m. Monday to Friday.

## New NAC Appointments

Charles E. Darden, Richardson, Tex., has been appointed a regional vice-president of the National Ass'n of Concessionaires for Region 5, embracing Arkansas, Kansas, Louisiana, Missouri, New Mexico, Oklahoma and Texas. Darden is a manufacturers' representative and heads the company bearing his name.

In making this announcement, Augie J. Schmitt, Houston Popcorn and Supply Co., and president of NAC, also said that O. (Flip) Follon, Long Island City, N.Y., and president of Selmix Dispensers, Inc., has been named a member of the NAC board representing the Equipment Manufacturers' Segment.

### Sweden to Give Prize

A lucky food service concessionaire who visits his local Sweden Freezer distributor during "Double Your Profit" days, October 1-31, to see the new Sweden DoubleHeader SoftServers and Shakemakers and get a free profit analysis, will receive 1,000 gallons of Soft-Serv mix.

The amount will be doubled if he has purchased a Sweden Freezer machine during the month.

Gold Medal Products Co. exhibited at the U.S. Pavilion in the ninth Damascus International Trade Fair Aug. 25-Sept. 20, at the invitation of the Department of Commerce. Products displayed for Syrian approval—popcorn and cotton candy!

**TREMENDOUS PROFITS!!**

Now Fresh Fruit Sundaes, Pineapple and Strawberries from stainless steel pans!

Bath juices for snow cones and fresh fruit for sundaes dispensed from one machine

HERE'S HOW TO MAKE

**BIG MONEY WITH "SNOW MAGIC"**

No Gears! No Belts! No Pulleys! No Oiling!

**THE NEW SNOW CONE MACHINE**

Capacity: 50 cones every 30 seconds.

The Bert's "SNOW MAGIC" machine combines eye-appealing beauty with perfect mechanical performance and large capacity. "Snow Magic" is easy to operate and is Fully Automatic. A Snow Cone costs 1/4 to 1/2c and usually sells for 10c . . . that's profit!

Distributors of famous Victor's QUICK MIX dry flavor concentrates.

FREE SAMPLES WITH EACH MACHINE

**SAMUEL BERT MFG. CO.**  
Fair Park Station, Box 26410, DALLAS, TEXAS



Continued from page 8

and blue—which very often pass through the aperture. These colored rays are said to be completely eliminated in the new lamps, as is also the carbon image itself, one cause of hot spots.

In the Core-Lite, the Core, which is made of cerium with some carbon powder, burns with a pure white light with the qualities of sunlight.

The Core-Lite is designed to produce an average of 80 to 85 per cent light distribution on the screen and, with the carbon arc pushed forward as little as one-sixteenth of an inch, the light distribution can be increased to from 90 to 100 per cent, as stated above.

#### OPERATING ECONOMIES

The Core-Lite has been designed for theatres seating from 200 to about 1,000 patrons, and is claimed to offer operating economies of more than 30 per cent (carbon consumption cut nearly in half and carbon cost per hour of operation cut considerably below that of other types of lamps).

A most important asset of the Core-Lite is, that (since heat follows light distribution) the new lamp distributes completely even heat on every millimeter of the moving film, eliminating embossing damage to the film, change of focus and other troubles directly caused by uneven distribution of light at the aperture.

The Core-Lite is being distributed by National Theatre Supply Co. and other recognized theatre supply dealers throughout the country and will be shown at the upcoming industry tradeshow at the Americana Hotel, Miami, Nov. 6-9, and at the Sheraton-Cleveland Hotel, Cleveland, Ohio, Dec. 3-5.

In the meantime, the Ashcraft plant at Long Island City, N.Y., is working at full capacity to produce the new lamps to fill a flood of orders already received, in addition to the other arc lamps made by the company.

Readers' Service Bureau coupon, page 19.

## MOTIOGRAPH DELUXE SPEAKER

The  
Finest Speaker  
You Can Buy

**\$8.75**  
Each



Ask Your Motiograph Dealer

# BalCOLD<sup>®</sup> REFLECTORS STOP FOCUS DRIFT

*... because BalCOLD Reflectors cut heat in half!*

Old-fashioned reflectors keep the film gate so hot that projectors and lenses expand. Then, end-of-reel contraction makes refocusing necessary.

But not with BalCOLD Reflectors! The film gate just never gets hot enough. Here's what one theatre man says: "... there's not enough temperature rise to cause expansion so we never experience projector or lens contraction during the cooling-off period at the end of a reel."

More light, less heat... that's the BalCOLD story. It means an end to focus drift, greater depth of field. Less wear on projector and film prints, and far longer useful life than silvered projectors.

Next time you replace silvered reflectors, replace them with BalCOLD—the only reflector whose proven contribution to the advancement of motion picture projection has won for its designers the highly regarded technical award from the Academy of Motion Picture Arts and Sciences.

BAUSCH & LOMB



BAUSCH & LOMB INCORPORATED  
72034 Bausch Street, Rochester 2, N. Y.

☐ Send me BalCOLD Data Brochure E-35.

Name .....

Theatre .....

Address .....

City ..... Zone ..... State .....



**QUALITY  
SERVICE  
VALUE**



America's  
headquarters  
for all  
theatre equipment  
and supplies

NATIONAL THEATRE SUPPLY COMPANY

it's still  
**POBLOCKI**

This is your opportune time to  
modernize & increase profits.

**30 YEARS**  
EXPERIENCE IN THE  
MANUFACTURE & ERECTION  
OF

- MARQUEES
- SIGNS
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- VITREOUS porcelain  
enamel FRONTS
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we invite you to  
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**S**ilence footsteps and  
provide safety underfoot

with **AMERICAN  
AISLE RUNNERS**

Send for catalog sheets & prices.

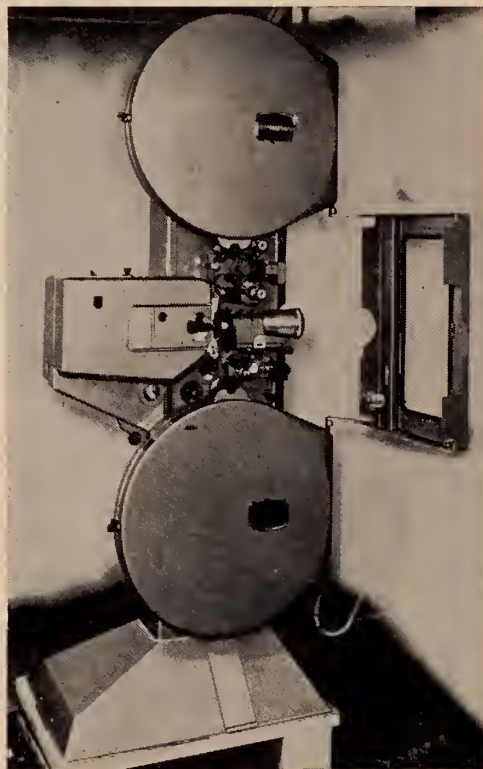
**Silence**

**AMERICAN MAT CORP.**  
2220 ADAMS STREET • TOLEDO 2, OHIO  
"America's Largest Specialists in Floor Matting"

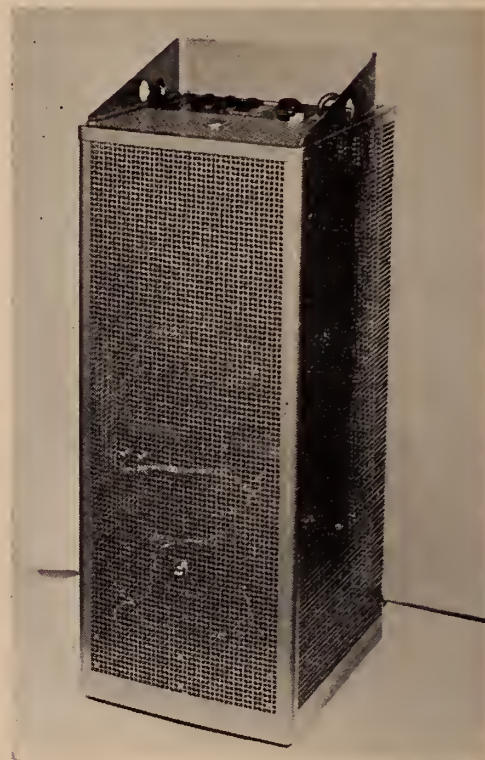
## Shutterless Projector Made Possible By Use of Tiny Pulsed Discharge Lamp

**A**NOTHER breakthrough in motion picture projection has been achieved in the new shutterless projector introduced by North American Philips Co.

The need for the "light-devouring" shutter has been voided by the use of a pulsed discharge lamp, a slender quartz tube only  $3\frac{1}{8}$  inches long and  $\frac{7}{32}$  of an inch in diameter at its thickest point. The discharge takes place inside a thin capillary tube, the luminous part of which has a length of about  $\frac{11}{16}$  of an inch. The lamp is operated by a pulsating direct current of 72 pulses per second or three pulses per frame, each with a duration of



North American Philips' new FP 20 S shutterless projector which uses the revolutionary pulsed gas discharge lamp. This view shows the film path door open, and the projector equipped with both optical and magnetic soundheads and a CinemaScope lens.



The Norelco Pulsator, the power supply for the pulsed discharge lamp.

between two and three milliseconds. Light is produced only during these current pulses; in the intervals the lamp is dark.

Use of the lamp is completely safe, as the capillary tube has a minute volume (about three cub. mm). Under operating conditions, the lamp is surrounded by a flow of cooling water; when it is not on, the gas pressure is below that of the atmosphere.

Flickerfree projection is achieved, according to Philips, and the luminous efficiency remains practically constant throughout the life of the lamp. The extremely high brilliancy during the pulse peaks assures uniform spectral energy distribution and excellent rendering of color films.

Further, the film is exposed to less heat-

### The Big Difference in Quality

"Permanent Mold"  
Universal®  
In-a-Car Speaker

Speaker units have two  
season warranty. Liberal  
trade allowance after war-  
ranty expires.

Speakers are subjected to  
alternate 100 hour ultra vio-  
let heat and salt spray sub-  
mersion test.

Your Assurance of the Best

Also 3 other models in-a-  
car speakers to choose from.



### SPEAKER BASKETS



Strong formed alumi-  
num rod. Encourages  
care by customers.

Write or Wire for Full Details, Prices on All Your  
Drive-In Theatre Equipment Needs.

**DRIVE-IN THEATRE MFG. CO.**  
505 W. 9th Street, HA 1-8006-1-8007, Kansas City, Mo.



ing, ultraviolet radiation being eliminated by an absorption filter contained in the lamp holder while the infrared is absorbed by the cooling water.

The new FP 20 S projector is equipped with a turret fitted with two pulsed discharge lamps. In normal use, the lower lamp is in operation. If it breaks down, the turret automatically pivots, and the upper lamp takes the place of the lower one with practically no delay. The defective lamp can be replaced and the turret turned up again *during the performance*, thus re-establishing the automatic stand-by for the lamp in operation.

## Pollan Joins Reevesound

After having employed his considerable talents in a broad range of scientific areas, inventor consultant David Pollan has joined Reevesound Co. as chief engineer in pursuit of what he considers the infinite opportunities for creative expression offered by motion picture engineering.

Announcement of the prominent scientist's association with Reeves Soundcraft Corp.'s Long Island City subsidiary was made by Reevesound President Boyce Nemec.

An expert in projection optics, Pollan headed the design group which created Reevesound's unique motion picture optical devices now in regular operation in the Federal Science Pavilion at the Seattle World's Fair. Fifty major projection and sound systems at the Fair were designed and engineered by Reevesound Company, under supervision of Michael W. Chitty, vice-president for engineering and manufacturing.

## Allan Herschell Is Sold

The Allan Herschell Co. has been acquired by Lisk-Savory Corp. of Canandaigua, N.Y., through purchase of Herschell's parent company, Wiesner-Rapp, Inc., according to announcement by Ashley Wilson, president, and Lyndon Wilson, vice-president of Lisk-Savory. The purchase includes Wiesner-Rapp's Farnham and Kelley Machine Divisions.

Lyndon Wilson will continue as president of Allan Herschell and also assume new duties as president of Wiesner-Rapp.

Not too long ago, Herschell purchased the Dodgem Corp. of Lawrence, Mass., and is currently manufacturing the bump-em ride in its Buffalo plant. New rides introduced this year are an astronaut ride fashioned after the famous "Friendship 7" space capsule, an antique auto ride and a portable dark ride.

## NAMA Adds New Department

A new Department of Statistics, Research and Marketing was added to the services of the National Automatic Merchandising Ass'n as of September 1. James A. Kelly, Chicago, who has a broad business and marketing background, is head of the new department. He came to NAMA from the A. C. Nielsen Co., a worldwide organization of marketing research experts famed for its Nielsen Ratings of radio and TV audiences.



## 70 mm release report

### Released to date

OKLAHOMA  
AROUND THE WORLD  
IN 80 DAYS  
SOUTH PACIFIC  
PORGY AND BESS  
THE BIG FISHERMAN  
BEN-HUR  
SLEEPING BEAUTY  
SOLOMON AND SHEBA  
SCENT OF MYSTERY  
CAN-CAN  
THE ALAMO  
SPARTACUS  
EXODUS  
THE WEST SIDE STORY  
EL CID  
KING OF KINGS  
THE KING AND I  
BUDDHA  
BLACK TIGHTS  
LAFAYETTE

### Announced or shooting

CLEOPATRA  
MUTINY ON THE BOUNTY  
BARRABAS  
LAWRENCE OF ARABIA  
THE GREATEST STORY  
EVER TOLD

MY GEISHA  
MAOAMOISELLE  
THE LAST DAYS OF POMPEII  
OENTS DU DIABLE  
THE SAVAGE INNOCENTS  
ALI BABA & THE 7  
MIRACLES OF THE WORLD  
THE QUEENS GUARDS  
THE KING MUST OIE  
DE LUXE TOUR  
IN THIS SIGN  
MUSIC MAN  
THE HELLIONS  
THE WAY WEST  
ISLANDIA  
TRAVELS OF  
JAMI MCPHEETERS  
CHARLEMAGNE  
THE REASON WHY  
WILLIAM THE CONQUERER  
JOHN BROWN'S BOOY  
TRIAL OF OSCAR WILDE  
DEAR & GLORIOUS  
PHYSICIAN  
NIGHT RUNNERS OF BENGAL  
MARCO POLO  
CARTHAGE IN FLAMES  
THE CAROINAL  
I SAW THE AMERICAN FLAG  
INNOCENTS ABROAD

THE SOUND OF MUSIC  
SIMON BOLIVAR  
CARMEN  
THE STORY OF PAUL BUNYAN  
OLIVER CROMWELL  
CAIN & ABEL  
THE LONG SHIPS  
OWYNEE  
HAWAII  
FLAMING YEARS  
SODOME ET GOMORRHE  
MONTEZUMA  
55 DAYS AT PEKING  
THE FALL OF THE ROMAN  
EMPIRE  
THE FRENCH REVOLUTION  
THE CITY THAT LIVED  
I MILLIE FUOCHI  
EMPEROR MEIJI  
THE BLUE OANUBE  
MEETING AT A FAR MERIOIAN  
RED LILY CORPS  
HERCULES CONQUERS  
ATLANTIS  
TAIHEIYO SENSOTO  
HIMEYURI BUTAI  
VENUS IMPERIAL  
CIRCUS MAGNIFIQUE  
TOILERS OF THE SEA  
EMPEROR CHIN

Surprised, aren't you? Bet you never thought so much 70mm product has been released or is planned! By equipping with Norelco Universal 70/35mm projectors, you'll be ready to cash in on these great attractions... and you'll also have the most modern, rugged and trouble-free 35mm mechanism on the market! No matter how you look at it—for today or tomorrow—the Norelco 70/35 is your wisest investment. Ask your favorite theatre supply dealer for complete information and prices or write for free technical brochure.

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thoroughly proven 70mm projector*

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PICTURE  
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DIVISION

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in '62...*

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- GREATEST CONVENIENCE
- MINIMUM MAINTENANCE



Chair occupants are not inconvenienced when others enter or leave row. Pushing space is created by pushing back in seat. Chairs return to normal position automatically.

Griggs

GRIGGS EQUIPMENT, INC.  
Belton, Texas • Selma, N.C.



Griggs No. 1051  
Push-Back Seating



## False Ceiling Maintains Constant Temperature

A cinema in Copenhagen, Denmark, has been fitted with a new design of false ceiling, the function of which is to remove the heat given out by the audience during performances and ensure a constant, healthy temperature level.

During a normal film show it has been calculated that a full house (1,521 spectators) emits sufficient heat to meet all the requirements of ten single-family houses; the cinema is using it for other purposes.

The ceiling is of double construction with chambers through which thermostatically controlled, refrigerated air is circulated. The temperature of this air is automatically regulated to absorb the desired quantity of heat from the cinema.

Maximum absorption capacity is 75,000 kg/calories per hour. The ceiling, for which sales arrangements have already been completed, was developed by a team of doctors working with a ventilation engineer.



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**SEATING  
COMPANY**

1480 BUCHANAN GRAND RAPIDS, MICH.

### "PHILLIPS"

#### Arc Lamp Carbon Savers

*Manufactured from best materials to stand heat.*

• Precision made • Saves carbon jaws from heat.  
Saves projectionist time. Pays for itself many times.

**CARBON SAVERS FOR THE THEATRE INDUSTRY**

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Ask Your Theatre Supply Dealer  
For PHILLIPS CARBON SAVERS



## NEW EQUIPMENT and Developments

### Plastic Food Containers Can Be Incinerated

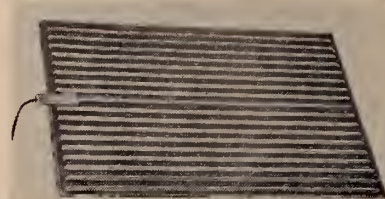


China-Foam is a new line of food containers and dishes which is completely disposable and can be incinerated. Available from Applied Research and Development Corp., the dishes are made of expanded polystyrene foam with a crystal polystyrene laminated top surface. This laminate gives the dishes a smooth hard finish. China-Foam dishes are F.D.A.-approved. The manufacturer points out that the line is priced from 15 to 50 per cent less than other types of plastic dishes, and comes in a complete range of types and sizes. China-Foam dishes are brilliant white and will not absorb grease or moisture, and the materials used in them

are completely inert which helps protect the natural flavor of foods stored or served in them. The polystyrene foam keeps food hot and appetizing, while the outside of the dishes remains cool to the touch.

### Electrically Heated, Portable Foot-Warming Floor Mat

American Mat Corp. is introducing a new, electrically heated, portable, waterproof foot-warming floor mat which it says is absolutely safe. The mat is ideal for use by cashiers in theatre boxoffices, doormen and office employees. It comes in five sizes and five colors, and costs only a penny a day to operate.



Claims made for products described editorially on this and other pages are taken from the manufacturers' statements.

## BUY DIRECT FROM

**Ballantyne**

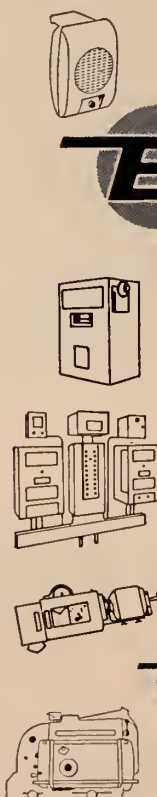
### Save on equipment from one of the oldest equipment companies.

Ballantyne equipment—famous patented Dub'l-Cone and Single cone speakers, single and dual channel amplifiers, soundheads and hundreds of other items have equipped theatres throughout the world for nearly 30 years.

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WITH  
CONFIDENCE**

Ballantyne equipment carries a reliable full guarantee of performance. You can be sure Ballantyne will be making theatre equipment for the drive-in and indoor theatres of the future. If you're planning a purchase, we furnish prompt airmail quotations. Just tell us what you need.



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A DIVISION OF ABC VENDING CORPORATION  
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**THE VERY  
FINEST  
IN  
PROJECTOR  
PARTS**

*LaVezzi* **MACHINE WORKS**

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# TO-GET-THE BEST RESULTS USE THE BEST FILM CEMENT ETHYLOID

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*Manufacturing Chemists*  
 1185 Mt. Read Blvd.  
 Rochester, New York, U.S.A.

## Double-Duty Mop Tool For Vacuum Cleaners



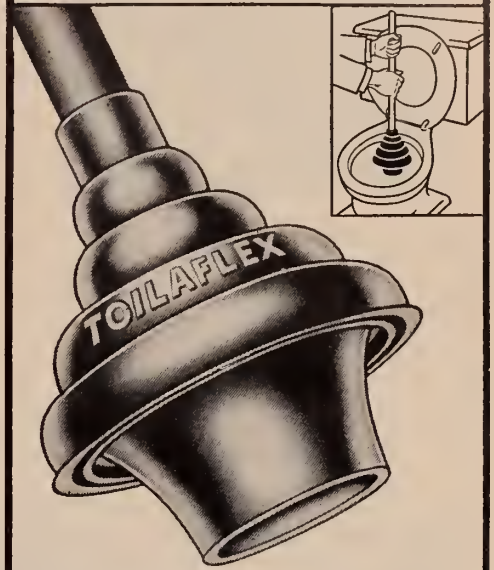
American Cleaning Equipment Corp. has announced a unique, double-duty mop tool for use with its powerful and compact Model 380 vacuum cleaners. Called the Vacu-Mop, the new tool is specially designed for tile, wood, stone and linoleum floors, providing both a "polishing" action and an efficient dust and dirt "pickup" service. Unlike dry mops, which are often criticized for merely "pushing around" dust, the Vacu-Mop, says the manufacturer, catches dust and dirt particles and then "inhales" them into the vacuum container, making sure they are not redeposited on the floor. The Vacu-Mop is available in 18, 24 and 34-inch widths, and has been especially designed for rapid easy cleaning in both narrow aisles and wide, expansive areas. It is constructed of highest grade cotton fiber available for mops, and may be easily removed for washing or replacing.

## Two-Head Soft-Serve Ice Cream Machine Offers Versatility



Sweden Freezer Manufacturing Co. has announced its new DoubleHeader freezer for soft-serve ice cream operators which offers the versatility of two machines at the price of one, plus more production capacity. With the DoubleHeader, the operator can have the exact production capacity his business requires because each freezing cylinder operates independently, and either one or both may be used. Two flavors, vanilla and a flavored ice cream or sherbet may be offered to customers. The DoubleHeader is available in both SoftServer and Shake-Maker models and is the smallest double-head machine manufactured. It occupies less than four square feet of floor space, yet provides up to 50 per cent more production capacity than similar machines, Sweden says. It is available with either air or water-cooled systems with no loss in production capacity.

## POWERFUL PLUNGER CLEARS CLOGGED TOILETS in a jiffy!



Clear Messy, Stuffed Toilets  
Cut Maintenance Costs with

## 'TOILAFLEX' Toilet **ALL-ANGLE** Plunger

Ordinary plungers just don't seat properly. They permit compressed air and water to splash back. Thus you not only have a mess, but you lose the very pressure you need to clear the obstruction.

With "Toilaflex", expressly designed for toilets, no air or water can escape. The full pressure plows through the clogging mass and swishes it down. Can't miss!

- Double-size cup, double-pressure
- Tapered tail gives air-tight fit
- Designed to flex at any angle
- Centers itself, can't skid around

Get a "TOILAFLEX" for your home too.  
Positive insurance against stuffed toilet.

**\$2<sup>65</sup>**

Higher in Canada

**AT YOUR HARDWARE SUPPLIER**

**MOTIOGRAPH.  
ECONOMY SPEAKER**

A low cost  
large speaker  
that assures  
finest sound.

**\$5.35**  
Each

Ask Your Motiograph Dealer





Variety Offered in Candy Co.'s  
Improved Line of Ten-Cent Bars



Six ten-cent candy bars manufactured by Paul F. Beich Co. offer concessionaires a variety of higher-profit confections to sell, and patrons a choice of treats made of the finest ingredients in the most popular combinations. The improved line is composed of Whiz-Z-Z—"Best candy bar there iz-z-z!"—Cherry Fruit, delicious cherry fruit whipped

creme and thick chocolate—Butterscotch Imps, year-round seller of rich butterscotch coating for those who don't care for or cannot have chocolate—Malted Milk Nougat, a popular favorite—50/50 Peanut Clusters, no filler, just rich chocolate and peanuts—and Chocolate Imps, Bike's newest ten-cent bar, caramel, peanuts and chocolate.

Patented Heel-Proof Mats  
Made to Any Practical Size

Both utility and design patents have been granted to Mat Craft on a new heel-proof style of link mat which can be made to any practical size. The safety service that the mats perform for women and their beautiful appearance, were strong factors in granting the patents, both in the United States and Canada. The small, tapered wiping blades on the top of each link, combined with drainage slits between the links, trap dirt and moisture, but they will not trap the slimmest heel, the manufacturer says. The



unique interlocking link design and bright colors give King Mats, the name they have been given, an attractive, modern appearance, and they can be woven in colorful patterns which blend with entrance and lobby decor.

Maintenance Men Responsible  
For "Toilaflex" Success



About five years ago, several trade-papers, including this one, carried a new product story about a toilet plunger, along with its photograph. Immediately, inquiries began to pour in, particularly from maintenance men, asking where it could be bought. This was the new "Toila-

flex" all-angle toilet plunger, manufactured by The Water Master Co., makers of the well-known Water Master toilet tank ball.

One thing seemed obvious. The photograph must have told a very convincing story. It did look like a more efficient plunger. In fact, Toilaflex represented the first major improvement in plungers in over 50 years.

But to Sam Cheiten, president of The Water Master Co., this widespread endorsement of Toilaflex by men as influential in the trade as maintenance men, meant far more than mere interest. "Every alert manufacturer," stated Cheiten, "holds in high esteem the opinion of maintenance men on new working tools."

Letters of commendation were received, some telling how the shape and design of Toilaflex looked like a natural, and how its use proved it a "pro." Others described how its over-sized air chamber enabled the concentration of double the amount of compressed air to be blasted at the most stubborn obstruction, breaking it up and swishing it down the drain. Some told how the accordion-action design enabled Toilaflex to bend around and fit into any curved trap; how its tapered tail-piece with the suction-grooved lip formed an air-tight seal, eliminating the escape of much needed air pressure and stopped back-splash, too.

Orders multiplied as Toilaflex caught on! Everywhere, the larger hardware store, which normally served the needs of maintenance men, began to stock Toilaflex. Within one year, over 500 wholesale outlets were listed. Then distribution at the retail level, among the smaller hardware dealers began to grow, as newspaper and national consumer magazine campaigns were started. Today Toilaflex is available all over the country.

ADC  
CURTAIN  
TRACKS  
AND  
CONTROLS

FOR

- theatres
- auditoriums
- night clubs & restaurants
- hotels
- banks
- television centers



*Foremost on Stage!*

ADC—first in stage and drapery hardware—offers a complete line of curtain tracks and controls for everything from the heaviest to the lightest weight curtains. For smooth, effortless performance of stage curtains—choose ADC. We've been first on stage since 1919!

AUTOMATIC DEVICES COMPANY

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ALLENTOWN, PENNA.

Write for the Name of Our Nearest Dealer!

USE UP those CARBONS!

Full Refund  
if not 100%  
Satisfied



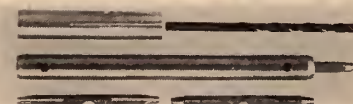
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Let You Burn All the Carbon  
"They're Expendable"

The most popular carbon saver. Used by more theatres than ALL other makes COMBINED.

Per Hundred, postpaid: Not Packed in Mixed Sizes.

6mm .....\$2.25      8mm .....\$2.75  
7mm .....\$2.50      9mm .....\$3.25

No worrying about injury to high priced carbon savers. Burn 'em up, you still profit.



FOR ROTATING CARBONS  
10mm or 11mm EXTENDER KITS  
for 2 lamps \$6.50

They save 25% or more of carbon costs.

Most economical carbon saver you ever used!

CALI Products Company

3719 Marjorie Way

Sacramento 20, Calif.

The WORLD'S LARGEST Producer of Carbon Savers

At all progressive theatre supply houses.



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### FOR MORE INFORMATION

This form is designed to help you get more information on products and services advertised in this issue of The Modern Theatre Section or described in the "New Equipment and Developments" and "Literature" and news pages. **Check:** The advertisements or the items on which you want more information. **Then:** Fill in your name, address, etc., in the space provided on the reverse side, fold as indicated, staple or tape closed, and mail. No postage stamp needed.

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# about PEOPLE and PRODUCT

HARRY G. KIPKE, chairman of the board of Coca-Cola Bottling Co. of Chicago, has been named assistant to the president of The Coca-Cola Co. His offices will be located at Suite 1900, United of America Bldg., 1 East Wacker Drive.

Coca-Cola President J. Paul Austin announced that Kipke would handle a variety of special assignments in the midwest for the president's office in the areas of public relations, product publicity, fountain sales and bottler sales.

Austin commented further: "The recent

rapid growth of the Coca-Cola business in mid-America requires the full-time services of a man of Kipke's caliber in these specialized areas. His long experience, not only in the Coca-Cola business, but also in other fields, particularly in community service, eminently qualifies him for this newly created post."

JOHN A. CASSIDY, press representative for RKO Theatres for many years, retired August 31, on which day he was feted with a luncheon given by friends. He joined the

circuit in 1921 when it was known as the B. F. Keith Circuit. His successor at RKO is Paul Ringe.

EUGENE PLESHETTE, managing director of the Brooklyn Paramount in New York until its recent closing, has been named vice-president in charge of ABC Merchandising, Inc. Pleshette joined United Paramount Theatres in 1934, and continued with its successor American Broadcasting-Paramount Theatres.

DR. FRED H. PERRIN, research associate at Eastman Kodak Co., will be presented the Journal Award of the Society of Motion Picture and Television Engineers at an awards session to be held Tuesday evening (23) during the 92nd semiannual convention of the SMPTE, at the Drake in Chicago.

At the same awards session, SMPTE will make formal announcement of the inclusion of the name of the late Lloyd Thompson on its honor roll. His name is the 27th in 46 years of Society history to be added to this list of men who were technological pioneers in the motion picture, television or allied industries.

Thompson was cited for his outstanding work in the industrial use and processing of 16mm motion picture sound film, and was co-founder of an industrial motion picture producing company now known nationally as the Calvin Co.

A NEWLY CREATED POST, that of specialty sales manager for vending concessions and variety store accounts throughout the U.S. for Curtiss Candy Co., will be filled by Major C. Bush as announced by E. F. Anderson, director of sales. Another appointment at Curtiss is that of Richard C. Dale who will be director of sales training.

A NEW TEN-CENT candy bar named Flip, made with creamy caramel, milk chocolate and roasted peanuts, is now being made by Wayne Candies, Fort Wayne, Ind.

ACCORDING TO VEND magazine, about 613,000 candy vending machines were on location in 1961, representing nearly a 25 per cent increase since 1955.

C. M. McMILLAN, executive secretary of the National Candy Wholesalers Ass'n, reports that a recent test conducted by the association in 100 retail locations conclusively proved that an increase in the variety of candy items displayed resulted in substantially increased sales per store.

"The big revolution in candy retailing occurred with the advent of self-service and mass displays," he said. "There may be bigger displays of candy in the years ahead, but the principle of selling candy will be the same—show it in all its natural, colorful beauty and variety—and it will sell."

M. WREN GABEL, vice-president and general manager of Eastman Kodak Co., has been appointed a member of the advisory board for the 13th International Management Congress to be held Sept. 16-20, 1963, in New York City.

## BOXOFFICE-MODERN THEATRE:

Send me more information about the products and articles checked on the reverse side of this coupon.

Name..... Position.....

Theatre or Circuit.....

Seating or Car Capacity.....

Street Number .....

City..... Zone..... State.....

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## HAVE YOU MADE ANY IMPROVEMENTS LATELY?

We'd like to know about them and so would your fellow exhibitors. If you've installed new equipment or made other improvements in your theatre, send us the details—with photos, if possible. Or if you have any tips on how to handle some phase of theatre operations, concessions sales, etc.—faster, easier or better—let other showmen in on them. Send this material to:

The Editor  
MODERN THEATRE

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The MODERN THEATRE SECTION



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BOXOFFICE

# Showmandiser

THE GUIDE TO BETTER BOOKING AND BUSINESS-BUILDING

## 'Tales of Terror' Bankroll Amassed By Distributor-Exhibitor Teamwork

### Wine-Testing Session Is Very Productive

Another promotional achievement has been chalked up by the Toronto, Ont., distribution-exhibition team of Paul Hanner, Astral-AIP public relations director, and Martin Simpson, manager of the Downtown Theatre.

Their latest success, breaking previous opening-week records, was with "Tales of Terror," an AIP trilogy based on three of Edgar Allan Poe's stories. The film, playing a multiple booking at the Downtown and five suburban theatres in Toronto, grossed \$34,000 the first week, with the 1,050-seat Downtown doing \$11,000 of that amount with SRO business.

#### INSPIRED BY AN IDEA

An ambitious concept—make every \$1 spent yield \$2 in additional promotion—inspires showman Hanner. He has developed this idea into what he calls "total merchandising." It was employed with brilliant success on Journey to the Seventh Planet, Twist All Night, The Premature Burial and Last of the Vikings. The potent campaigns Hanner and Simpson directed on these features have appeared in **BOXOFFICE Showmandiser** during the last few months.

Here's how the Canadian showmen went about amassing their record bankroll on "Tales of Terror."

Seven hundred dollars of the \$2,400 advertising budget was allocated to television station CHCH, Channel 11, the station which kited grosses on "Last of the Vikings" via a tieup with its Destination 11 vacation trip promotion. The \$700 was supplemented by \$1,000 worth of free promotion involving contests and prizes, which are detailed later.

#### VERY PRODUCTIVE TIEUP

An inspired idea which made the \$75 spent on it from the budget yield many times its cost in free publicity was a wine-tasting session. The wine idea came from the middle segment of the Poe trilogy, "The Black Cat," in which Vincent Price portrays a wine taster! Special invitations were printed and mailed to all of Toronto's leading media—radio deejays, columnists, TV personalities, etc. In cooperation with Gibley's of Canada, a distillery, John de Knokke, prominent wine consultant, was

retained to host the wine-tasting, called "A Few Tales of Delight!" The session, held at Toronto's Celebrity Club, was followed by a screening of "Tales of Terror" at the Columbia exchange screening room. Needless to say, all participants were in "good spirits" to view this Poe classic!

CHCH-TV executives who attended the wine-tasting were so enthused that they approached Hanner with a view to hosting one for the whole of Niagara peninsula, to be held in Hamilton. One week later the second wine-tasting evening was executed with outstanding media coverage. The Channel 11 station carried excerpts on its late news the same evening, and press columnists wrote humorous stories on the unusual "experience!"

Both sessions concluded with a tasting contest with "liquid" prizes a la the contest scene in "Tales of Terror."

Following the two sessions, De Knokke appeared on all three television channels in conjunction with film clip of the Price-Lorre wine-testing scene. De Knokke was interviewed on wine and gave full credit to "Tales of Terror."

#### ON DESTINATION GAME

This piece of exploitation tabbed at \$75, produced coverage in all media, and the reviews were "wow!"

Theatre tickets and pocket novels of "Tales of Terror" were the subject of inexpensive prizes offered to viewers who play Destination 11 times daily on Channel 11. A simple but very effective contest invited viewers to write in listing one Poe movie title other than "Tales of Terror." Over two thousand viewers participated . . . and during summer.

The book tieup received extensive marketing. Sinnott News Co., Canadian distributor for Lancer Books, bannered its entire fleet of trucks with "Tales" posters, with theatres and dates. Three downtown bookstores carried window displays of Poe works complete with credits. One hundred suburban stores were supplied with book-rack and window cards.

A business booster for Monday at the Downtown Theatre saw radio station CKEY offer free admission to every 13th couple on August 13 tagging CKEY's Lucky



The above jeep and elephant display got so much attention as it toured the streets of Bay City, Tex., that L. G. Yoxtheimer, manager of the Texas Theatre there, used a photo of the ballyhoo in a 3-col, 8-inch current ad. Yoxtheimer doesn't say how he constructed the elephant, but reports that "Hatari!" enjoyed the best business (ten days) the Texas has enjoyed in some time.

13 Movies Night! CEKY's Duff Roman was on hand to welcome the lucky patrons. This booster produced a full house on the sixth night of the engagement.

CKEY also offered guest tickets as prizes for listeners who submitted in 25 words or less their best personal Tale of Terror!

At the theatre level all managers scheduled their regular trailer three weeks in advance and featured advance lobby displays consisting of cutout posters, photos, etc.

The promotion kits packaged by AIP's New York ad-publicity representative, Ruth Pologe, were put to good use. The cartoon still was reproduced in Toronto's morning journal, the 11x14 jumbo photos were given the sign shop treatment and exhibited out front at all theatres. All press stories were serviced to the three big dailies and suburban papers, resulting in better than 1,000 lines of free editorial space. The 2,000,000 circulation Star Weekly weekend supplement featured a photo spread of Price, Basil Rathbone and Peter Lorre.

The invitations by John de Knokke to the "A Few Tales of Delight" wine session and screening were attached to a red folder in which the Knokke firm presented six beautifully prepared pamphlets on wines, from France, Germany (2), Italy, South Africa and Canada. This collection would brighten the eyes of anyone interested in wines.



## Longest Banners in LA for 'Longest Day'



For the first time in 20th-Fox studio history, its premises fronting on two of Los Angeles County's most heavily traveled thoroughfares are being used to exploit one of its releases, "The Longest Day." Two 90-foot banners, five feet high, thought to be the longest in Los Angeles theatrical history, have been fixed to the parapets of the studio bridge over Olympic boulevard. Banners 32x27 feet each have been attached to the two aspects of the five-story prop building on Pico boulevard.

Being privately owned, the bridge is the only structure of its kind in Los Angeles

County on which it is possible to put theatrical advertising. Advertising is not allowed on public property or on railroad bridges.

Both Olympic and Pico are principal arteries of Los Angeles' east-west traffic, between them carrying a total of 1,179 motor vehicles a minute during peak hours. An estimated 185,000 persons each day see the banners, which achieve special prominence because they are in zones where outdoor advertising and business or industry have been prohibited since the establishment of the studio.

## Four Stations Keep Radios Plugging For Jointly Sponsored Screening

An opening day parade of a 30-piece band, plus four jeeps, and a radio station-sponsored screening attended by 900 persons headed a 15-part campaign conducted by Dave Levin, manager of RKO Keith's in Syracuse, N. Y., for "Hatari!" This film packs wide appeal, and Levin saw to it that the promotion was spread widely.

The parade converged on the theatre, with the band forming in front to play more than a half hour.

The Saturday morning before the Wednesday opening, the four local radio stations hosted a screening. Tickets for this were mailed free by the stations to all who phoned in their names and addresses. More than 1,200 tickets were thus mailed out. Additional tickets were distributed to orphanages, Girl Scouts, newspaper people and similar groups.

Other parts of the campaign:

Ten soundtrack albums were passed along to station WNDR for a ten-day contest, in which one album was given to a winner each day.

The downtown and suburban Kresge company stores stuffed "Hatari!" coloring blank entries in packages and distributed others over the counter to customers. Close to 3,000 entries were received in the contest, for which 100 children's passes were awarded as prizes.

Fifty safari hats were given to first 50 kids attending on opening day. This was plugged on radio and in newspaper ads.

Some 2,000 flick cards were distributed

to children at playgrounds, swimming pools, etc.

Sixty-foot, two-sided banners were suspended across Salina, the city's main street.

A 5½-minute 16mm featurette entitled, "Big Game Hunters Without Guns," was played on the Devine WSYR television show two days in advance.

A group of women training at Syracuse U. for Peace Corps assignments in Tanganyika were invited, with their instructors, to see the picture so they could get an idea of the country to which they were going. Good for much newspaper space.

Radio contest on WOLF second week of run stressed the importance of "Hatari!" as a good, clean picture for the entire family. Prizes were given for answering simple questions.

Of course, Levin had a mobile jeep ballyhoo, impressive displays in lobbies and out front.

### An 8-Col. Film Cut

J. P. Harrison, manager of Interstate's Campus Theatre in Denton, Tex., arranged with the Record-Chronicle for an eight-column cut on "The Music Man," paid for by the newspaper.

### Romy on Life Cover

Romy Schneider, the new European film star, is the cover girl on the September 11 issue of Look.

## Calendar Stapled In Movies Booklet

Homer C. Jones, owner of the Rialto Theatre in Alva, Okla., a teachers college town in the northeast part of the state, uses 500 copies of Movies Today, printed in Los Angeles, once a month and has an effective way of distributing them.

Jones also has the Alva Drive-In, which he planned to close October 6.

Movies Today is a 12-page or more booklet, about 5¼x7½ inches, and besides well illustrated features on films and Hollywood stars, it contains national ads which carry most of the cost of the promotion piece.

Since Jones also puts out a monthly program calendar, he figured one should go with each Movies Today. He does this smartly by printing a special size to insert in the booklet (stapled) as if it were an original part. His regular size calendar is must larger than the one stapled in the center of Movies Today.

The booklet is distributed to all barber and beauty shops, doctors' offices, motels and hotels, at Alva Teachers College and at other places where people have time to read while waiting.

## Poor Spelling Creates Break for 'Consent'

Prominent in huge letters on the marquee of the Varsity Theatre across the street from the University of Texas campus in Austin was "YENRH FONDA." The other marquee words were Charles Laughton and "Advise and Consent."

The faulty spelling was photographed and reproduced in the Austin Statesman with explanatory copy commenting, "With University of Texas students absent from the campus, spelling on the drag has taken a nosedive."

But the misspelling was not accidental; it was the idea of John Cromleigh, manager of the Varsity, to stir up some publicity after Texas U. closed briefly just prior to the opening of the fall term, and motor and foot traffic in front of the theatre was almost nil!

It worked. The marquee message was brought to the 27,000 families who subscribe to the Austin Statesman.

## Cashier in Leopard Skin Is a Stunning Me Jane!

Bob Narowitz, manager of the Tower Theatre in Fort Worth, won plaudits from his fellow showmen for a stunt he pulled for "Tarzan Goes to India." The Tower cashier, Brenda Williams, is a pretty one. She slipped into a leopard skin, borrowed a monkey and stepped out as Jane of the film. She not only made a terrific street ballyhoo, but she attended a luncheon meeting of the Lions Club. Her "Me Jane . . ." photo appeared in the Fort Worth Press, too.

### 846 Kids at Pepsi Show

Clay Fluker, manager of the Palace in Corsicana, Tex., reports that his Pepsi-Cola-sponsored Saturday morning show attracted an attendance of 846 children. The theatre seats only 743.



## Toys to Jalopies Perk Drive-In Attendance

Adam G. Goelz of Fred Wehrenberg Theatres in St. Louis forwards some tearsheets, coupons, special tickets and a note on summer activities at Wehrenberg's 66, South Twin and Ronnie's drive-in theatres. They include:

- A Family Movie Week at the 66 Drive-In, proclaimed by Mayor Paul Koenig of Crestwood, with special tickets distributed good for special discount admission price.
- Jalopy Quiz Night, at South Twin, with a musical combo playing twist music. Featured the giveaway of a jalopy by Ted Motors.
- Giant Toy Party, South Twin. Ad insert read: "Giant Toy Party. See all the new toys of the year demonstrated on our patio, 6:30-7:30. Free Prizes." Sponsored by Toy Shoppers.
- Live Talent Show, South Twin, sponsored by Bonafide Oil Co., which operates eight gasoline filling stations. Bonafide distributed Bonafide Bonus Buck coupons, each good for two gallons of gasoline free with a "fill-up" of ten gallons minimum.
- 14th Anniversary Week, Ronnie's Drive-In, sponsored by the merchants of Concord Village. Merchants distributed special tickets, which admitted drivers free during anniversary week. Also put up more than \$1,000 in prizes.

## Leaflets and Radio Get Results for Arty Films

Leaflets and radio spots, with original designs and copy, have brought the customers in at the Globe Theatre in Salinas, Calif., where ordinary newspaper ads fail to get the message across.

The Globe is showing "arty-type" pictures, such as "Paradisio," "A Weekend With Lulu" and "La Belle Americaine."

Jerry Drew, manager, who designs his own flyers and writes his own radio copy, explains: "We hit the parking lots of the two biggest shopping centers in town, as well as the lots of the large supermarkets. Liquor stores also have proven a good outlet for the flyers on sex-comedy pictures. A few well-placed passes have resulted in clerks getting the heralds to customers."

For "Paradisio," a 5½x5½-inch leaflet featured a 3-D pair of spectacles (rough hand-drawn) over the bust of a female figure, plus small female cuts, with this copy: "It's Good Nudes! Tonight! Everything, But Everything Pops Out on the Screen . . . For the First Time the Magic of 3-Dimension 'Tri-Optique.' Playboy Says the Best Nudie Movie to Date . . . For BROAD-Minded Adults Only!"

## Fun and Adventure!

Interstate Theatres of Texas publicist recommends that "Five Weeks in a Lost Balloon" be sold primarily as a fun picture, and for its "atmosphere of reality" in creating an exciting adventure.

## Drum-Bugle Corps on Stage

The Kingston, N.Y., prize-winning drum and bugle corps paraded to the Community Theatre there and played on the stage in behalf of "The Music Man."

## Old Red Fire Engine Retrieved From Junkyard Is 'Big Red' Attraction

Don Stott bought a 1918 Mack fire engine from a junkyard, put it back in running condition, painted it a bright red, and presto! he had a ballyhoo of the first order for "Big Red" and other films. Now he says he'll rent or sell the renovated machine.



An old rusty hulk of a fire truck, bought from a junkyard and slicked up in shiny red, helped bring in the biggest four days of business in the history of the Waldorf 301 Drive-In at Prince Frederick, Md.

The picture was "Big Red."

Don Stott, who owns the drive-in and two other theatres in the Prince Frederick area, relates that when he booked the dog film he tried to think of a good gimmick that would appeal to all kinds of people.

"A dog giveaway would have been okay," he writes, "but there would have been only one lucky child, so this wouldn't do as I wanted something which everyone could enjoy. I tried to think of something that would go along with the title of the picture, and the only thing I could think of was a big red fire engine. It really turned out to be a natural."

It took some work to get the 1918 Mack running, after which Stott gave it a coat

of bright red, and even gave the huge motor a covering of aluminum paint. He advertised in newspaper display space, etc.:

"Free Rides for Everyone on 'Big Red,' Our 1918 Mack Fire Engine. Bring the Kids. Ring the Bell. Free Rides Till Showtime."

Besides "Big Red," the film "Errand Boy" was on the program.

The Saturday night of the run was one of the Waldorf's largest although it poured down rain all that day and night.

"Rain or not, people came in droves. Men asked about the horsepower, cylinders, etc. Kids squealed and even the women were interested," Stott reports. "People came from as far as 60 miles."

Showman Stott says he has used the renovated fire engine at all three of his theatres and profited handsomely. He says he will sell or rent it to any exhibitor who gets in touch with him.

## Money Tip: Don't Slight 'Almost Angels'

A recent issue of Weekly Digest, Interstate circuit (Texas) publication, features a page on "Almost Angels." It follows:

"While the pressbook is filled with page after page of selling tips on 'Lady and the Tramp,' the merchandising suggestions offered on behalf of 'Almost Angels' are deceptively limited. All are included (except for an illustration of a coloring contest mat) under the head, 'Turn Music Lovers Into Moviegoers!' Seven brief suggestions are given, but the brevity of these suggestions is not indicative of their importance. Several are of the greatest importance if you are to generate maximum interest and solid ticket sales!

"The Disney people are in error in stating that 'Almost Angels' brings the Vienna Boys choir to the screen for the first time. As a matter of fact the choir was first presented in the first Cinerama production, 'This Is Cinerama.'

"Lowell Thomas staged the sequence by having the boys assemble in the park of Vienna's historic Schronbrunn Palace,

where, dressed in traditional Tyrolean lederhosen, they sang a group of Johann Strauss waltzes. From a boxoffice standpoint the inclusion of the sequence proved a bonanza for Cinerama. Thousands of tickets were sold to church choirs, choral groups, voice teachers, church organizations, youth groups, etc., solely because of the choir's appearance in the production. When 'This Is Cinerama' originally played at the Melba Theatre in Dallas, such groups came from all over Texas specifically to see the Vienna Boys choir. All of these people, plus the tens of thousands from all over the state who came to Dallas to see the attraction for other reasons, have already been delightfully 'exposed' to the choir. The choir sequence, as they saw it in 'This Is Cinerama,' was not long, virtually nothing more than a teaser trailer for what they will see and hear in 'Almost Angels.'

"So take a tip from Cinerama's experience; sell this attraction to the music lovers, to the choral groups and schools.





When Jackie Gleason stopped at Baltimore on his tour in behalf of his new television series, Ted Schiller, general manager of JF Theatres there, jumped on the bandwagon to gain some publicity for Gleason's "Gigot," then at the Stanton Theatre. Here some balloons are released by a couple of girls, and two of Baltimore's Finest don't seem to mind a bit!

## Back-a-Wack Contests Feature Kiddy Shows

The Stanley Warner Ritz in Albany, N.Y., and the circuit's Troy in nearby Troy staged Saturday morning Kiddy Fun Shows featuring "Back-a-Wack" paddle ball games, with "TV Champion Pete Evans in Person." Evans, who jumped from Albany to Troy, demonstrated paddle-balling before inviting youngsters from the audiences on stage to engage in contests. Paddle ball sets were distributed to the first 50 children buying tickets at a half-dollar in each house. Nineteen boys and girls spread across the front of the Ritz stage, watching Evans batting the ball as it returned in a circle and making preliminary tries themselves. Then came a contest to determine which of the youngsters could hit the ball the most times in succession. A boy of 10 made seven consecutive smashes to cop first prize, a sports shirt and hat.

The Ritz screened a Three Stooges comedy and cartoons, to complete the show. Admission for accompanying adults was 65 cents.

## Stuffed Tiger Does His Stuff for 'Hatari!' Run

A life-size tiger (stuffed) was a major attention-getter used by Geneva Wood, manager of the Fine Arts Theatre in Denton, Tex., for "Hatari!" She had it standing in the lobby and out front with tags reading:

**Hatari! Means Fun!**  
**Hatari! Means Courage!**  
**Hatari! Means Adventure!**  
**Hatari! Means Excitement!**

She comments: "The children loved it; the adults were startled; employees, well if they had forgotten it, they were startled."

The tiger also was used with an International Scout truck supplied by the local dealer. Truck signs read: "For Fun . . . Thrills . . . And Excitement Drive an International Scout. Calvert Motors Co." It was driven around town during the run.

The marquee letters were specially made

of gypsum board and painted in bright Day-glo colors. The "H" was made larger than the other letters of the title, and the word was staggered rather than reading straight across.

Mrs. Wood ran the picture two weeks.

## Winner in 100 Guesses

Vincent J. Arena sent in 100 postcards to win the used Chrysler convertible piled high with vacation gear, offered by the Saenger Theatre, Chrysler dealer John Gimma and a sporting goods supply store in a weight-guessing contest for "Mr. Hobbs Takes a Vacation." Arena made each postcard guess ten pounds more than the last. The winning figure was 5,000 pounds. The Saenger is at New Orleans.

## Janet Leigh on Cover

Janet Leigh is Life's cover girl on the August 10 issue. The photo was made during the filming of a comedy scene from "Bye Bye Birdie," in which she stars. There is a pictorial essay on this new Columbia picture in the same issue.



There's nothing like a uniform to influence people! W. R. Petty, Munday, Tex., theatre owner takes his civic responsibilities seriously, and tries to carry out those duties effectively. Shown above are three staffers whom Petty dressed up in nurse's aid uniforms to take up audience collections at his Sunset Drive-In for the National Foundation.

## Giant Passes Spread Kid Series Publicity

Giant passes, measuring 8½x11 inches, by kiddy hands and by television publicized a Mickey Mouse Club summer series of Tuesday morning shows at the downtown Saenger Theatre all over New Orleans from late June until mid-August. The passes had this copy in large red and blue color on one side only:

**THIS IS YOUR SPECIAL MICKEY MOUSE CLUB PASS**

**Present at the boxoffice and you will be admitted**

**FREE to the CLUB PARTY**  
**My Name Is**

**Mouseketeer**  
**SAENGER THEATRE**  
**NOT GOOD IF FOLDED**

A cartoon figure of Mickey Mouse himself appeared in a star outline. The eligible date was stamped on each pass.

The passes were distributed as prizes at each Mickey Mouse show, and many were presented each week to television stations WWL and WDSU to give to the kids attending each station's kiddy show every day, Monday through Friday, as studio guests.

Since they could not be folded, the passes were carried by hand to the homes and theatre, thus serving as conspicuous sign cards for the Saenger Mickey Mouse shows.

Radio station WJBW's deejay was emcee and a Saenger usher did a bangup job as Mickey Mouse at the two-hour Tuesday programs, made up of a selected feature, about 20 prizes (each show) of a retail value ranging from \$3 to \$30, contests and games. Each Mouseketeer also received 20-inch strip of coupons, good for free candy bars, doughnuts, ice cream cups, free admission to a roller skating rink, and also a miniature golf place. Two big coupons were for the drawing on the grand prizes, a boy's and a girl's bike, and for the weekly prize of a Jam Dandy gym set. The grand prizes were awarded at the final show in August.

Royal Crown Cola Co. sponsored the prizes.

Manager Walt Guarino said the Mickey Mouse shows were very successful, with attendance getting better each week.

A special trailer, run through the series; a one-sheet lobby display and mentions in the New Orleans newspaper columns also publicized the series.

## 15,000 Grocers to Plug Friskies and 'Purr-ee'

Fifteen thousand grocers throughout the United States and Canada will participate in a promotion being carried out by the Carnation Co., manufacturer of Friskies cat food, in a tieup with "Gay Purr-ee." Promotion offers free admission to "Gay Purr-ee" to any child under 12 who presents a label from a 15-ounce Friskies can or the top of a Little Friskies box, provided the youngster is accompanied by an adult who has purchased a regular admission.

In addition to in-store promotions, the campaign will be backed by advertisements in Life and other leading magazines, as well as by TV spot announcements in more than 100 market areas.



An interpretive analysis of lay and trade press reviews. Running time is in parentheses. The plus and minus signs indicate degree of merit. Listings cover current reviews, updated regularly. This department also serves as an ALPHABETICAL INDEX to feature releases. © is for CinemaScope; V is VistaVision; S is Superscope; P is Panavision; R is Regiscope; T is Technirama. Symbol (B) denotes BOXOFFICE Blue Ribbon Award; (C) color photography. For listings by company in the order of release, see FEATURE CHART.

## REVIEW DIGEST AND ALPHABETICAL INDEX

† Very Good; + Good; ± Fair; - Poor; = Very Poor.

In the summary † is rated 2 pluses, = as 2 minuses.

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P. G. Page	Title	Run Time	Type	Distributor	Reviewed	Boxoffice	Harrison's Reports	Variety	Film Daily	Hollywood Reporter	Parents' Magazine	New York Daily News	Summary
2616	All Fall Down (111)	Drama	MGM	3-26-62	†	+	+	†	†	†	†	†	10+1-
2663	Almost Angels (93)	Dr/Music	BV	9-10-62	±			±	+	†	†		6+3-
2637	Assignment Outer Space (79)	SW-Fantasy	AIP	6-11-62	±								1+1-
—B—													
2583	Bachelor Flat (91)	Com	20th-Fox	12-4-61	+	±	+	†	†	†	†	†	9+2-
2628	Bachelor of Hearts (97)	Com	Cont'l	5-7-62	+								1+
2605	Bashful Elephant, The (80)	Com-Dr	AA	2-19-62	+			±					3+3-
2664	Barabbas (134)	70 Bib Dr	Col	9-10-62	†			+	†	†			7+
2634	Belle Sommers (62)	Drama	Col	5-28-62	±	±			+			±	5+3-
2653	Best of Enemies, The (104)	War Comedy-Drama	Col	8-6-62	+	+	†	†	†	†	†	†	9+
2609	Big Money, The (89)	Comedy	Lopert	3-5-62	+								1+
2624	Big Red (89½)	Adv	BV	4-23-62	†	±	+	†	†	†	†	†	11+1-
2640	Big Wave, The (73)	Drama	AA	6-18-62	+								2+
2662	Billy Budd (123)	Sea Drama	AA	9-3-62	†			+	†	†	†		9+
2461	Bird Man of Alcatraz (142)	Dr	UA	6-25-62	†	†	†	†	†	†	†	†	14+
2608	Black Tights (120)	Ballet	Magna	2-26-62	†	±	+	†	†	†			10+1-
2667	Bloody Brood, The (69)	Crime-Drama	Astor	9-24-62	+								1+
2631	Bon Voyage (132)	Comedy	BV	5-21-62	†	+	†	†	†	†	†	†	13+
2669	Bourbon St. Shadows (70)	Cr-Dr	MPA	10-1-62	+								1+
2640	Boys' Night Out (115)	Com	MGM	6-18-62	†	±	±	†	†	†	†	†	10+2-
2651	Brain That Wouldn't Die, The (71)	Horror Dr	AIP	7-30-62	±								1+1-
2625	Broken Land, The (60)	W'n	20th-Fox	4-30-62	±								1+1-
2406	Brushfire (80)	War Dr	Para	2-12-62	+	±	-		+	±	±		5+4-
2619	Burn, Witch, Burn (89)	Susp	AIP	4-9-62	+	-		+				±	4+2-
—C—													
2633	Cabinet of Caligari (104)	Horror Drama	20th-Fox	5-28-62	+	-	+	†	†	†	†	†	7+1-
2613	Cape Fear (105)	Suspense Dr	U-I	3-19-62	+	†	†	†	†	†	†	†	11+
2658	Carnival of Souls (91)	Psycho-Melodrama	Herts-Lion	8-20-62	+								1+
2603	Cash on Demand (84)	Suspense	Col	2-12-62	+		+				†	†	7+
2659	Centurion, The (77)	Spectacle	PIP	8-27-62	±								1+1-
2661	Chapman Report, The (125)	Dr	WB	9-3-62	+			±	†	†		-	5+2-
2608	Choppers, The (64)	Melodrama	SR	2-26-62	±								1+1-
2639	Clown and the Kid (65)	Com-Dr	UA	6-18-62	±								1+1-
2589	Colossus of Rhodes, The (128)	Adv. Spect.	MGM	12-25-61	+	±	+	±	+				6+2-
2660	Coming-out Party, A (98)	Com	Union	8-27-62	†	+		†		†	†		8+
2645	Concrete Jungle, The (86)	Dr	Fanfare	7-9-62	+			+	+			±	4+1-
2650	Confessions of an Opium Eater (85)	Shock Melodrama	AA	7-23-62	+							±	2+1-
2590	Continental Twist, The (See "Twist All Night")												
2607	Couch, The (89)	Suspense	WB	2-26-62	±	±	±	+	+	±	±		7+5-
2621	Counterfeit Traitor, The (140)	Drama	Para	4-16-62	†	†	†	†	†	†	†	†	13+
2665	Cry Double Cross (65)	Melodrama	Atlantic	9-17-62	+								1+
—D—													
2655	Damn the Defiant! (101)	Ac	Col	8-13-62	+	±		†	†	†			6+1-
2666	Damon and Pythias (99)	Drama	MGM	9-17-62	†		+					†	5+
2625	Dead to the World (87)	Melo	UA	4-30-62	-						±		1+2-
2602	Deadly Duo (69)	Drama	UA	2-5-62	+		-	+	+	-	±		4+3-
2594	Desert Patrol (78)	War Drama	U-I	1-8-62	+	+	†	†	†	†	†	†	7+
2607	Devil Made a Woman, The (87)	Adv	Medallion	2-26-62	±								1+1-
2658	Devil's Messenger, The (72)	Fantasy-Melodrama	Herts-Lion	8-20-62	±								1+1-
2624	Doctor in Love (93)	Com. Governor	4-23-62	+	±	+	+	±	±	+			7+3-
2621	Don't Knock the Twist (87)	Drama/Twist numbers	Col	4-16-62	+	±	±	±	+	±	±		7+5-
—E—													
2647	East of Kilimanjaro (72)	Adv	Parade	7-16-62	±								1+1-
2657	Eegah (90)	Com-Fantasy	Fairway	8-20-62	+								1+
2588	El Cid (184)	Hist. Spec	AA	12-18-61	†	†	†	†	†	†	†	†	13+
2636	Escape From Zahrain (93)	Adventure Drama	Para	6-4-62	+	±	+	†	†	†	†	†	7+1-
2615	Experiment in Terror (123)	Susp	Col	3-26-62	†	+	†	†	†	†	†	†	12+
—F—													
2653	Fallouy (64)	Crime Drama	Fairway	8-6-62	±								1+1-
2664	Firebrand, The (63)	W'n	20th-Fox	9-10-62	±							±	2+2-
2623	Five Finger Exercise (109)	Dr	Col	4-23-62	+	±	±	†	†	†	†	†	8+2-
2654	Five Weeks in a Balloon (101)	Adv-Comedy	20th-Fox	8-6-62	†	+	†	†	†	†	†	†	10+
2664	Flame in the Streets (93)	Drama	Atlantic	9-10-62	+							†	3+
2575	Flight of the Lost Balloon (91)	Adventure	Woolner	11-6-61	+	-	±	+					3+2-
2618	Follow That Dream (110)	Com	UA	4-2-62	+	+	†	†	†	†	†	†	9+
—G—													
2619	Forever My Love (115)	Romantic Drama	Para	4-9-62	+	±	+	†	†	†	†	†	8+2-
2606	Four Horsemen of the Apocalypse, The (153)	Com	MGM	2-19-62	†	†	†	†	†	†	†	†	12+
—H—													
2613	Hand of Death (60)	S-F'n	20th-Fox	3-19-62	±							±	3+3-
2626	Hands of a Stranger (85½)	Susp	AA	4-30-62	±							±	4+4-
2625	Harold Lloyd's World of Comedy (94)	Comedy	Cont'l	4-30-62	+	±	†	†	†	†	†	†	10+1-
2634	Hatari! (159)	Adv. Dr	Seven Arts	5-28-62	†	†	†	†	†	†	†	†	12+
2634	Hell Is for Heroes (90)	War Dr	Para	5-28-62	+	±	+	†	†	†	†	†	6+1-
2612	Hellions, The (87)	Outdoor Drama	Col	3-12-62	+	±	±					-	4+4-
2639	Hemingway's Adventures of a Young Man (145)	Com	20th-Fox	6-18-62	†	±	†	†	†	†	†	†	12+1-
2668	Hero's Island (94)	Period Drama	UA	9-24-62	+						†	†	6+1-
2610	Hitler (107)	Drama	AA	3-5-62	±	±	-	+	+	-			4+4-
2620	Horizontal Lieutenant, The (90)	Comedy	MGM	4-9-62	+	±	±	†	†	†	†	†	8+2-
2641	Horror Chamber of Dr. Faustus, The (95)	Horror Drama	Lopert	7-2-62	+								1+
2623	House of Women (83)	Drama	WB	4-23-62	±	±	+	†	†	†	†	-	6+4-
2662	Huns, The (85)	Spectacle	PIP	9-3-62	±								1+1-
—I—													
2636	I Like Money (81)	Com	20th-Fox	6-4-62	+	±	†	†				+	7+1-
2635	Incident in an Alley (83)	Dr	UA	6-4-62	±							±	3+3-
2661	If a Man Answers (102)	Com	U-I	9-3-62	+				±	†	†		5+1-
2626	Information Received (77)	Dr	U-I	4-30-62	+							+	5+1-
2638	Interns, The (120)		Col	6-11-62	†	†	†	†	†	†	†	†	10+1-
2628	Intruder, The (83)	Dr	Astor	5-7-62	+	±	†	†	†	†	†	†	9+1-
2661	Invasion of the Animal People (55)	Science-Fiction	ADP-SR	9-3-62	±								1+1-
2651	Invasion of the Star Creatures (81)	Sc.-F'n Comedy	AIP	7-30-62	±								1+1-
2668	I Thank a Fool (100)	Com	MGM	9-24-62	+				±	±		†	6+2-
2644	It Happened in Athens (92)	Comedy-Drama	20th-Fox	7-2-62	+	+	-	†	±	†			5+2-
—J—													
2645	Jack the Giant Killer (94)	Adv-Fantasy	UA	7-9-62	+	-		†			±	†	6+2-
2615	Jessica (105)	Rom. Comedy	UA	3-26-62	†	±	±	†	†	†	†	†	8+3-
2608	Jet Storm (88)	Suspense	UPRD	2-26-62	+						†		3+
2604	Journey to the Seventh Planet (80)	Adv.-Fantasy	AIP	2-12-62	+						±	±	5+4-
—K—													
2592	Karate (80)	Ac Dr	Brenner	1-1-62	±								1+1-
2652	Kid Galahad (95)	Com-Dr/Songs	UA	7-30-62	†	†	†	†	†	†	†	†	8+
2571	King of Kings (161)	Religious Drama	MGM	10-23-61	†	†	†	†	†	†	†	†	13+
—L—													
2627	Lad: a Dog (98)	Drama	WB	5-7-62	†	±	†	±	†	†	†	†	7+2-
2631	Last of the Vikings (102)	Dyaliscope, Adv	Medallion	5-21-62	+							±	3+1-
2595	Light in the Piazza (105)	Romantic Drama	MGM	1-15-62	†	†	†	†	†	†	†	†	13+
2662	Lion, The (96)	Com	20th-Fox	9-3-62	+						†	†	7+
2630	Lisa (112)	Adv. Dr	20th-Fox	5-14-62	+	†	†	†	†	†	†	†	9+
2642	Lolita (152)	Comedy-Drama	MGM	6-25-62	†	±	†	†	†	†	†	†	11+2-
2628	Lonely Are the Brave (107)	Outdoor Drama	U-I	5-7-62	+	†	†	†	†	†	†	†	9+
2593	Long and the Short and the Tall, The (102)	War Dr	Cont'l	1-8-62	†						†	†	5+
2590	Lover Come Back (107)	Comedy	U-I	12-25-61	†	†	†	†	†	†	†	†	12+
—M—													
2604	Madison Avenue (94)	Com	20th-Fox	2-12-62	±	+	-	†	†	†	†	†	6+2-
2622	Magic Sword, The (80)	Fantasy-Adventure	UA	4-16-62	+							±	6+1-
2601	Make Mine a Double (86)	Com	Ellis	2-5-62	†								2+
2660	Make Way for Lila (90)	Adv. Dr	Parade	8-27-62	±							+	3+2-
2607	Malaga (97)	Drama	WB	2-26-62	+	+	±	†	±	†	±	±	8+3-
2621	Man Who Shot Liberty Valance, The (123)	Western	Para	4-16-62	±	†	†	†	†	†			



REVIEW DIGEST
AND ALPHABETICAL INDEX

In the summary + is rated 2 pluses, = as 2 minuses.
+ Very Good; + Good; ± Fair; - Poor; = Very Poor.

Table with 14 columns: P. G. Page, Title, Run Time, Type, Distributor, Reviewed, Boxoffice, Harrison's Reports, Variety, Film Daily, Hollywood Reporter, Parents' Magazine, New York Daily News, Summary. The table contains two main sections of movie listings, each with multiple rows of data including titles like 'Mermaids of Tiburon', 'Singer Not the Song', 'Tales of Terror', etc., along with their respective ratings and distribution details.



Feature productions by company in order of release. Running time is in parentheses. © is for CinemaScope; V VistoVision; S Superscope; P Panavision; R Regalscope; T Technirama. Symbol (L) denotes BOXOFFICE Blue Ribbon Award; (C) color photography. Letters and combinations thereof indicate story type—(Complete key on next page.) for review dates and Picture Guide page numbers, see REVIEW DIGEST.

# FEATURE CHART

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ALLIED ARTISTS	Type Rel. No.	AMERICAN INT'L	Type Rel. No.	COLUMBIA	Type Rel. No.	M-G-M	Type Rel. No.	PARAMOUNT	Type Rel. No.	
The Bashful Elephant (80) OD..6201 Molly Mack, Buddy Baer		Twist All Night (87) ...M..703 June Wilkinson, Louis Prima, Sam Butera and the Witnesses (includes a color sequence)		③The Hellions (87) ①...Ac..620 Richard Todd, Anne Aubrey		③Four Horsemen of the Apocalypse (153) ②...D..209 Glenn Ford, Ingrid Thulin, Charles Boyer, Lee J. Cobb		③Forever My Love (115)...D..6111 Romy Schneider, Karl Boehm		MARCH
Hitler (107) .....BiD..6203 Richard Basehart, Cordula Trantow, Marla Emo				Belle Sommers (62) .....D..621 Polly Bergen, David Janssen		World in My Pocket (93)...D..210 Rod Steiger, Nadja Tiller, Peter Van Eyck		Brushfire (80) .....D..6112 John Ireland, Jo Morrow, Everett Sloane		
Hands of a Stranger (85½) D..6204 Paul Lukather, Joan Harvey, Jas. Stapleton, Irish McCalla		Burn, Witch, Burn (89)...Ho..704 Janet Blair, Peter Wyngarde		Don't Knock the Twist (87) .....M..622 Chubby Checker, Marl Blanchard		③Sweet Bird of Youth (120) ②.....D..212 Geraldine Page, Paul Newman, Ed Begley, Rip Torn		The Man Who Shot Liberty Valance (123) .....W..6114 James Stewart, John Wayne, Vera Miles		APRIL
The Big Wave (73).....D..6202 Sessue Hayakawa, Mickey Curtis		Phantom Planet, The (82) SF..711 Dean Fredericks, Coleen Gray		Experiment in Terror (123)...D..623 Glenn Ford, Lee Remick		③The Horizontal Lieutenant (90) ②.....C..213 Jim Hutton, Paula Prentiss		③③The Counterfeit Traitor (140) .....D..6113 William Holden, Lilli Palmer (pre-release)		
Rider on a Dead Horse (72) .....OD..6212 John Vliyan, Lisa Lu, Bruce Gordon, Kevin Hagen		③Assignment Outer Space (79) .....SR..712 Archie Savage, Gaby Farinon		Safe at Home! (83) .....D..624 Mickey Mantle, Roger Maris, Patricia Barry		All Fall Down (111).....D..211 Eva Marie Saint, Warren Beatty, Karl Malden, Angela Lansbury		③Escape From Zahrain (93) ①.....Ac..6115 Yul Brynner, Madlyn Rhue, Sal Mineo		MAY
Reprieve (106) .....D..6205 (See "Convicts 4" in October listing)		The Brain That Wouldn't Die (71) .....Ho..705 Herb Evers, Virginia Leith		Five Finger Exercise (109)...D..625 Rosalind Russell, Maximilian Schell, Jack Hawkins, Richard Beymer		③Ride the High Country (94) ②.....OD..216 Randolph Scott, Joel McCrea		Hell Is for Heroes (90)...D..6116 Steve McQueen, Bobby Darin, Fess Parker, Bob Newhart		JUNE
The Bridge (104) .....D..6207 (Eng-dubbed version) Volker Bohnet, Fritz Wepper Confessions of an Opium Eater (85) .....D..6206 Vincent Price, Linda Ho		Invasion of the Star Creatures (81) .....SF..706 Bob Ball, Frankie Ray		③Mothra (90) .....Ac..627 All-Japanese cast (Eng-dubbed)		Lolita (152) .....D..217 James Mason, Shelley Winters, Peter Sellers, Sue Lyon		③③The Counterfeit Traitor (140) .....D..6113 William Holden, Lilli Palmer		
Payroll (80) .....Ac..6210 Michael Craig, Francoise Prevost		③Prisoner of the Iron Mask (80) ⑤.....Ac..701 Michael Lemoine, Wandisa Guida		Advise and Consent (138) ② D..628 Charles Laughton, Henry Fonda, Don Murray, Walter Pidgeon, Gene Tierney, Franchot Tone		③Boys' Night Out (115) ② C..218 Kim Novak, James Garner, Tony Randall, Janet Blair		③My Geisha (120) ①...CD..6118 Shirley MacLaine, Yves Montand, Edw. G. Robinson, Bob Cummings		JULY
The Frightened City (97) D..6211 Herbert Lom, John Gregson, Yvonne Romain		③Tales of Terror (90) ②.....Ho..710 Vincent Price, Basil Rathbone, Peter Lorre, Debra Paget		The Notorious Landlady (123) .....MyC..701 Jack Lemmon, Kim Novak, Fred Astaire		③Tarzan Goes to India (86) .....Ad..222 Jock Mahoney, Simi, Mark Dana		③Hatori! (159) .....Ad..6119 John Wayne, Red Buttons, Elsa Martinelli, Hardy Kruger		AUGUST
Marco Polo (100) ②...Ad..709 Rory Calhoun, Yoko Tani		Panic in Year Zero! (93) ② D..708 Ray Milland, Jean Hagen, Frankie Avalon		The Interns (120) .....D..703 Michael Callan, Cliff Robertson, Jas. MacArthur, Haya Harareet		③Two Weeks in Another Town (104) ②.....D..220 Kirk Douglas, Edw. G. Robinson, Cyd Charisse, Geo. Hamilton		③The Savage Guns (...) ⑤.....OD..306 Richard Basehart, Alex Nicol		SEPTEMBER
③El Cid (181) ②.....D..6220 Charlton Heston, Sophia Loren, Raf Vallone (CinemaScope version, available for special engagements)		③White Slave Ship (92) ②.....Ad..713 (formerly "Wild Cargo") Pier Angeli, Edmund Purdom		③The Best of Enemies (104) .....CD..706 David Niven, Alberto Sordi		③I Thank a Fool (100) ②...D..301 Susan Hayward, Peter Finch		The Pigeon That Took Rome (101) ②.....C..6202 Charlton Heston, Elsa Martinelli, Harry Guardino		OCTOBER
Convicts 4 (106) .....D..6205 (was "Reprieve") Ben Gazzara, Stuart Whitman, Ray Walston, Vincent Price, Rod Steiger, Sammy Davis Jr.		Warriors Five (...) .....Ac..707 Jack Palance, Jo Anna Ralli		③Damn the Defiant! (101) ②.....D..705 Alec Guinness, Dirk Bogarde, Anthony Quayle		③A Very Private Affair (94) .....D..303 Brighton Bardot, Marcello Mastroianni		③Girls! Girls! Girls! (106) .....C/M..6205 Elvis Presley, Stella Stevens, Robert Strauss, Laurel Goodwin		NOVEMBER
Billy Budd (123) ②.....D..6208 Robert Ryan, Peter Ustinov, Melvyn Douglas, Terence Stamp		③Reptilicus (...).....SF..715 Roddy Miller, Carl Ottosen		③The Three Stooges in Orbit (87) .....C..704 Stooges, Edson Stroll		③Swordsmen of Siena (92) ②.....Ad..304 Stewart Granger, Sylva Koscina, Christine Kaufmann		③Wonderful to Be Young (92) ②.....C/C..6209 Cliff Richard, Robert Morley		DECEMBER
③Day of the Triffids (119) ②.....Ho..6209 Howard Keel, Nicole Maurey, Mervyn Johns		③Samson and the Seven Miracles of the World (...) ②...Ac..714 Gordon Scott, Yoko Tani		③Pirates of Blood River (87) ⑤.....Ad..710 Kerwin Mathews, Glenn Corbett		③The Main Attraction (...) ② ②.....D..307 Pat Boone, Nancy Kwan, Mal Zetterling		It's Only Money (84)....C..6206 Jerry Lewis, Zachary Scott, Joan O'Brien		
				The War Lover (...).....D.. Steve McQueen, Robert Wagner, Shirley Ann Field		Period of Adjustment (...).....C..308 Tony Franciosa, Jane Fonda, Jim Hutton		③Who's Got the Action? (93) ②.....C..6207 Dean Martin, Lana Turner, Eddie Albert, Nita Talbot		
				③Barabbas (134) ① 70..Dr.. Anthony Quinn, Silvana Mangano, Arthur Kennedy, Katy Jurado		Seven Seas to Calais (102) D..309 Rod Taylor, Keith Michell				
						③Billy Rose's Jumbo (125) MC..310 Doris Day, Jimmy Durante, Martha Raye, Stephen Boyd, Dean Jagger				



# FEATURE CHART

The key to letters and combinations thereof indicating story type: (Ad) Adventure Drama; (Ac) Action Drama; (An) Animated-Action; (C) Comedy; (CD) Comedy-Drama; (Cr) Crime Drama; (DM) Drama with Music; (Doc) Documentary; (D) Drama; (F) Fantasy; (FC) Farce-Comedy; (Ha) Horror Drama; (Hi) Historical Drama; (M) Musical; (My) Mystery; (OD) Outdoor Drama; (SF) Science-Fiction; (W) Western.

	20TH-FOX	UNITED ARTISTS	UNIVERSAL-INT'L	WARNER BROS.	COMING
MARCH	<p>The Innocents (99) ©...D..207 Deborah Kerr, Michael Redgrave</p> <p>Womanhunt (60) .....D..206 Stere Piccaro, Lisa Lu, Berry Kroeger</p> <p>Ⓢ Satan Never Sleeps (124) © .....D..205 William Holden, Clifton Webb, France Nuyen</p>	<p>The Children's Hour (109) .....D..6211 Audrey Hepburn, Shirley MacLaine, James Garner</p> <p>The Clown and the Kid (65) .....D..6207 John Lupton, Mike McGreevey</p>	<p>Ⓢ Lover Come Back (107) .C..6205 Rock Hudson, Doris Day, Tony Randall, Edie Adams</p> <p>Desert Patrol (78) .....Ac..6206 Michael Craig, John Gregson, Richard Attenborough</p>	<p>The Couch (89) .....D..160 Shirley Knight, Grant Williams</p> <p>Malaga (96) .....Ad..161 Trevor Howard, Dorothy Dandridge, Edmund Purdom</p>	<p><b>ALLIED ARTISTS</b></p> <p>Ⓢ55 Days at Peking ⑦ .....D.. Charlton Heston, Ava Gardner, David Niven</p> <p>Ⓢ Travels of Marco Polo .....D.. Anthony Quinn, France Nuyen</p> <p><b>AMERICAN-INT'L</b></p> <p>Ⓢ The Young Racers .....Ac.. Mark Damon, Bill Campbell</p> <p>Ⓢ The Raven ② .....D.. Vincent Price, Peter Lorre, Boris Karloff</p> <p>The Pit .....SF/HO.. Dirk Bogarde, Mary Ure</p> <p>Schizo .....Ho.. Leticia Roman, John Saxon</p> <p><b>BUENA VISTA</b></p> <p>Ⓢ In Search of the Castaways Ad.. Maurice Chevalier, Hayley Mills, Geo. Sanders, W. Hyde White</p> <p>Son of Flubber .....C.. Fred MacMurray, Nancy Olson, Keenan Wynn, Ed Wynn</p> <p><b>COLUMBIA</b></p> <p>Ⓢ Bye Bye Birdie ② .....C/M.. Janet Leigh, Dick Van Dyke, Ann-Margret, Bobby Rydell</p> <p>Ⓢ Lawrence of Arabia super ② .....D.. Alec Guinness, Anthony Quinn, Jose Ferrer, Peter O'Toole</p> <p>Congo Vivo .....Ad Jean Seberg, Gabriele Ferzetti</p> <p>The Old Dark House .....My.. Tom Poston, Robert Morley</p> <p>Maniac .....D.. Kerwin Mathews, Nadia Gray</p> <p><b>MGM</b></p> <p>Ⓢ Mutiny on the Bounty (Ultra Panavision-70) .....Ad.. Marlon Brando, Trevor Howard, Hugh Griffith, Tarita</p> <p>Ⓢ King of Kings ⑦ .....Bib D.. Jeffrey Hunter, Siobhan McKenna</p> <p>Ⓢ The Golden Arrow .....Ad.. Tab Hunter, Rossana Rossanda</p> <p>Ⓢ Damon and Pythias (99) .....Ad.. Guy Williams, Don Burnett</p> <p>The Password Is Courage .....Ad.. Dirk Bogarde, Maria Perschy</p> <p>Ⓢ The Wonderful World of the Brothers Grimm (Cinerama) ..F.. Laurence Harvey, Karl Boehm, Claire Bloom, Walter Slezak</p> <p><b>PARAMOUNT</b></p> <p>Ⓢ A Girl Named Tamiko ② .....D.. Laurence Harvey, France Nuyen, Martha Hyer, Miyoshi Umeki</p> <p>Ⓢ My Six Loves .....CD.. Debbie Reynolds, David Janssen</p> <p>Hud Bannon ② .....D.. Paul Newman, Melvyn Douglas</p> <p>Ⓢ Donovan's Reef .....D.. John Wayne, Cesar Romero, Dorothy Lamour</p>
APRIL	<p>Ⓢ State Fair (118) ©...D/M..208 Pat Boone, Bobby Darin, Pamela Tiffin, Ann-Margret, Alice Faye, Tom Ewell</p> <p>Ⓢ Broken Land (60) ©...W..209 Kent Taylor, Jody McCrea, Dianna Darrin</p>	<p>Ⓢ The Magic Sword (80) ..Ad..6214 Basil Rathbone, Estelle Winwood, Gary Lockwood, Anne Helm</p> <p>Ⓢ Mighty Ursus (90) .....Ad..6220 Ed Fury</p> <p>Ⓢ Jessica (105) ② .....C..6219 Maurice Chevalier, Angie Dickinson</p> <p>War Hunt (81) .....D..6217 John Saxon, Robert Redford</p>	<p>The Outsider (108) .....D..6207 Tony Curtis, Bruce Bennett, James Franciscus</p> <p>Nearly a Nasty Accident (86) .....C..6208 Jimmy Edwards, Shirley Eaton, Kenneth Connor</p>	<p>Ⓢ Rome Adventure (118) ....D..162 Troy Donahue, Angie Dickinson, Rossano Brazzi, Suzanne Pleshette</p>	
MAY	<p>Hand of Death (60) .....Ho..212 John Agar, Paula Raymond</p> <p>The Cabinet of Caligari (104) © .....HoD..211 Glynis Johns, Dan O'Herlihy</p>	<p>Ⓢ Follow That Dream (110) ② .....C..6216 Elvis Presley, Anne Helm, Arthur O'Connell</p> <p>Ⓢ Geronimo (102) .....OD..6221 Chuck Connors, Kamala Devi</p> <p>Incident in an Alley (83) D..6218 Chris Warfield, Erin O'Donnell</p> <p>Third of a Man (80) ....D..6226 Simon Oakland</p>	<p>Cape Fear (106) .....D..6209 Gregory Peck, Robert Mitchum, Polly Bergen</p> <p>The Day the Earth Caught Fire (91) .....D..6210 Janet Munro, Leo McKern</p>	<p>House of Women (85) ....D..163 Shirley Knight, Andrew Duggan</p> <p>Ⓢ Samar (89) .....Ad..164 George Montgomery, Gilbert Roland, Ziva Rodann, Joan O'Brien</p>	
JUNE	<p>Ⓢ Lisa (112) © .....D..210 Stephen Boyd, Dolores Hart</p> <p>Ⓢ It Happened in Athens (92) © .....Ad..214 Jayne Mansfield, Nico Minardos</p>	<p>Road to Hong Kong (91) .C..6227 Bing Crosby, Bob Hope, Joan Collins, Dorothy Lamour</p>	<p>Ⓢ Night Creatures (81) ..Ho..6213 Peter Cushing, Yvonne Romain</p> <p>Ⓢ Six Black Horses (80) .W..6214 Audie Murphy, Dan Duryea, Joan O'Brien</p> <p>Lonely Are the Brave (107) ② .....OD..6215 Kirk Douglas, Gena Rowlands, Walter Matthau</p>	<p>Ⓢ Lad: a Dog (98) .....D..158 Peter Breck, Peggy McCay</p>	
JULY	<p>Ⓢ Mr. Hobbs Takes a Vacation (116) © .....C..215 James Stewart, Maureen O'Hara, Fabian, Lauri Peters</p> <p>Air Patrol (70) © .....Ac..216 Willard Parker, Merry Anders</p>	<p>Ⓢ Jack the Giant Killer (94) .....Ad..6222 Kerwin Mathews, Judi Meredith</p> <p>The Miracle Worker (106) D..6225 Anne Bancroft, Patty Duke</p> <p>Ⓢ West Side Story (155) ② 70mm .....M..6201 Natalie Wood, Richard Beymer, Russ Tamblyn, Rita Moreno, G. Chakiris</p> <p>The Valiant (89) .....D..6228 John Mills, Ettore Manni</p>	<p>Ⓢ That Touch of Mink (99) ② .....C..6216 Cary Grant, Doris Day, Gig Young, Audrey Meadows</p> <p>Information Received (77) D..6217 Sabina Sesselman, Wm. Sylvester</p>	<p>Ⓢ Merrill's Marauders (98) © .....D..165 Jeff Chandler, Ty Hardin</p> <p>Ⓢ The Music Man (151) ② M..168 Robert Preston, Shirley Jones (Special engagements only)</p>	
AUGUST	<p>Ⓢ 5 Weeks in a Balloon (101) © .....Ad..218 Red Buttons, Fabian, Barbara Eden, Cedric Hardwicke, Peter Lorre</p> <p>Ⓢ Hemingway's Adventures of a Young Man (145) © .....D..213 Richard Beymer, Susan Strasberg, Diane Baker, Paul Newman</p> <p>The Firebrand (63) © .....Ad..217 Kent Taylor, Lisa Montell</p>	<p>Bird Man of Alcatraz (143) D..6230 Burt Lancaster, Karl Malden</p> <p>Judgment at Nuremberg (189) .....D..6205 S. Tracy, B. Lancaster, R. Widmark, M. Dietrich, M. Cillit, J. Garland</p> <p>The Nun and the Sergeant (73) .....Ac..6125 Robert Webber, Anna Sten</p>	<p>Ⓢ The Spiral Road (140) ..D..6218 Rock Hudson, Burl Ives, Gena Rowlands</p>	<p>Ⓢ Guns of Darkness (103) ..Ad..169 Leslie Caron, David Niven</p>	
SEPTEMBER	<p>Ⓢ I Like Money (81) © .....C..241 Peter Sellers, Nadia Gray, Herbert Lom</p> <p>Ⓢ The 300 Spartans (113) © .....Ad..219 Richard Egan, Diane Baker, Sir Ralph Richardson</p>	<p>Ⓢ Kid Galahad (95) .....CD..6231 Elvis Presley, Gig Young, Lola Albright, Joan Blackman</p> <p>Ⓢ Sword of the Conqueror (95) ⑤ .....Ad..6232 Jack Palance, Guy Madison</p>	<p>Ⓢ The Phantom of the Opera (84) .....Ho..6219 Herbert Lom, Heather Sears, Michael Gough, Edw. de Souza</p>	<p>Ⓢ The Story of the Count of Monte Cristo (101) ⑤ .....Ad..167 Louis Jourdan, Yvonne Furneaux</p>	
OCTOBER	<p>Ⓢ Loves of Salammbô (72) © .....Ad..223 Jeanne Valerie, Jacques Sernas, Edmund Purdom</p> <p>Ⓢ The Longest Day (...) © D.. All-Star cast: depiction of the Allied landings on D-Day (Prerelease)</p> <p>Ⓢ The Battle (...) © .....D.. Claudia Cardinale, Martine Carol, Leslie Caron, Jack Palance</p>	<p>Ⓢ Hero's Island (94) ② Ad..6229 James Mason, Neville Brand, Kate Manx, Rip Torn</p> <p>Pressure Point (91) .....D..6233 Sidney Poitier, Bobby Darin</p>	<p>Ⓢ No Man Is an Island (114) .....D..6220 Jeffrey Hunter, Marshall Thompson, Barbara Perez</p>	<p>Ⓢ The Chapman Report (125) D..251 Efrem Zimbalist jr., Shelley Winters, Jane Fonda, Claire Bloom, Glynis Johns</p>	
NOVEMBER	<p>Ⓢ Gigot (104) .....C..220 Jackie Gleason, Katherine Kath, Jean LeFebvre, Gabrielle Dorziat</p>	<p>The Manchurian Candidate (126) .....D.. Frank Sinatra, Laurence Harvey, Janet Leigh, Angela Lansbury</p> <p>Ⓢ The Women Warriors (96) .....Ac.. Louis Jourdan, Sylvia Syms</p>	<p>Ⓢ If a Man Answers (102) .C..6221 Sandra Dee, Bobby Darin, Micheline Presle, John Lund</p>	<p>What Ever Happened to Baby Jane? (...) .....D..252 Joan Crawford, Bette Davis</p> <p>Ⓢ Gay Purr-ee (...) .....An..253 Voices of Judy Garland, Robert Goulet, Red Buttons, Hermlone Gingold</p>	
DECEMBER	<p>Ⓢ Taras Bulba (...) ② .....D.. Tony Curtis, Yul Brynner</p> <p>Two for the Seesaw (...) ..D.. Shirley MacLaine, Robert Mitchum</p>		<p>Stagecoach to Dancer's Rock (...) .....W..6222 Warren Stevens, Martin Landau, Jody Lawrence, Judy Dan</p>	<p>Ⓢ The Story of the Count of Monte Cristo (101) ⑤ .....Ad..167 Louis Jourdan, Yvonne Furneaux</p>	<p><b>UNITED ARTISTS</b></p> <p>Ⓢ Beauty and the Beast (77) .....Ad..6223 Joyce Taylor, Mark Damon, Edward Franz, Merry Anders</p> <p>The Grand Duke and Mr. Pimm .....C.. G. Ford, H. Lange, C. Boyer</p> <p>A Child Is Waiting .....D.. Burt Lancaster, Claudia Cardinale</p> <p>The Caretakers .....D.. Robert Stack, Joan Crawford</p> <p><b>UNIVERSAL-INT'L</b></p> <p>Freud .....BID.. Montgomery Clift, Susannah York, Susan Kohner</p> <p>To Kill a Mockingbird .....D.. Gregory Peck, Mary Badham</p> <p>Ⓢ Lancelot and Guinevere ② .....Ad.. Cornel Wilde, Jean Wallace</p> <p>Ⓢ 40 Pounds of Trouble ② .....CD.. Tony Curtis, Phil Silvers, Suzanne Pleshette</p> <p>Tammy and the Doctor .....C.. Sandra Dee, Peter Fonda</p> <p><b>WARNER BROS.</b></p> <p>Ⓢ Term of Trial .....D.. Laurence Olivier, Simone Signoret, Sarah Miles, Terence Stamp</p> <p>Ⓢ Gypsy (149) .....M..254 Rosalind Russell, Karl Malden, Natalie Wood</p>



Symbol © denotes color; C CinemaScope; V VistoVision; S Superscope; P Panavision; R Regalscope; T Technirama. For story synopsis on each picture, see reverse side.

## A Kind of Loving

Governor Films 112 Minutes Rel. Oct. '62

The recent British trend toward realism and frankness in their dramatic "new wave" films, as witness "Room at the Top," "A Taste of Honey," etc., reaches its highest point in this sensitive and compelling tale of a pre-marital affair in a Lancashire town. Already acclaimed by English critics and winner at the Berlin Film Festival, this Joseph Janni production for Anglo-Amalgamated should be a strong art house attraction in the U.S. and, despite the absence of marquee names, build on favorable word-of-mouth. The revealing bedroom scenes and blunt dialog make it strictly adult fare. As graphically directed by John Schlesinger from the screenplay by Willis Hall and Keith Waterhouse, the comparatively simple story line centers entirely about the physical attraction between two office workers, which results in a clandestine weekend, the girl's pregnancy and the couple's forced marriage. The humdrum life with in-laws leads to disenchantment and a near breakup, but the finale has a ray of hope. This one film, which shows Alan Bates, previously seen only in "Whistle Down the Wind," as a fine dramatic actor with a ruggedly handsome appeal, should advance his career the way "Room at the Top" boosted Lawrence Harvey's.

Alan Bates, June Ritchie, Thora Hird, Bert Palmer, Gwen Nelson, James Bolam, Malcom Patton, Jack Smethurst.

## Pressure Point

United Artists (6233) 87 Minutes Rel. Oct. '62

With all the world now focused on the racial discrimination in the South, Stanley Kramer's potent and provocative presentation of "Pressure Point" handles the subject masterfully and artistically. Director Hubert Cornfield has pulled out all the stops of human emotion and conflict. He has explored with dynamic perception and delicacy, the discussion of race relations in a fresh, yet strong and shocking drama. The screenplay by Cornfield and S. Lee Pogostin is based on Dr. Robert Linder's book, "The 50-Minute Hour." Sidney Poitier, as a Negro prison psychiatrist, delivers his role with intense and calculated significance. Bobby Darin, as a vicious and confused American Nazi prisoner, gives a memorable performance. Peter Falk registers strongly as a young psychiatrist, to whom Poitier relates his earlier experiences, by use of carefully incorporated flashbacks. Herein, various optical devices and camera angles are employed with great impact. Ernest Gold's adept and moving music is a major factor to the overall success of the picture, as is Rudolph Sternad's production design and Fred Knudtson's acute editing. Careful exploitation should be exercised, as the film's subject may not be readily accepted in some parts of the country.

Sidney Poitier, Bobby Darin, Peter Falk, Carl Benton Reid, Mary Munday, Barry Gordon, Howard Caine.

## Airborne

Art Diamond-States Rights 78 Minutes Rel. \_\_\_\_\_

Since the Cold War—and all of its multi-faceted ramifications—will be with us for an interminable time, it's obvious that public interest in what's happening to the young recruits going into our armed forces continues unabated. Producer Art Diamond has wisely chosen the most glamorous, the most appealing facet of our national military establishment in detailing the meticulousness that spells out training of novice paratroopers at the 82nd Airborne Division's home base, Fort Bragg, N.C. Moreover, he has taken location cameras onto the base, carefully integrating the inevitable sky footage with human element, in the persons of Bobby Diamond, best-known for his emoting in television ("Fury"), Bill Hale, a rough, tough jump sergeant, and lesser marquee "names." James Landis directed from his own screenplay, convincingly building up to the inevitable climactic sequences in which our man of the moment, Bobby Diamond, earns status in the ranks of this most demanding of fighting infantry atmosphere. A personable newcomer, Carolyn Byrd, has some nice footage for the fleeting romantic moments. Exploitation stress, understandably enough, should revolve around the 82nd Airborne and 82nd veterans living within the theatre's marketing area. Larry Raimond has some good camera effects.

Bobby Diamond, Robert Christian, Mike Angel, Bill Hale, Carolyn Byrd, Barbara Markham.

## Gypsy

Warner Bros (254) 149 Minutes Rel. Jan. '63

The David Merrick-Leland Heyward stage success has been brought to the screen by Mervyn LeRoy almost intact with, of course, greater sweep and backgrounds which only the screen can provide. "Gypsy" is a glittering saga of show business as it was in the 1920s and 1930s and is based on the career of Gypsy Rose Lee, most renowned of the burlesque strippers. However, it is her mother, played by Rosalind Russell, who holds the spotlight and is the center of attraction through most of the footage, although Natalie Wood, as Gypsy, slowly works her way into the top spot when, quite by accident, she substitutes for a "peeler" who is unable to appear in a Wichita theatre. Fourteen songs, the entire score of the stage version, are utilized in the film and each is given a colorful and rousing production support. Comedy is plentiful, with touches of pathos here and there. Karl Malden shows a surprising talent as a semi-comic. Boxoffice potentials are unlimited, at least with those who like musicals, and they appear to be in the majority. Produced in Technicolor and Technirama, the score is by Jule Styne, with lyrics by Stephen Sondheim. The choreography by Robert Tucker is distinctive and moving. Mervyn LeRoy directed from Leonard Spigelgass' screenplay.

Rosalind Russell, Natalie Wood, Karl Malden, Paul Wallace, Betty Bruce, Diane Pace, Ann Jillian.

## Dangerous Charter

Crown Int'l 76 Minutes Rel. Sept. '62

As the first efforts of producer-director Robert Gottschalk and coproducer John R. Moore, this Technicolor-Panavision production is competent, but not strong enough for top billing. However, it will serve well as a co-feature. The story is concerned about the situation of three fishermen when they discover a deserted yacht at sea with only a corpse on board. After turning their find over to authorities, the yacht is awarded to them as bait to catch a ring of dope smugglers. The plot unfolds without too much bloodshed or excitement. Chris Warfield, Sally Fraser, Richard Foote, Chick Chandler and Wright King take top acting spots. The latter has a tendency to overact, but as a whole, they all give convincing performances. Peter Forster does a good job as the heavy. Meredith M. Nicholson's photography is interesting and captures some unusual shots off the coast of Catalina Island. The theme song, "The Sea Is My Woman," by Rod Sherwood, has been neatly incorporated into the plot. The Panavision 35 process is creditable despite its limitations in this film.

Chris Warfield, Sally Fraser, Richard Foote, Peter Forster, Chick Chandler, Wright King.

## The Young Go Wild

Manson-States Rights 88 Minutes Rel. \_\_\_\_\_

Some personable young European talent is cast in this unrelievedly grim study of what happens to a teenager once he's strayed from the straight-and-narrow. It can be given any of several advertising approaches, some bordering on the strictly exploitation element, the others urging greater understanding for the upcoming generation. Alfred Vohrer, the director, has brought no little impact to the yarn, credited to H. G. Paterson, the ability of the players, particularly Christian Wolff as the woefully misunderstood teenager and Heidi Bruhl, as his intended, conveying a constant aura of realism. Peter Van Eyck, a handsome chap who has aided and abetted many a top European import over the past decade, has a more sympathetic role, he portrays a prison doctor concerned with justice for the misaccused. Walter Clemens is the villainous receiver of stolen goods, who finally gets his come-uppance, and Erica Beer completes the featured roster as Clemens' landlady of easy virtue. Young Wolff and Miss Bruhl are a convincing team, showing promise indeed for future co-starring vehicles. The fact that beyond Van Eyck the cast doesn't mean much to the mass market will hurt small-town and subsequent-run bookings.

Peter Van Eyck, Christian Wolff, Heidi Bruhl, Corny Collins, Hans Nielsen, Erica Beer, Walter Clemens.

The reviews on these pages may be filed for future reference in any of the following ways: (1) in any standard three-ring loose-leaf binder; (2) individually, by company, in any standard 3x5 card index file; or (3) in the BOXOFFICE PICTURE GUIDE three-ring, pocket-size binder. The latter, including a year's supply of booking and daily business record sheets, may be obtained from Associated Publications, 825 Van Brunt Blvd., Kansas City 24, Mo., for \$1.00, postage paid.



## THE STORY:

"Gypsy" (Warner Bros.)

Rosalind Russell, an ambitious stage mother, drags her children through the agonies of trying to get them established in show business, playing the tank towns and the bigger cities. Her daughter, June, played by Suzanne Cupito as a child and Ann Jillian as a teenager, shows the most progress. Her sister, Louise, played by Diane Pace and Natalie Wood, are more retiring. When the show is booked into a combination film and stage theatre, a burlesque troupe is on the bill. One of the strippers is arrested for shoplifting and Miss Wood steps into the part, and does a striptease act for the first time. She shows such skill that she rises to the heights and becomes the world's most renowned in her field. A rift develops between her and her mother, but their differences are patched up.

## EXPLOITIPS:

The record album of "Gypsy" still is a top seller and tie-ups with music stores should be easy. Several of Gypsy Rose Lee's books have been popular and this could lead to book store window displays. Dress ushers or usherettes as gypsies, prior to opening. A girl dressed as a gypsy or in abbreviated costume could pass out heralds or cards as a street ballyhoo.

## CATCHLINES:

Gypsy—The Girl Who Became the Greatest Show in Show Business . . . A Glittering Saga of Show Business . . . Was She an Adoring Stage Mother or a Domineering Tyrant?

## THE STORY:

"Dangerous Charter" (Crown-Int'l)

Three fishermen, Marty (Chris Warfield), "Kick" (Chick Chandler), and Joe (Wright King) come across a deserted yacht at sea with only a corpse on board. They immediately claim it for salvage and turn their find over to authorities. The ship is later awarded to them as a reward and also to help trap the absent owners, suspected of being notorious dope smugglers. In answer to a newspaper ad, the yacht is hired for charter by Dick Kane (Richard Foote) who wants to pick up his boss in Las Paz. Taken unaware, the craft is boarded by two gunmen before the boss (Peter Forster) boards, and the crew is taken prisoner. Forster doesn't want to reclaim the yacht, wanting just the \$500,000 worth of heroin he has hidden on board. After making arrangements at Catalina for his hot "cargo," Forster orders the boat to sea where he attempts to blow up the vessel with a time bomb, but fails and orders his speed boat back. The three heroes finally succeed in eliminating the four thugs.

## EXPLOITIPS:

Promote tieups with sporting goods stores on boating equipment. Combine art from the film showing the yacht. "The Sea Is My Woman," the theme song by Rod Sherwood, can be promoted.

## CATCHLINES:

A Dangerous Cargo . . . A Desperate Criminal . . . A Nerve-Shattering Voyage With Death Lurking at Every Turn!

## THE STORY:

"The Young Go Wild" (Manson)

Christian Wolff, son of well-to-do parents, is expelled from school for an act, for which he is not entirely to blame. At his teacher's request, he attempts to rescue a maltreated dog from a nearby coal-yard; he is caught while scaling the fence and charged with theft. Instead of standing by him the teacher denies all knowledge. A group of fellow students form a gang, making Wolff their leader. To display courage, each must steal something, and what starts out as a joke soon becomes serious. Wolff next makes contact with Walter Clemens, receiver of stolen goods. At the home of Erica Beer, a woman of easy virtue, Wolff meets Heidi Bruhl, who has run away from her foster home. Later, Clemens, who had been interrupted in a rape attempt on Heidi, is found murdered and Wolff is charged with the deed. Peter Van Eyck, prison doctor, isn't entirely satisfied with circumstances leading up to Wolff's arrest, and investigates past developments, finding the real killer, and bringing Heidi, who has temporarily disappeared, back to Wolff.

## EXPLOITIPS:

Get juvenile probation officers to comment on hopeful circumstances surrounding teenage crime today.

## CATCHLINES:

They Live Only for Today! . . . Teenage Passions Run Riot! . . . Youth Caught in Today's Turmoil of Frustration and Passion! . . . Teenage Gangs With One Creed: No One Can Quit!

## THE STORY:

"A Kind of Loving" (Governor)

Alan Bates, a young draughtsman working in a Lancashire factory, is attracted to June Ritchie, a naive girl employed in the factory office. Bates realizes that his is merely a physical love and, after a weekend spent at her home while her mother is away, he avoids her until she tearfully tells him she is pregnant. Reluctantly, Bates agrees to marry her and, after a brief honeymoon, the two go to live with June's mother, Thora Hird, a possessive woman who resents and dislikes her son-in-law. The couple starts quarreling over June's frigidity and, when she has a miscarriage after a fall, Bates is not even notified. He goes on a drunken spree and tells his mother-in-law off, but finally "does what's right" as he and June decide to look for a home of their own where they can work out their problems.

## EXPLOITIPS:

Stress the Berlin Film Festival "Golden Bear" award and the fact that British critics have called this "best of the year." Use stills and blowups of Alan Bates to interest the women patrons.

## CATCHLINES:

A Revealing Study of Love and Marriage Told in the Best British Style . . . Now You Can See the Daring Film That London and Berlin Acclaimed . . . Alan Bates, England's Latest "Heart Throb" as the Man Who Found That Love at First Sight Was Not Strong Enough.

## THE STORY:

"Pressure Point" (UA)

Peter Falk, a young psychiatrist, has reached an impasse with a Negro patient, and his superior, Sidney Poitier tries to help by telling of a similar problem he once faced in a federal prison with prisoner Bobby Darin, a mentally ill Nazi extremist. Darin, despite his intense hatred of Negroes, agrees to undergo therapy to overcome his nightmares and blackout spells. Step by step, they go back through his childhood (with the use of flashbacks), showing his hatred toward his father, for his brutality, and his mother, for her weakness; his sadistic tendencies in a drunken orgy; his meeting a well-bred girl and being barred from her home by her father. He later joins a subversive organization where he finds an outlet for his mounting violence and prejudices. The psychiatrist explains the source, but refuses to recommend parole. Prison authorities disregard Poitier's warnings and release Darin, who later commits a brutal murder and is executed. Falk agrees to continue with his patient.

## EXPLOITIPS:

In larger cities, utilize the names of Bobby Darin, Sidney Poitier and Peter Falk in TV and newspaper ads. Make record album tie-ins with music stores.

## CATCHLINES:

The Screen Reaches the Boiling Point . . . Filmed in Black . . . in White . . . in Rage . . . Stanley Kramer's PRESSURE POINT!

## THE STORY:

"Airborne" (Art Diamond)

Country lad Bobby Diamond, rather naive, impressionable and shy, arrives at Ft. Bragg, N.C., home base of the world-famed 82nd Airborne Division. Bill Hale, a rough, tough jump school sergeant, is rather chagrined to find Diamond under his wing, but Diamond persists in following the rigorous training. The degree of training quality is played out against the vast panorama of airborne schedules; at the fadeout, Diamond has learned what it means to be a paratrooper.

## EXPLOITIPS:

A modest-budgeted attraction, entertainingly stressing the stamina required of novice paratroopers, this stars TV's Bobby Diamond. Obvious tie-up, of course, is with local Army and Air Force recruiting offices, the amount of activity depending on the number of "alumni" living in the theatre's general periphery.

## CATCHLINES:

Fly High in the Sky With the Fabulous 82nd Airborne Division! . . . They Called Him a Punk Kid—Then He Put On the Airborne Uniform! . . . They're Here! The 82nd Airborne—Loving, Jumping, Romancing!



# PLUS SERVICE

Listed herewith, alphabetically by companies, are all of the feature pictures reviewed in BOXOFFICE from January 1 through September 30, 1962. This is designed as a further convenience for Picture Guide users, the page numbers being the key to reviews kept therein. Between quarters, Review Digest pages serve as a cumulative P. G. index for feature pictures.

## Foreign-Language

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Back Streets of Paris (President) French .....Jun 18	Love Is a Day's Work (Cont'l) French .....Mar 19
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Bell' Antonio (Embassy) Italian .....May 21	Night, The (Lopert) Italian .....Mar 19
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Farewell Doves! (Artkino) Russian .....Apr 23	Rififi for Girls (Cont'l) French .....Jun 11
Five Day Lover, The (Kingsley) French .....Feb 19	Shoot the Piano Player (Astor) French .....Sep 3
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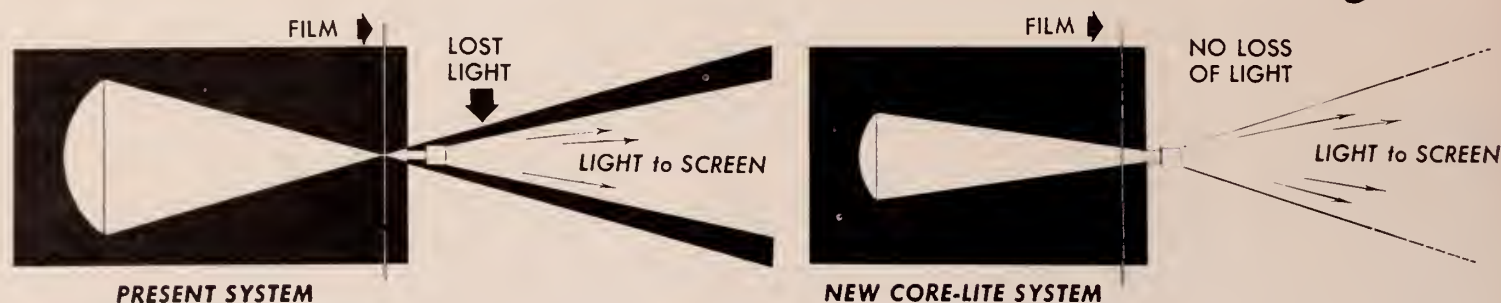
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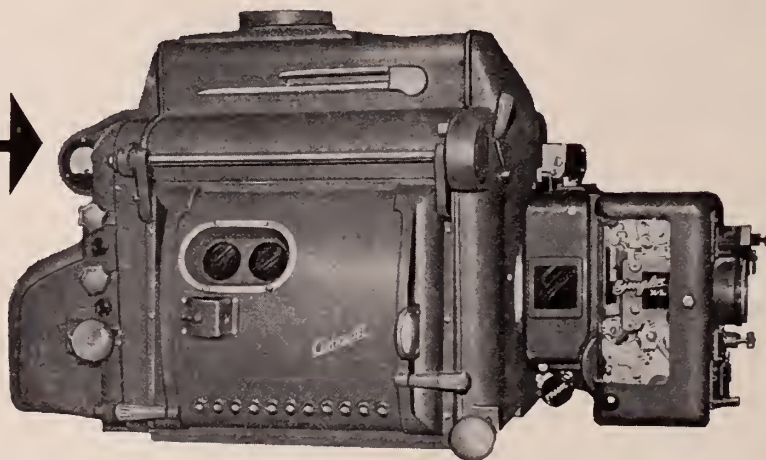
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OCTOBER 15, 1962

# BOXOFFICE

*The Pulse of the Motion Picture Industry*

20  
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— Kate Cameron,  
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Daily Mirror

☹☹A most delightful film, acted by Jackie Gleason with a relish equal to his considerable skill.☹☹

— Archer Winsten,  
N.Y. Post

☹☹It's amusing, delightful, a pleasure!☹☹

— Jesse Zunsner,  
Cue

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— LIFE Magazine

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— Hedda Hopper,  
Daily News

☹☹Eloquent and utterly appealing.☹☹

— Alton Cook,  
N.Y. World Telegram & Sun

☹☹Gleason steals show.☹☹

— Rose Pelwick,  
N.Y. Journal American

☹☹Jackie Gleason's performance in GIGOT a world classic... an Oscar bet!☹☹

— Earl Wilson,  
N.Y. Post

☹☹Jackie Gleason turns out a superb performance, unmatched by any actor in recent years.☹☹

— Louis Sobol,  
N.Y. Journal American

☹☹Jackie Gleason a sure bet to cop an Oscar for his great performance.☹☹

— Lee Mortimer,  
New York Mirror

☹☹Establishes Jackie as a master of the mime art and is perhaps his greatest single acting achievement to date.☹☹

— Nick Kenny,  
N.Y. Mirror

☹☹In the classic Chaplin tradition... establishes Gleason as a king of the world's serious comics.☹☹

— Atra Baer,  
N.Y. Journal American

☹☹When the last scene of Jackie... faded out, talk of Oscar filled the air.☹☹

— Al Salerno,  
N.Y. World Telegram & Sun



# JACKIE GLEASON

## AS \*GIGOT

\*Pronounced GEE-GO

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IN COLOR BY DE LUXE

WITH

KATHERINE KATH

PRODUCED BY

KENNETH HYMAN

DIRECTED BY

GENE KELLY

SCREENPLAY BY

JOHN PATRICK

ORIGINAL STORY AND

MUSIC COMPOSED BY  
JACKIE GLEASON

A  
20<sup>th</sup>  
CENTURY-FOX  
RELEASE



### THE NATIONAL FILM WEEKLY

Published in Nine Sectional Editions

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## SUPPORT COMPO

APPROVAL of support of the Council of Motion Picture Organizations by the board of directors of the Motion Picture Ass'n of America was a most welcome move. The COMPO office had been more or less treading water for the last few months, with plenty of activities to be put into operation but unable to start on any of them until there was assurance that there would be the wherewithal to keep the machinery going.

Vice-president Charles McCarthy has a constructive and ambitious set of proposals to offer and, if and when approved, COMPO should have an active period ahead. It is certain that COMPO will be on the front line in the various censorship measures, but censorship is only one of many functions on the organization's calendar.

COMPO calls on exhibitor support every two years. Pretty soon, theatremen will be called upon to give financial assistance to this worthy body and it is hoped that they will pay their dues generously and willingly. COMPO serves a very definite purpose in this industry and it must be maintained.

For every dollar paid by exhibition, a dollar is paid by production-distribution. So the financial stability of COMPO rests primarily with the exhibitors. This organization is ready to fight the battles of all branches of the industry. Don't look the other way when you are solicited.

★ ★

## Healthy Policy

The revived custom of the two national exhibitor organizations in inviting each other's presidents to attend their annual convention is a healthy one. Old-timers can recall when an Allied member wouldn't be caught in the same city where Motion Picture Theatre Owners of America (TOA's predecessor) was having a convention, and vice versa. Slight exaggeration, but there was a bitterness between the two organizations that was not healed until the groups began to see more eye to eye. Then, a few years ago, invitations went out from both bodies for their respective leaders to attend the other's annual get-togethers.

The practice broke off for a couple of years and was renewed last year. This year, Allied president Marshall Fine will attend the TOA conclave in Miami Beach and it is quite likely that the new president of TOA will go to Allied's meetings in Cleveland.

While it is unlikely that there ever will be a

merger of the two associations, there is a better understanding and a more cooperative spirit in evidence. And the exchange visits are plus factors.

★ ★

## Encouraging Sign

The fact that the October Green Sheet designates only two pictures in the "A" or adult class is regarded as encouraging by women's groups. Actually, the October issue is a two-month listing, covering both September and October, which means that there was only one adult picture in each month.

Marie Hamilton, who directs the compilations and makeup of the publication, said that she could not recall any previous period when there were so few adult-classified pictures. The five pictures in the family bracket and the seven in the adult-mature young people-young people category also is a record, or near record, in those groups; and the latter classification borders closely on the family class.

Some women of the Film Estimate Board of National Organizations, which compiles the film content data, have stated that some strictly adult pictures are necessary, but that they should be in the minority.

The current lineup shapes up that way.

★ ★

## Films As a Symbol

The American motion picture is a vital medium in expressing the strength and freedom of the United States and "Advise and Consent" is an example, its producer, Otto Preminger, said here the other day.

Preminger had called a press meeting for another purpose, but he couldn't refrain from discussing his controversial picture. The producer pointed out that his film had been attacked bitterly by various members of Congress as not being complimentary to this country. In European countries, on the other hand, he said, the reaction was the opposite. In both England and France, critics hailed it as proof that Americans can speak their minds in regard to certain governmental actions without fear of reprisals. In fact, Preminger said, in France the rival factions in the recent elections urged the populace to see the picture as an illustration of true freedom in America. The picture was equally acclaimed for the same reason in West Germany, he added.

—AL STEEN



# Richard Zanuck Named To New Fox Studio Post

NEW YORK—Three executive appointments within 20th Century-Fox have been made by Darryl F. Zanuck, president. In addition, a new member of the board of directors has been elected.



Richard Zanuck

Richard D. Zanuck was named Zanuck's production representative at the studio. Stan Hough was appointed studio production manager and Elmo Williams was set as the president's representative for foreign production. In the television department, Zanuck announced that nine pilot scripts had been completed for immediate production.

Richard Zanuck's title as production representative is a new one, but is regarded within the company as parallel with those held by Peter G. Levathes and Robert Goldstein recently. The latter two served as executive heads of the studio.

Elected to the board was Jerome A. Straka, president of Chesebrough-Pond's, Inc. His election brings the number of directors to 14 on the board. Straka began his business career in 1924 with the Pal-

molive Co. and, in 1943, was appointed assistant to the president of Colgate-Palmolive-Peet and a year later was named a vice-president. For two years he was executive vice-president of Yardley's of London and, in 1947, returned to the Colgate-Palmolive-Peet Co., where he remained until joining Chesebrough in 1954.

Richard Zanuck was the producer of "Compulsion" and "The Chapman Report." Hough formerly was studio manager at the 20th-Fox studio and has been promoted to studio production manager. Williams has been associated with several overseas productions. He served as associate producer on Zanuck's "The Longest Day."

## Muhl and Lipton Named Pioneers Dinner Aides

NEW YORK—H. H. "Hi" Martin, chairman of the Motion Picture Pioneers dinner on November 19, has appointed Edward Muhl and David Lipton as cochairmen for the west coast. Muhl and Lipton are vice-presidents of Universal, the former in charge of production and the latter in charge of advertising and publicity.

Milton R. Rackmil, president of Universal Decca Records, will be honored at the dinner as the Pioneer of the year.

## Allied Theme to Be: 'Patron Motivation'

DETROIT—Motivation research, an essential new tool of contemporary merchandising and advertising, will take the spotlight at the 33rd convention of Allied Theatres of America at Cleveland, December 3-5, under the name of "patron motivation," according to Marshall H. Fine, Allied president.

"The first phase of Allied's all-inclusive marketing research program will be discussed at the Tuesday morning (4) session by recognized university and business authorities on market motivation research," Fine said. "The objective of the 1962 National Allied Merchandising Convention will be to increase theatre attendance and profits."

Attention at the convention also will center on "many exciting new equipment developments for improved theatre and concession operation," to be shown for the first time at the associated tradeshow.

An important factor in the anticipated high attendance is the central location of Cleveland, within five hours time by car for 3,000 Allied exhibitor members.

Fine's statement follows a conference at Cleveland with Merlin Lewis, executive secretary of TESMA, in charge of the industry's first tradeshow in years; Harry B. Hendel, board chairman Western Pennsylvania Allied; three Ohio ITOA leaders—vice-president Jack Armstrong of Bowling Green, executive secretary Ken Prickett of Columbus—who will be convention coordinator, and director Sam Schultz of Cleveland; and Milton H. London, Michigan Allied president and National Allied executive director.

Because of the great interest in the tradeshow, business sessions will be confined to half days, London said, with the balance of the day reserved for tradeshow events. New equipment developments "will be simply and concisely explained by an outstanding speaker at the Tuesday luncheon, followed by a guided tour of the exhibit display area where each of the startling new developments will be demonstrated."

The tradeshow will be held in the new Exhibit Hall near the Sheraton Cadillac Hotel, where conventions of TESMA and TEDA will be held concurrently with Allied's convention.

Arrangements will be finalized the week of October 15, when Fine and London both will be in New York for this purpose, meeting with each of the distributor general salesmanagers as well.

## AIP Appeals UY Rating On Two Films in Atlanta

ATLANTA—The American-International Atlanta office has filed an appeal to the Atlanta Library Board in protest to the "unsuitable for the young" rating applied to its two films, "Tales of Terror" and "Marco Polo."

Two members of the Atlanta Better Films Council stated that "Marco Polo" is an UY picture. James Bello, AIP representative here, has asked the BFC for a hearing before its group. In the meantime, Mrs. Christine Gilliam, the Atlanta reviewer, who has not seen the picture, will review it on October 16.

## Michigan Allied Pledges Its Support For April-June Flow of Top Films

DETROIT—Milton H. London, president of Allied Theatres of Michigan, this week directed a letter to the general sales managers of the major film companies pledging the support of Michigan exhibitors in a program seeking top-quality pictures for the late spring and early summer months.

This action came on the heels of a similar program instituted in New York by Edward L. Hyman, vice-president of American Broadcasting-Paramount Theatres, in which a committee of 100 exhibitors is seeking distributorship aid in securing top-grade films for the spring quarter. This program was outlined in the October 8 issue of *Boxoffice*.

London's letter follows:

"The generally disappointing grosses this summer on important releases must be the direct result of the product famine which existed last May and June. There is just no other logical explanation of why box-office receipts on the fine merchandise released in July were far below expectation and why theatre business in general did not get off the ground until August. The motion picture industry broke faith and contact with its customers by failing to provide worthwhile product during the spring, and there was a disastrous lag of almost six weeks this summer before we were able to convince potential moviegoers that the product being offered was worth

their time and money. Every producer, every distributor and every exhibitor has suffered financially by our failure to provide a consistent availability of quality entertainment to our customers.

"The lack of an orderly, balanced, consistent releasing program is of serious consequence to every person who expects to derive his living from the motion picture industry in the future. As National Allied president Marshall H. Fine recently aptly phrased it: 'The lack of a regularly delivered flow of product is the most serious problem plaguing our industry today, and poses the only threat to its future. I sincerely do not feel that there is any other issue, either today or looming on the horizon, that can compare in seriousness with this inability to deliver regularly top attractions to our customers.'

"I know that as an industry leader you are doing everything possible to cooperate in bringing order out of the presently chaotic releasing schedules. I wish to assure you of full cooperation on the part of Michigan exhibitors in any program designed to make top-quality boxoffice attractions available next April, May and June so that the disastrous experience of this year will not be repeated. By keeping the customers coming during the spring, you will also be making your summer releases much more profitable."



## Fabian, Others Named TOA Toastmasters

NEW YORK—S. H. Fabian, president of Stanley Warner, will be toastmaster at the concluding banquet of the Theatre Owners of America convention on the night of November 10 in the Americana Hotel, Miami Beach. The convention will run from November 6 through 10. TOA will make its annual "star of the year" award that night to Gregory Peck. The award is based on caliber of performance, boxoffice attraction, personal life and other activities.

Other toastmasters and program leaders for the convention were announced last week by John Stembler, TOA president. The luncheon sessions will be chaired by Bernard M. Levy of American Broadcasting-Paramount Theatres; John H. Rowley jr., president of Rowley United Theatres of Texas, and C. L. Patrick, vice-president of Martin Theatres of Georgia.

### WOLFSON PRESIDES AT OPENING

Mitchell Wolfson, honorary chairman of the convention, will preside at the opening business session on November 7. On the same day, Paul Lazarus jr., executive vice-president of Bronston Productions, will speak on the role of the independent exhibitor. Max Connott will be chairman of the conference on small theatre operation on the morning of the 8th, at which Alexander Film Corp., represented by Cliff Parker, will be the host. Herman M. Levy, TOA general counsel, will head the Thursday session on the exhibitor and the law. The concessions meeting on Friday morning will be handled by the National Ass'n of Concessionaires. On Saturday morning, Julian Rifkin of Boston will preside at the Drive-In forum, which will be hosted by Eprad, Inc., of Toledo, represented by Al Boudouris, president.

The safety committee of TOA will meet during the convention to further develop a program on "Theatre Safety and How It Affects Your Profits," it was announced by Stanley Stern, Wometco Enterprises, Miami, Fla., committee chairman. Stern said his committee would convene Wednesday, November 6, and would deliver its report and recommendations to the full convention later in the week.

Members of the committee are Ogden Bradley of American Broadcasting-Paramount Theatres of New York; Arthur Krock of the Buffalo-Paramount Corp. of Buffalo, N.Y.; and Allan Preville of the Reade-Sterling organization of Oakhurst, N.J., who is also TOA's insurance consultant. Stern said that any TOA member in Miami Wednesday afternoon would be welcome to attend the meeting.

### TO MAIL SAFETY BOOKLETS

Stern also disclosed that four booklets treating with safety, prepared through the cooperation of the Association of Casualty and Surety Companies, and the National Conservation Bureau, would not only be distributed to all conventioners, but would also be mailed to all TOA members.

The NAC will be holding its annual convention concurrently with TOA and will join with it in sponsoring the tradeshow.

Richard Brandt, president of Trans-Lux Corp., will discuss the growing importance of imported and specialized films at the opening session of the convention.

# COMPO Gets Go-Ahead; MPAA Votes Support

## High Court Bows to FCC on Pay TV

WASHINGTON—The United States Supreme Court apparently believes that the Federal Communications Commission had the right to grant three-year experimental licenses for pay television, specifically in the Hartford, Conn., Phonevision case.

The high court on Monday (8) indicated that position when it declined to review the issue of the FCC's authority in the Hartford test, as had been requested by the Connecticut Committee Against Pay TV. Previously, the U. S. Circuit Court of Appeals had contended that the FCC had acted within its jurisdiction.

The Supreme Court did, however, agree to review a test of the Ohio censorship law involving Nico Jacobellis, an Ohio exhibitor, who had been fined \$2,500 for showing "The Lovers" in Cleveland Heights. The Ohio Supreme Court had upheld the fine. Jacobellis had charged that the U. S. Customs had admitted the picture to this country and had not branded it as being obscene; for that reason, he contended, he did not believe he was violating a law.

In its unsuccessful attempt to convince the Supreme Court that it should refuse to hear the case, the state of Ohio termed the film "unabashed . . . sensuality" and argued "one can be guilty of felonious possession of a film for the purpose of exhibition without actually exhibiting it."

## Iowa Allied Working Out Rates for Booking Plan

DES MOINES—Iowa Allied's plan to open a buying and booking office here are awaiting final financial arrangements with each participating exhibitor, according to Harrison Wolcott, secretary-treasurer of Allied Independent Theatre Owners of Iowa, Nebraska and South Dakota.

After a meeting with independent exhibitors on October 8 at the Standard Club here, Wolcott said details are being worked out to assure reasonable rates for those who will be included in the proposed buying and booking plan. Earlier, it had been announced that a Des Moines office would be opened about October 15.

In order to familiarize all independent theatre owners in the Des Moines territory with the Allied proposal, Wolcott said the organization plans to put a man on the road at an early date to call on each exhibitor. Target date for the establishment of a Des Moines buying and booking office has been set for around January 1.

## Award to John Gavin

LOS ANGELES—John Gavin is the first recipient of the Golden Microphone Award of the Information Council of the Americas. Award cites the thespian for recording—in English, Spanish and Portuguese—Truth Tape, distributed in Latin America.

NEW YORK — The Council of Motion Picture Organizations has been given the green light to step up its activities. At a meeting of the Motion Picture Ass'n of America board of directors on Wednesday (10), continuance of support of COMPO was voted.

This was the go-ahead signal for the launching of a campaign to solicit dues from exhibitors, with the payments to be matched dollar for dollar by the production and distribution companies which make up the MPAA. The last dues campaign was held two years ago.

Charles E. McCarthy, executive vice-president of COMPO, said he would ask the MPAA general sales managers committee to authorize the use of branch managers and salesmen to solicit dues from exhibitors, as they had in every COMPO dues campaign since the organization's inception 12 years ago.

The COMPO annual meeting will be held next month, probably about November 19 which is the date of the annual Motion Picture Pioneers dinner. McCarthy said he expected representatives of all branches of the industry would be invited to this meeting for a discussion of industry problems. This meeting, suggested by Eugene Picker, a member of the COMPO governing trio, tentatively was scheduled for September, but was postponed pending Wednesday's action by the MPAA board.

A meeting of the COMPO triumvirate will be held before the November annual meeting for the purpose of approving an agenda and budget for submission to the COMPO executive committee at the annual meeting.

## Martin Starr Settles Suit Against NBC Over Title

NEW YORK—Martin Starr's legal action against the National Broadcasting Co. and Jess Oppenheimer, television producer, was settled out of court for an undisclosed amount.

Starr, formerly editor of Harrison's Reports and radio commentator on films for many years, had brought suit against the producer and the network on a charge of having appropriated the title of "Here's Hollywood" for a TV series, a title to which Starr claimed full rights as a radio program. Only the TV rights to the title may be held by Oppenheimer and NBC, according to the settlement. Attorney Emil K. Ellis represented Starr in the proceedings.

## Allied Chief Marshall Fine To Attend TOA Convention

NEW YORK—Marshall H. Fine, president of Allied States Ass'n, will attend Theatre Owners of America's annual convention in Miami Beach November 7-10. John H. Stembler, TOA president, extended the invitation which was accepted last week. At Allied's convention last year in Miami Beach, Stembler attended at the invitation of that association.



# Stiff D. C. Censor Bill Passed by Congress

WASHINGTON—A measure providing stiff penalties for showing obscene motion pictures in the District of Columbia was rushed through Congress Friday (5), with Senate voice-vote approval and a House vote of 270 to 18, despite the fact that hearings on the measure were not held in the House.

The bill, aimed primarily at "obscene, lewd or indecent" literature, includes motion pictures and provides that theatres showing obscene films can be closed for as long as a year, that projectors can be seized, that fines of \$50 to \$500 can be imposed as well as up to a year's imprisonment.

Rep. John V. Lindsay (R., N. Y.) said there were members of the D. C. Committee who had never seen the bill before the vote on the conference report and complained that "there are no standards" in the measure. "Apparently," he said, "any minor governmental official or policeman can set himself up as the judge." Rep. Mac Mathias (R. Md.) also protested the measure, but said he would support a constitutional anti-obscenity bill.

## President Asked to Veto D.C. Obscenity Statute

WASHINGTON—In a letter from the Motion Picture Ass'n of America, President Kennedy has been asked to veto the so-called anti-obscenity bill for the District of Columbia because it was "reminiscent of the seizure of printing presses in 17th Century England."

The letter, written by Sidney Schreiber, MPAA general counsel and secretary, stated that the bill transgressed the permissible bounds of governmental control of obscene material. Schreiber wrote that the bill was defective constitutionally and practically, because it had been established that a government's control of offensive matter was limited to that material which was obscene. He added that non-obscene matter may not be restrained either directly or indirectly and yet "this bill, in the guise of controlling the dissemination of obscene publication, indirectly restrains non-obscene matter."

The penalties imposed by the bill, Schreiber wrote, had the *in terrorem* effect, in that equipment could be seized and forfeited.

"We know of no other statute in the United States which, as this bill does, provides for the wholesale seizure and confiscation of fixtures, equipment and stock which could be used in the legitimate dissemination of speech," Schreiber said. "Indeed, this provision is reminiscent of the seizure of printing presses in 17th Century England. Nor can an analogy be drawn to the right of a state to seize and confiscate gambling equipment or cars used for criminal purposes. The Supreme Court has recently so stated in reviewing the constitutionality of the seizure provisions of a Missouri criminal obscenity statute."

Schreiber said the bill raised additional constitutional problems, such as the imposition of liability for mere possession

without knowledge of the contents, in contravention of a recent Supreme Court decision; but its major defect was the inhibiting effect which excessive and inappropriate sanctions would impose upon constitutionally protected speech.

In conclusion, the MPAA counsel said: "Our association has favored the control of obscene matter through properly drawn criminal obscenity statutes. This bill, however, threatens the publication of constitutionally protected non-obscene matter."

The American Civil Liberties Union also asked President Kennedy to veto the new obscenity law.

The Washington chapter of the ACLU urged President Kennedy to veto the Dowdy bill, and was warned that if the measure is signed into law the Supreme Court would declare it unconstitutional.

The freedom of the communications media would be endangered, ACLU said, and that "although restricted to the district . . . it would have nationwide ramifications among cities and states . . . in effect the bill would give every policeman in the nation's capital the untrammelled authority to disrupt and close down any newspaper, broadcasting station, motion picture or live theatre . . ."

It was also pointed out by the organization that there had been only one day of hearings in the House on the original bill, none in the Senate, and no hearings on the amended measure which emerged from the conference. There had been "no effective debate" on the far-reaching measure, it was also charged.

## WOMPI President Names Committees for Year

ATLANTA—Mrs. Jean W. Mullis, president of the International Ass'n of Women of the Motion Picture Industry, has announced the appointment of the following committee chairmen for the fiscal year, 1962-63; Mary Heuelsen, Kansas City, membership; Lois Evans, Memphis, by-laws; Mrs. Florence Work, Des Moines, finance; Mrs. Frankie English, Atlanta, publicity; Mrs. Gene Barnette, New Orleans, Will Rogers Memorial Hospital; Goldie Woerner, Kansas City, ways and means; Anna Belle Miller, Denver, industry service; Mrs. Lee Nickolaus, New Orleans, historian; Florence Long, Toronto, Canada, and Mrs. Myrtle D. Parker, Charlotte, chairman and cochairman, respectively, extension; Mrs. Stella Poulnot, Atlanta, editor of Newsletter.

For the 1963 convention to be held in Dallas, Rosemary White and Mrs. Mable Guinan, both of Dallas, will serve as co-chairmen.

## Hoffberg Acquires Two Shorts

NEW YORK—Hoffberg Productions has acquired two shorts, "Little Pedro," a prize-winning Technicolor short, and "Granada," a musical documentary produced by Tarfe Films, Madrid, for release in the world market.

# Youngstein, Pickman Form New Company

NEW YORK — A company which will concentrate on production and may extend into distribution is being blueprinted by Max E. Youngstein and Jerome Pickman. Youngstein's contract as executive vice-president of Cinerama, Inc., will expire on December 31. Pickman, until last summer, was vice-president and general sales manager of Paramount Pictures.

Youngstein told Boxoffice that details



Max E. Youngstein



Jerome Pickman

would be completed within the next two weeks and that he would be president of the company. He said the new firm would be patterned along the lines of those of the Mirisch Co. and Seven Arts, but that the exact structure had not been determined.

"I can give no specific details at this time," Youngstein said. "Jerry Pickman and I have been discussing the venture for some time and progress is being made."

Youngstein, before joining Cinerama about a year ago, was vice-president of United Artists and, prior to his departure, there had been negotiations whereby he would have headed up Allied Artists for a syndicate which was seeking control. That deal failed to materialize.

## R. F. Walsh in Hollywood On Jobless Benefits

LOS ANGELES — Richard F. Walsh, IATSE International president, following last week's general meeting with all business agents of union locals here, is currently conferring with Charles S. Boren, executive vice-president of the Association of Motion Picture Producers, on general unemployment problems of film crafts. Walsh is trying to secure health and welfare fund benefits for individuals becoming ineligible through lack of qualifying jobs.

Major issue is the theatres' demand for reduction in some 30 theatres of two-man operations to single operator. The union also is making a number of requests, including wage increases, health and welfare facets.

## Larry Ayers to Embassy In Administrative Post

NEW YORK—Larry Ayers has been appointed to the administration and sales staff of Embassy Pictures by Leonard Lightstone, executive vice-president. Ayers resigned as executive assistant to the general sales manager of 20th Century-Fox to accept the post.



## Adult Films on Downbeat In October Green Sheet

NEW YORK—Pictures tabbed strictly for adult audiences were overwhelmingly in the minority in the October issue of Green Sheet, issued by the Film Estimate Board of National Organizations. Only two pictures were so designated, whereas five films were placed in the family class and eight in the adult-mature young people-young people category, which comes close to the family bracket. Eight were marked for adults and mature young people.

The two adult-slotted films were MGM's "Money, Money, Money" and United Artists' "Nun and the Sergeant."

The family-designated pictures were Walt Disney's "Almost Angels," MGM's "Damon and Pythias," "Tarzan Goes to India" and "The Wonderful World of the Brothers Grimm" and 20th Century-Fox's "Five Weeks in a Balloon."

In the adult-mature young people-young people slot were Allied Artists' "Billy Budd," Columbia's "Two Tickets to Paris" "Ring-a-Ding Rhythm" and "Damn the Defiant," Universal's "No Man Is an Island," 20th Century-Fox's "300 Spartans" and United Artists' "Follow That Dream" and "Kid Galahad."

Recommended for adults and mature young people were 20th-Fox's "Firebrand," and "Gigot," United Artists' "Hero's Island," Universal's "If a Man Answers," Paramount's "The Pigeon That Took Rome," Warner Bros.' "Guns of Darkness" and Columbia's "Pirates of Blood Island" and "Requiem for a Heavyweight."

## Gala Sneak Preview Held For 'Mutiny' in Denver

DENVER — Metro-Goldwyn-Mayer held one of the most successful sneak previews in the company's history here last week, according to a studio spokesman.

The occasion was the first public screening of "Mutiny on the Bounty."

With the 800-seat Denham Theatre sold out hours in advance of the 8:30 p.m. starting time, the long awaited film played to an enthusiastic audience which interrupted the screening with applause more than a dozen times. More than 500 preview cards were turned in with at least 80 per cent of them acclaiming the production as one of the greatest ever presented.

A contingent of MGM executives from New York included Joseph R. Vogel, Robert O'Brien, Morton Spring, and Robert Mochrie. Studio executives from Hollywood included Robert Weitman, Raymond Klune, Howard Strickling and Peter Shaw.

Marlon Brando, whose performance as Fletcher Christian was acclaimed the finest of his career, also was present, as was his Tahitian costar, Tarita. The film will be the Christmas attraction at the Denham.

## Muto Quits 20th-Fox

HOLLYWOOD — Anthony Muto, with 20th-Fox for the past quarter century, severed relations with the company this past week. Muto spent the majority of his Fox service as head of Movietone News in Washington. He was transferred to the studio in 1956 as a producer and most recently has functioned as director of public affairs.

## Mandel Urges RKO Circuit Managers To Apply Strong Local Selling

NEW YORK—Out-of-town and in-town division managers of the RKO circuit were urged to apply stronger and more thorough selling at the local level by Harry Mandel, president, at homeoffice meetings here last week. Citing the changing patterns of selling over the last decade, Mandel emphasized balance in the use of media which are at the disposal of exhibitors, such as television, radio and newspapers. He advocated inventiveness beyond pressbook suggestions to achieve maximum results from available releases.

The RKO president told the managers that the "bread-and-butter" pictures must be sold "to the hilt week after week to maintain our business." He commended the division managers on their activities in connection with the circuit's 75th anni-

versary celebration and said the campaign would continue to the end of the year.

Matty Polon, vice-president, told the managers to make the selling of product their first concern.

Division managers attending the sessions were Joe Alexander, Ohio; Bill Hastings for Harry Weiss, midwest; Millroy Anderson, Los Angeles and San Francisco; Jay Golden, upstate New York and New England; Edward Sniderman, Trenton and New Brunswick; Michael Edelstein, Manhattan and Newark; Sigurd Wexo, Brooklyn and Queens, and Charles Oelreich, Bronx and Westchester.

Homeoffice executives were Tom O'Connor, Tom Crehan, Fred Herkowitz, Charles Horstman, Fred Squire, Ed Avery, Lee Koken and Michael Cojohn.



Harry Mandel (seated, third from right), RKO Theatres president, shown at last week's meeting of out-of-town and in-town division managers and home office department heads at the New York home office. Matty Polon (seated to his right), vice-president, presided. Seated, left to right: Bill Hastings, RKO's manager in Denver, attending for Harry Weiss, midwest division manager; Joe Alexander, Ohio division manager; Polon; Mandel; Fred Herkowitz, national director of advertising and publicity; Michael Edelstein, Manhattan and Newark division manager; (standing, left to right) Jay Golden, upstate New York and New England division manager; Millroy Anderson, Los Angeles and San Francisco division manager; Paul Ringe, New York press representative; Ida Cohen, assistant booker for out-of-town; Tom Crehan, assistant to Mandel; Archie Berish, assistant booker for New York; Lee Koken, concessions; Sigurd Wexo, Brooklyn and Queens division manager; Blanche Livingston, in charge of advertising and publicity for out-of-town theatres; Pat Grosso, in charge of in-town publicity and exploitation; Charles Oelreich, Bronx and Westchester division manager; and Edward Sniderman; Trenton and New Brunswick division manager.

## Lee Moselle Appointed President of Filmways

NEW YORK—Lee Moselle has succeeded Rodney Erickson as president of Filmways, Inc. A prominent attorney in the entertainment industry, Moselle was a partner in the law firm of Katz, Moselle & Schier, Filmway's general counsel.

Moselle has taken over his new duties which formerly were handled by Martin Ransohoff, chairman of the board and production chief, thus freeing the latter to pursue activities in both motion picture and television production.

Filmways currently has releasing arrangements with Metro-Goldwyn-Mayer, Columbia and United Artists.

## Embassy Southeast Branch Opened in Atlanta

NEW YORK—Continuing the expansion of its distribution organization, Embassy Pictures has opened its newest branch office in Atlanta, it was announced by Carl Peppercorn, general sales manager. Located at 193 Walton St., N. W., the new office will service the Atlanta, Charlotte, New Orleans and Jacksonville territories.

James Frew has been appointed southeastern district manager to supervise the territories, headquartered in Atlanta. Frue, a veteran sales executive in the motion picture industry, has resigned as southeastern district manager for Continental Distributing, to accept the new post.



# Glen Cove Exhibitors Win Tax Fight; Significance Seen in Other Areas

MINEOLA, N. Y.—Exhibitors of Glen Cove, L. I., scored a victory last week against municipal taxation which was "politically inspired or capricious of theatres." In a state supreme court ruling, Justice Mario Gulotta held that the five per cent tax enacted by the city of Glen Cove early this year does not meet the requirements of the state enabling act and therefore is invalid.

Although the tax affected only three theatres—the Skouras Theatres' Cove, the Tower and Glen Cove theatres, the case is regarded highly significant for other areas. A tax of approximately \$65,000 annually is involved.

The decision climaxed an 18-month legal fight led by Morton Sunshine, executive director of the Independent Theatre Owners Ass'n of New York. According to a spokesman for ITOA, the ruling will be of value to exhibitors in opposing discriminatory taxation in many parts of the country where theatres may be faced or threatened with comparable taxation.

During a municipal election in Glen Cove last fall the tax was a vital issue. Joseph M. Reilly, the victorious candidate for mayor, pledged to enact a theatre admission tax as one means of reducing night and weekend traffic in the city's business district. The heavy traffic was said to be caused by non-residents attracted to Glen Cove's shipping area by the local theatres. Later the city sent its attorneys to Albany to fight for changes in the state's enabling act from the legislature, but was unsuccessful and proceeded to enact its five per cent admission tax and enforce the levy.

A section of the Glen Cove tax law defines what can be taxed, including bowling alleys, cabarets and social clubs. The local law omits cabarets, club dues and bowling alleys. It was because of these omissions that exhibitors charged that the measure was directed at motion picture theatres. In Justice Gulotta's opinion the enabling act did not intend that the city could select what amusements would be taxed and what would be left untaxed, but in effect had to take all or nothing.

The city has the right to appeal, but well-informed sources doubted whether the city council would approve the expense. The tax itself was never collected. The three theatres involved had at first won the right to put the money in escrow pending the legal outcome. Later, Supreme Court Justice Pittone granted an injunction halting tax collections during the litigation.

## 'John Glenn Story' Nears Release by Warners

LAS VEGAS—Jack L. Warner, president of Warner Bros., revealed that the studio is currently editing "The John Glenn Story," a short subject made with the cooperation of government agencies and with the approval of President Kennedy.

The short subject is the third the studio has made with the cooperation of the government agencies and the armed forces. Others were "Freedom and You," anti-Communist picture, and "A Force in Readiness," salute to the Marine Corps.



**TENTH BIRTHDAY**—Dallas WOMPI Premierettes help the Capri Theatre celebrate Cinerama's tenth anniversary. Getting ready to cut and serve the ten-foot cake to patrons attending "The Wonderful World of the Brothers Grimm" are (reading down) Rosemary White, MGM; Virginia Elliott, National Screen Service; Sue Benningfield, Texas COMPO; Marie Powers, Heywood Simmons Booking Service and Florence Lowery, Paramount.

## Warner Urges Continued Fight Vs. Communism

LAS VEGAS—Jack L. Warner, president of Warner Bros. Pictures, Inc., speaking before the 44th annual convention of the American Legion here Tuesday (9), issued a call for America to continue its fight against Communism.

Warner, who last year received the Legion's Fourth Estate Award, spoke before the 13,000 Legionnaires following presentation of this year's award to Fulton Lewis jr.

"If ever our country needed courage, determination and spiritual strength, it is now," Warner said. "Communism represents a danger never before faced by our Republic. The Communists have a philosophy which aims at conquering the entire world."

Pointing to his association with federal agencies in the production of motion pictures aimed at informing the nation against other "isms," Warner said, "We will defeat Communism in a legal and democratic manner, relying on the trusted methods of free government. That is why we must constantly support J. Edgar Hoover and the FBI who are doing such splendid work."

Other speakers included former President Harry S. Truman, J. Edgar Hoover, Attorney General Robert F. Kennedy, George Meany, president of the AFL-CIO, and Gen. David M. Shoup, commandant of the U.S. Marine Corps.

# Trips to N.Y. or L.A. In 'Jane' Contest

NEW YORK—Grand prizes in the nationwide patron contest in connection with the engagement of Warner Bros.' "What Ever Happened to Baby Jane?" will be round trips for three couples to either Hollywood or New York City. The contest was developed by the Hollywood Preview Engagement committee of Theatre Owners of America.

Winners will be flown to either city via American Airlines and stay a week at the New Americana Hotel in Manhattan or the Ambassador in Los Angeles. These awards will top a total of 1,200 national prizes, the committee said.

The public will compete through every theatre which plays the picture, with local theatres promoting additional prizes and then sending their five best entries for judging in the national contest.

Patrons will be asked to describe in 50 words or less what they felt was the most exciting scene in "What Ever Happened to Baby Jane?" which costars Bette Davis and Joan Crawford. The contest is said to be the first to be exhibitor-sponsored to promote a major picture.

Among the other prizes will be luggage by Tommy Traveler, Sekonic dual-run 8mm zoom motion picture cameras and projectors, portable sewing machines by Brother, Lolli-puppets by Piper, Patricia bracelets and tie racks designed by Kayrill of New York and Warner Bros.' record albums.

Trailers and lobby displays will be distributed by National Screen Service at a nominal cost to participating theatres, the committee announced.

## To Limit Thalberg Award To Single Presentation

HOLLYWOOD—Under a new Academy Awards rule just approved by the Academy's board of governors, the Irving G. Thalberg Award, hereafter, will be presented only once to any individual.

The Academy Award board feels that this honorary award, voted by the board of governors for outstanding achievement in production, is of such special importance that it should be limited to a single presentation to any producer.

Simultaneously, the board announced that the deadline for submission of foreign-language films for awards has been extended from January 5 to January 23. The award goes to best feature with non-English sound track produced by a foreign company, first released between Jan. 1, 1962, and Dec. 31, 1962, and shown in a commercial theatre.

## MGM Moves Up Release on 'Period of Adjustment'

LOS ANGELES—Metro-Goldwyn-Mayer and producer Lawrence Weingarten are pushing up the schedule on "Period of Adjustment" to pre-holiday release. Stars of the film are Tony Franciosa, Jane Fonda, Jim Hutton and Lois Nettleton.

"Period of Adjustment" marks the film directorial debut of George Roy Hill, who also directed the Broadway presentation of the Tennessee Williams comedy.



# 'Five Weeks in a Balloon' (Fox) Wins Sept. Blue Ribbon Award

By VELMA WEST SYKES

NATIONAL SCREEN COUNCIL members voted the September Boxoffice Blue Ribbon Award to "Five Weeks in a Balloon," film version of another Jules Verne classic. Irwin Allen not only produced and directed but also wrote the screenplay in collaboration with Charles Bennett and Albert Gail. As an adventure-comedy, it gives the family film entertainment of a relaxing nature that can be enjoyed together. Red Buttons, Fabian, Cedric Hardwicke, Herbert Marshall and Peter Lorre share star honors with Chester the Chimp and other actors less well known. With so much astronaut interest, this dated drama of balloon flights has popular appeal. The film is released by 20th Century-Fox.

"Five Weeks in a Balloon" was reviewed in Boxoffice's August 6, issue. The review said in part: "Producer-director Irwin Allen employs his sure-fire entertainment formula—a colorful and exciting adventure acted in engaging, tongue-in-cheek style by name players, including at least one teenage favorite, and a lavish production in CinemaScope and color—as he did so successfully last year with "Voyage to the Bottom of the Sea" . . . the picture should be a boxoffice favorite . . ." That it came up to these expectations is shown by its Barometer gross from key-city, first-run reports which give it 133 per cent of average business—and it is the kind of picture that does not taper off on subsequent runs.

## Jules Verne Stories Intrigue

NSC members commented on their ballots as follows:

Jules Verne stories always intrigue me. They have much to offer all ages. There is always drama, comedy, adventure and excitement. I feel this to be the only real family entertainment this month.—Mrs. Henry F. McGill, Atlanta BFC.

After much thought I chose "Five Weeks in a Balloon," because of its excellent cast, the funny antics of Red Buttons and the unusual and interesting story which holds one's interest to the very end.—Mrs. Paul Gebhart, Cleveland Cinema Club . . . This has fun for everyone, with a dash of adventure.—Mrs. Earl Seielstad, Greater Detroit Motion Picture Council.

Of those I've seen, only "Five Weeks in

a Balloon" measures up to a family picture. It was cleverly done.—Elayne Bybee, KID radio, Idaho Falls . . . A good comedy for the whole family.—Mrs. Claude Franklin, president Indianapolis NSC Group.

A picture replete with incredible situations yet certainly a most delightful escape to fun and adventure.—Mrs. C. M. Stewart, chairman theatre relations, Lincoln (Neb.) Films Forum . . . The picturesque balloon itself is the best part of this film.—Nevart Apikian, Syracuse Post-Standard . . . This is charming.—Mildred Stockard, Houston Chronicle.

"Five Weeks in a Balloon" is an exciting and colorful adventure story and this makes for a good family picture.—Mrs. Harry T. Jarvis, Greater Detroit MPC . . . This is highly entertaining.—George Stump, KCMO radio, Kansas City . . . Good entertainment and the best on the ballot.—A. B. Covey, Alabama TOA.

Fun for all the family—young and old can rejoice at "Five Weeks in a Balloon."—Art Preston, Portland (Me.) teacher . . . My choice this month for family entertainment.—Mrs. Arthur D. Kerwin, Greater Detroit MPC.

Our preview committee rated "Five Weeks in a Balloon" as "good for the family."—Mrs. Carl A. Meyer, Milwaukee County BFC . . . A very fine picture for the entire family.—Mrs. John Schaler, Indianapolis NSC Group . . . Picking a winner this month is like pinning the tail on the donkey. However, most of the subject matter is excellent.—Don Leigh McCulty, Clarksburg (W.Va.) Exponent.

## The Cast

Donald O'Shay ..... RED BUTTONS  
Jacques ..... FABIAN  
Susan Galo ..... BARBARA EDEN  
Fergusson ..... CEDRIC HARDWICKE  
Ahmed ..... PETER LORRE  
Sir Henry Vining ..... RICHARD HAYDN  
Makia ..... BARBARA LUNA

Sultan—Auctioneer ..... BILLY GILBERT  
Prime Minister ..... HERBERT MARSHALL  
Consul ..... REGINALD OWEN  
Sheik Ageiba ..... HENRY DANIELL  
Slave Captain ..... MIKE MAZURKI  
Inspector ..... ALAN CAILLOU  
Myanga ..... BEN ASTAR  
Randolph ..... RAYMOND BAILEY

## Production Staff

Produced and Directed by .... IRWIN ALLEN  
Screenplay by ..... CHARLES BENNETT,  
IRWIN ALLEN,  
ALBERT GAIL

Brothers Four sing "Five Weeks  
in a Balloon" by ..... JODI DESMOND  
Music ..... PAUL SAWTELL  
Director of Photography

..... WINSTON HOCH, ASC  
Art Direction ..... JACK MARTIN SMITH,  
ALFRED YBARRA

Set Decorations ..... WALTER M. SCOTT,  
STUART A. REISS,  
NORMAN ROCKETT

Production Illustrator MAURICE ZUBERANO,  
GEORGE BLOEMLER, ACE

Special Photographic Effects

..... L. B. ABBOTT, ASC,  
EMIL KOSA, JR.

Assistant to Producer ..... AL GAIL

Sound ..... E. CLAYTON WARD,  
WARREN B. DELAPLAIN

Costumes Designed by  
..... PAUL ZASTUPNEVICH

Assistant Director ..... AD SCHAUMER



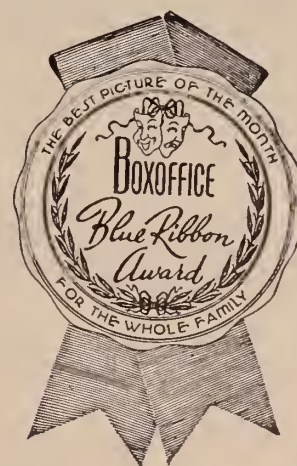
ODD-LOOKING BALLOON CAUSES CONSTERNATION WHEREVER SEEN, BUT ACCOMPLISHES ITS MISSION



THINGS BECOME CROWDED IN THE BALLOON "CABIN" AND ALSO A BIT TURBULENT IN THE AIR AT TIMES



FABIAN, CHESTER THE CHIMP AND SLAVE GIRL STOW-AWAY, MAKIA (BARBARA LUNA), A COZY THREESOME



This award is given each month by the National Screen Council on the basis of outstanding merit and suitability for family entertainment. Council membership comprises motion picture editors, radio and TV film commentators, representatives of better films councils, civic, educational and exhibitor organizations.



# LETTERS

(Letters must be signed. Names withheld on request)

## Adding Fuel to the 'Fire'

We continue to subscribe to your magazine, even though we closed the theatre two years ago.

However, since the whole family has been in the theatre business since 1922, we still take an active interest in the movie business. We notice the trends, the new movies, the old and new stars, and we back the movies 100 per cent.

I've been away long enough now that I consider my reactions similar to an average moviegoer (which I have become).

I moved to Shinnston six months ago. I found the rates of the local TV cable company to be rather high. With the lousy stuff that has been on TV and because I could pick up two mediocre local TV stations for news and an occasional good program, I decided not to hook-up on the TV cable line.

Then, along comes a movie, "The Night Fighters" with Robert Mitchum, made in 1960. This week, I can see "The Egyptian" and "Land of the Pharaohs." And, when I saw the list of movies that are coming up, my wife and I decided it was well worth the price of hooking-up with the local TV cable.

I leave your readers with just one thought: I'm glad that I don't have a theatre that would have to buck these blockbusters on Saturday and Sunday nights.

RALPH F. RASPA

President,  
Mountaineer Homes, Inc.,  
Shinnston, W. Va.

## Offers Some 'Sound Suggestions'

Many theatres that are equipped with stereophonic sound are letting those ex-

pensive speakers go to waste. Here's a way to use them and for promotion as well as entertainment.

Before the first show of the day and between shows, many theatres play outdated recordings of twist music or some other music. There are many excellent soundtrack and theme music albums on the market today to take advantage of. By utilizing these albums, you are also promoting your future programs.

A sign in your lobby or lounge can tell your patrons what they are hearing and which record-music store you "promoted" to obtain the album.

Here are some sample albums: "The Music Man," "West Side Story," "El Cid," "Judgment at Nuremberg," "Hatari," and the theme albums by Ferrante and Teicher, Percy Faith, David Rose, Montovani, and others.

Your stereo system can be converted or augmented to provide excellent music which could be an attraction in itself.

Some of the larger city theatres could possibly sell the albums on a consignment basis from local record companies.

Never underestimate your theatre as a retail entertainment center.

JAMES A. MANUEL

2614 Madison St.,  
Hollywood, Fla.

## Need for Family Entertainment

Thank you so much for the Boxoffice Blue Ribbon Award for August and for your very kind letter. This kind of award is very gratifying to me.

I'm sure you will be interested to know that we have received hundreds of letters substantiating the need for family entertainment, and many have vowed that pic-

## Police Officials Present \$23,204 to Jimmy Fund

Boston—Officials of the Boston Police Department and the Metropolitan District Commission, touring the Jimmy Fund Hospital here, presented a total of \$23,204.54 to Children's Cancer Research Foundation vice-president William S. Koster recently. The law-enforcement agencies, which annually support the Jimmy Fund Drive, were represented by MDC commissioner Robert Murphy, Boston police commissioner Edmund L. McNamara, MDC deputy superintendent McCarthy and Boston superintendent Hennessey. This year, the Boston Police Department collected \$12,317.71 and the Metropolitan Commission raised \$8,886.83 for the Jimmy Fund.

tures like "The Music Man" could reestablish their habit of going to the movies.

Again many, many thanks.

MORTON DaCOSTA

Producer and Director  
"The Music Man"  
Hollywood, Calif.

## Continental Names Hames Southeast Division Head

NEW YORK—Robert Hames, formerly branch manager for Paramount in New Orleans, has been named southeastern division sales manager for Continental Distributing by Sidney G. Deneau, vice-president and general sales manager.

Hames will make his headquarters in Atlanta and will be in charge of Atlanta, Jacksonville, Charlotte, Memphis, New Orleans and St. Louis. He succeeds James Frew.

## MCA'S NEW HEADQUARTERS AT UNIVERSAL CITY



The first four buildings planned in a multi-million-dollar Music Corp. of America commercial "complex," to be constructed in Universal City on the present site of Universal-Revue Studios, are shown in model form in the photo above. Involving a minimum construction expenditure of \$10,000,000, the first buildings will include a 14-story office structure, highest ever to be built in the San Fernando Valley. This building, containing 160,000 square feet, will house the world headquarters of MCA,

which is consolidating certain portions of its operations in Chicago and New York and moving its home office to Universal City. Other buildings will include a Bank of America branch building, the Universal City post office, and a new commissary building. Ground-breaking on the project, according to Albert A. Dorskind, MCA vice-president, is scheduled for early 1963 with construction slated for completion on the first units by late spring of the following year.



★ ★ ★ ★ ★ ★ ★ ★ ★ ★

# BACK "THE MANCHURIAN CANDIDATE!"

HE'S A WINNER! HE DESERVES YOUR SUPPORT!

★ ★ ★ ★ ★ ★ ★ ★ ★ ★

★ THE MANCHURIAN CANDIDATE IS RUNNING ON A POWERFUL AND EXCITING TICKET—one that means tickets, tickets and more tickets for you!

★ HE PROMISES PERFORMANCE—SRO's, holdovers and repeats!

★ HE'S THE MAN FOR THE PEOPLE and HE'S THE MAN FOR THE OFFICE—your boxoffice and the people who'll line up in front of it!



He's A Great Attraction...And We're Behind Him With A Hard-Driving Campaign! Give Him Your Support And He'll Pay Off!



VOTE THIS  
MAN IN!!!



THE MANCHURIAN CANDIDATE

*BOXOFFICE*  
(This is a paid ~~political~~ announcement.)



★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★

FROM THE ROCKBOUND COAST OF MAINE  
TO THE SUN-KISSED SHORES OF CALIFORNIA—

★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★

# The Manchurian Candidate

will be THE MAN OF THE HOUR!

and the hour will be the feature starting time at YOUR theatre!

THE  
MANCHURIAN  
CANDIDATE  
Campaign  
is DIFFERENT!  
It's COMPELLING!  
and has IMPACT!  
—because it centers  
around this  
arresting idea:

If you  
come in  
five minutes  
after  
this picture  
begins,  
you won't  
know  
what it's  
all about!

when  
you've  
seen it all,  
you'll swear  
there's  
never been  
anything  
like it!

By the vigorous selling of this idea we intend  
to make the starting time for this picture a  
matter of prime excitement in YOUR community!



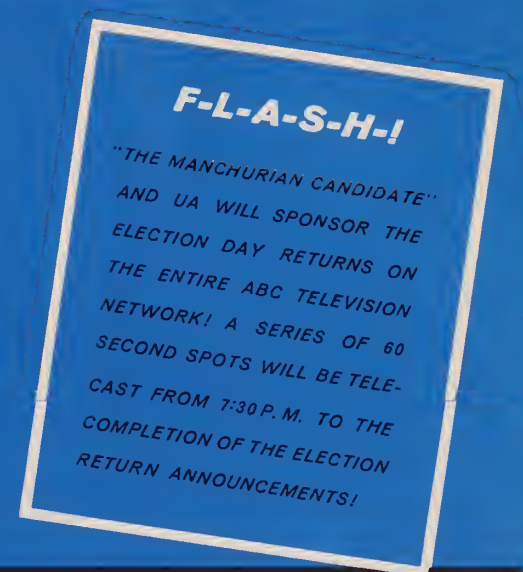
# HERE'S HOW WE'RE DOING IT IN THE ADS!



*Now... WE URGE YOU TO VISIT YOUR UA EXCHANGE AND SEE HOW WE'RE DOING IT WITH:*

- RADIO AND TV SPOTS THAT SELL THE STARTING TIME!
- SMASH TEASER AND REGULAR TRAILERS!
- IMPACT-FULL POSTERS AND ACCESSORIES!

*ONCE YOU SEE AND STUDY THIS EXCITING AND UNUSUAL CAMPAIGN we know you'll appreciate its enormous pulling power. If you use it properly—maximum returns must follow!*



**Frank Sinatra  
Laurence Harvey  
Janet Leigh**



**The Manchurian Candidate**

co-starring

**Angela Lansbury  
Henry Silva  
James Gregory**

Produced by **GEORGE AXELROD**  
and **JOHN FRANKENHEIMER**

Directed by **JOHN FRANKENHEIMER**

Screenplay by **GEORGE AXELROD**

Based upon a Novel by

**RICHARD CONDON**

Executive Producer

**HOWARD W. KOCH**

An M. C. PRODUCTION

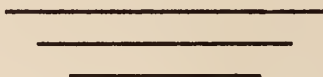
**THRU  
UA**





*Beyond a Shadow  
of a Doubt!*

The Foundation of Motion Picture Pioneers Is the  
Industry's Own Friendly Channel of Help for  
Those Proud Old-Timers Who Are Struggling for  
Survival and Who No Longer Can Help Themselves



*Help an Industry Pioneer in Distress  
By Sending Your Check NOW to*

**FOUNDATION OF MOTION PICTURE PIONEERS INC.**

1600 Broadway, New York 19, N. Y.

In Care of HERMAN ROBBINS, President



## Lawrence Davee to Receive Samuel Warner Award

NEW YORK—Lawrence W. Davee, president of Century Projector Corp., will be the recipient of the Samuel L. Warner Memorial Award of the Society of Motion Picture Engineers on October 23, during SMPTE's semiannual convention at the Drake Hotel in Chicago.

The Warner medal is awarded for outstanding contributions in the design and development of new or improved methods or apparatus for sound films. Davee developed transistorized equipment for theatre sound systems. He has also promoted the design and installation of improved 70mm projection equipment.

Davee, who is president of the Theatre Equipment Supply and Manufacturers Ass'n, has been a research engineer for the Western Electric engineering department and for Bell Telephone Laboratories. He formerly was a recording engineer for the Fox-Hurst Corp., a recording engineer and studio manager for Fox Movietone News, manager of the Edison Studios for Electrical Research Products, Inc., and studio manager of the World Broadcasting Corp. For a time he was eastern sales manager for Motiograph, Inc.

## MGM Sets Art House Dates For Garbo's 'Karenina'

NEW YORK—Following the success of the revival of Greta Garbo's "Anna Karenina" at the Plaza Theatre, where it is in its sixth week, MGM has set the picture for a group of selected theatres throughout the U.S. The picture, which costars Fredric March, was originally released in 1935.

The bookings, which are part of MGM's "Perpetual Product Plan," are at the Warner Theatre, Beverly Hills; the Little Theatre, Baltimore; Saxon, Boston; the Stage Door, San Francisco, and the Yorktown and Ardmore, Philadelphia, where the picture opened Wednesday (10). It will open soon at the Normandy, Miami, and will also play a group of four theatres on Long Island, the Cinema, Manhasset; Malverne, Malverne; Bar Harbor, Bar Harbor, and the Salisbury, Westbury.

## Nelson-Sullivan Joins Bronston Publicity

LONDON—John Nelson-Sullivan, formerly European publicity representative for Universal-International, has joined Samuel Bronston Productions to coordinate publicity and promotion activities in London and on the Continent for the further distribution of "El Cid," as well as for the currently-filming "55 Days at Peking" and the forthcoming "The Fall of the Roman Empire," which will start early in 1963.

Nelson-Sullivan will be responsible for campaigns in 15 countries, working with local distributors and with the Bronston publicity office in Madrid.

## FEATURE REVIEW

# 'Long Day's Journey Into Night'

## Embassy Pictures

By AL STEEN

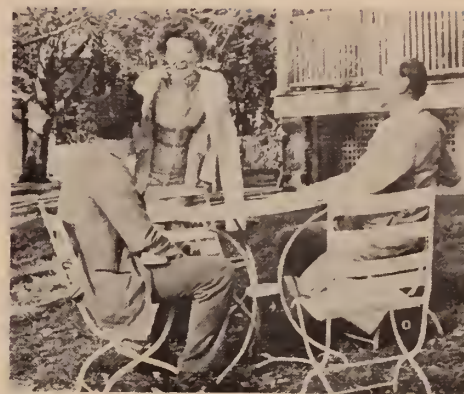
THERE ARE three important pluses which should put "Long Day's Journey Into Night" in the big boxoffice class: The author, Eugene O'Neill; the prestige of the successful stage play and the brilliant cast. It is strictly a class picture which the producers frankly admit is "aimed at the mature of mind and the sensitive in spirit." The picture version has been translated from the stage in its entirety; that was the condition under which the O'Neill estate permitted its filming. However, although there have been no changes in the dialog, the mobility of the screen allowed for exteriors which the stage could not offer.

This means that the language of the characters is strong; profanity runs through the story and yet, after the first few goddams and bastards, the viewer becomes accustomed to the terms with the realization that watered-down descriptive words would be completely out of character. The film is so absorbing and the acting so outstanding that the audience loses itself in the unfolding.

Flawless is the only word that can describe the performance of the five characters. Katharine Hepburn, as the dope addicted mother, has never given such an awe-inspiring performance. It is so real that it often is difficult to believe that she is reciting memorized lines. And that goes for her costars: Ralph Richardson, playing her husband, a once-gifted actor; Jason Robards jr., as their eldest son; Dean Stockwell, as the younger son, and Jeanne Barr, delightful as the naive maid.

As is generally known, the play and picture are autobiographical. O'Neill wrote it in 1939 at the age of 50 with the stipulation that it would not be produced until after his death. With amazing candor, he did not disguise the names of his father and brother. The setting is the family summer home in New London, Conn., and the story covers a single day which pinpoints the deepening crises compounded by his mother's dependence on morphine, his father's frustration and miserly habits, his brother's weakness for liquor and his own struggle against tuberculosis.

Because of the subject matter and the frank language, the picture naturally falls



Jason Robards jr., Katharine Hepburn and Ralph Richardson in a scene from "Long Day's Journey Into Night."

into the adult category. The literary-minded and erudite patron probably will not have to be sold on the desire to see the picture, inasmuch as O'Neill was the only American playwright to receive the Nobel Prize and to win the Pulitzer Prize four times. But the film's appeal is not necessarily restricted to those in that bracket, even though it was designed for them. Here is a picture which will develop a "want-to-see" through word-of-mouth, provided a hard-sell campaign has preceded the opening.

The story takes place on a single day in 1912, opening on a sunny morning after a night of fog during which the foghorns and bells had sounded their warnings. Ralph Richardson, the father, and his sons, Jason Robards and Dean Stockwell, are aware of the fact that the mother, Katharine Hepburn, recently returned from a sanitarium, has been up in the night and apparently gone back to her narcotics habit. Richardson, ten years older than his wife, has not lost any of his theatrics through his years in the theatre and, while disgusted with her weakness for dope, still loves her deeply. Life is a constant battle among the family members: the brothers fight but still love each other; the sons are disrespectful to their parents but, minutes after a bitter verbal war, apologize and say they didn't mean what was said. Throughout, it is a psychological war of nerves.

Nothing really is resolved except that there appears to be a better understanding of each other's problems, frustrations and desires, as the picture draws to an eerie finis.

The musical background is only a piano and only infrequent, but when it does come, it fits in appropriately with the mood. Composer Andre Previn plays his own score.

While praise must be heaped upon the players, it was Sidney Lumet's direction that must have given the inspiration to the players. Oscars should be plentiful for this picture and, if so, Lumet should be among the recipients.

At the press preview, there was a five-minute intermission. A 15-minute intermission is contemplated for the regular hard-ticket runs.

Joseph E. Levine  
presents

### "LONG DAY'S JOURNEY INTO NIGHT"

An Ely Landau and Jack Dreyfus Production  
Running time: 174 minutes

#### CREDITS

Produced by Ely Landau. Directed by Sidney Lumet. From the play by Eugene O'Neill. Director of photography, Boris Kaufman. Music by Andre Previn. Production designer, Richard Sylbert. Costumes by Matley. In charge of production, George Justin.

#### THE CAST

Cathleen ..... Jeanne Barr  
Mary Tyrone ..... Katharine Hepburn  
James Tyrone ..... Ralph Richardson  
Jamie Tyrone ..... Jason Robards jr.  
Edmund Tyrone ..... Dean Stockwell



# Hollywood Report

By CHRIS DUTRA

**PRODUCER** David L. Wolper is the latest to join the production ranks in Hollywood to market a picture on Marilyn Monroe with the announcement of an 80-minute documentary titled "Marilyn." Wolper has set the budget at \$350,000 and will utilize film clips from the funeral, stills, footage from private collections as well as news-films.

20th Century-Fox has also revealed plans of a feature with clips from pictures the actress made at that studio including footage from her latest unfinished film, "Something's Got to Give."

Wolper also revealed that part of the revenue from the feature will go to establish a dramatic scholarship at a leading drama school.



With the start of principal photography in Hollywood on "Irma la Douce" and "Toys in the Attic," the Mirisch Co., one of Hollywood's top independent film producing units, now has four major features before the cameras. "The Great Escape" and "Summer Flight" are currently filming abroad. All features are for United Artists release. "Irma la Douce" is a Billy Wilder presentation with Wilder directing and stars Jack Lemmon and Shirley MacLaine. "Toys in the Attic" is being produced by Walter Mirisch and directed by George Roy Hill, and stars Dean Martin, Geraldine Page, Yvette Mimieux and Wendy Hiller. Producer-director John Sturges is currently completing work in Germany on "The Great Escape" which toplines Steve McQueen, James Garner and Richard Attenborough. Filming of "Summer Flight," starring Susan Hayward and costarring Michael Craig, Diane Baker and Edward Judd, is now under way in Cornwall, England.



Producer-directors Herbert Coleman and Alvin Ganzer have just formed Hollywood United Pictures, Inc., for feature film production. Under a permit granted by the California Corp. Commission they are offering 30,000 shares of a stock which the pair said they were aiming at industry workers. They also plan principal filming of all their product in Hollywood and declared one of the objectives of the company is to combat "runaway" production. Ready for production are "Murder Manza," from a novel by Jimmy Starr; "The Lonely Choice," from a story by Coleman; "So Legal, So Tender," a comedy by Ganzer and "The Day Before Tomorrow," story by Cole.



"Sweet Death," an original by Gregg Martell and Marvin Kaplan, will be the initial production for the newly formed Beau Productions, it was announced by president Gregg Martell. The company will headquarter at Producers Studio in Hollywood.

Out in Culver City on the MGM lot, producer Arthur Freed has added "Carnival," to his production slate with Julius Epstein writing the screenplay. Film is adaptation of the New York musical hit which starred Anna Maria Alberghetti. "Light in the Piazza" which was Freed's last production,

was also screenplayed by Epstein. Also in preparation to be produced by Freed is "A Foggy Day in London Town" with Stanley Roberts penning the screenplay.



Opportunity knocks again for some lucky unknown talented girl. Columbia Pictures has announced that the studio will launch a nationwide talent hunt to find a sparkling young girl to play the title role of "Gidget" in the studio's forthcoming Jerry Bresler production, "Gidget Goes to Rome." The Gidget series has previously served as a springboard and launched two young stars, Sandra Dee and Deborah Walley, Miss Dee having appeared in the first "Gidget" and Miss Walley in "Gidget Goes Hawaiian." Miss Walley, who had been previously set for the film, will not appear due to her impending motherhood. So, the studio has revealed that extensive newspaper, radio and TV exploitation is planned to seek out candidates for the new "Gidget." A tie-in has been made with CBS-TV network's 90-minute "Miss Teenage Coronation" special on October 26 with the contest winner going to Hollywood for a screen test as the possible new "find." (DON'T CALL US—CALL JERRY BRESLER AT COLUMBIA): Girls who would like to be considered for the role are asked to send their photographs and a brief description to Bresler.



F. Scott Fitzgerald's noted novel, "The Rich Boy," has been acquired by producer-director Sidney Lumet for feature film production in March under his Glosid Productions banner. According to Lumet, no stars have been set as yet, but he says he has had several conversations with Warren Beatty for the lead role. . . . Dan Thomas' latest publicity blurb from U-I notes that Herbert Marshall has been signed to a top role in Edward Lewis' "The List of Adrian Messenger" which John Huston directs. The film also toplines George C. Scott, Dana Wynter and Clive Brook. Tony Curtis, Kirk Douglas, Burt Lancaster, Robert Mitchum and Frank Sinatra are participating in the film in unusual character delineations. . . . Other top casting assignments around town have Walter Matthau,



**BRITISH ACTOR HONORED**—The Hollywood Foreign Press Ass'n has nominated England's Terence Stamp for a Golden Globe as "the most promising screen newcomer of 1962." Stamp makes his screen debut in the title role of Allied Artists' "Billy Budd." The certificate was presented by Miguel de Zarraga, left, president, and received in the actor's absence by A. Ronald Lubin, executive producer of the film.

prominent stage and screen actor, joining Cary Grant and Audrey Hepburn in Stanley Donen's "Charade," for U-I. . . . Maximilian Schell has been signed by French producer Joseph Berne to star in the filmization of Dostoevski's "Crime and Punishment" which also toplines Orson Welles, who also will direct. . . . Famed comedian Milton Frome joins Jerry Lewis in his latest Paramount release, "The Nutty Professor." . . . Stanley Kubrick has been signed to a multiple-picture deal with Columbia Pictures through his company, Polaris Productions. His initial picture under the agreement will be "Dr. Strangelove, or How I Learned to Stop Worrying and Love the Bomb," which he will direct from his own screenplay based on the novel "Red Alert" by Peter George. Peter Sellers is set for the starring role. . . . Rod Serling is completing first draft of the screenplay on "Seven Days in May" best-seller by Fletcher Knebel and Charles W. Bailey II, which John Frankenheimer and Kirk Douglas have purchased for feature film production. Edward Lewis has been assigned to produce.



"Hollywood News Report," an industry newsreel of pictures in production as an exploitation subject for theatre exhibition, will be introduced at the forthcoming Theatre Owners of America convention in Miami on November 7 by Samuel D. Berns. The report is designed to reach the public with an "image" of pictures, showing behind-the-scenes footage, of pictures at least three months in advance of their national release dates. Berns plans to issue an eight or nine-minute report every four weeks, with theatres asked to subscribe to a series on a contractual basis of 13 issues per year. Cost will be the same as that of a top quality short or newsreel. Commitments have already been received from a number of west coast theatre circuits, including Fox West Coast. Berns is working toward a March 1963 release date on a minimum of 2,000 theatres signed.

## Sinatra Says Macy's Tells Gimbel's—in Hollywood

Two Frank Sinatra starring films, one for United Artists and one for Paramount release, are being thoroughly advertised by the Paramount studio's commissary personnel. Waitresses in the restaurant are wearing "Come Blow Your Horn" hats, exploiting the currently filming production for Paramount, and pinned to the left lapel of each employee's uniform is a large, "campaign" button reading — "The Manchurian Candidate," the forthcoming UA release. "That's what I call proof that Macy's tells Gimbel's—at least in Hollywood," Sinatra says.



# London Report

By ANTHONY GRUNER

SAMUEL GOLDWYN'S "Porgy and Bess," after waiting several years for 20th Century-Fox's "South Pacific" to move out of the Dominion Theatre, Tottenham Court Road, arrived in London last week to the accompaniment of a magnificently promoted Variety Club premiere, the efficiency of which would have pleased that perfectionist producer, himself. His charming wife, Frances Goldwyn, was present to hear the cheers of hundreds of Londoners who lined the streets outside the theatre and the applause from the packed star-studded audience inside the theatre when she appeared on the stage to receive Variety's Award, the Golden Heart, on behalf of her husband. It was given to Goldwyn as a tribute for his humanity and the universal regard in which he is held. The presentation was made by actor Sir Michael Redgrave, who announced that Goldwyn had that day donated £1,000 to Variety's Heart Fund. It was a great emotional first night, and the audience went overboard for "Porgy and Bess."

Since then, there has been a vast public scramble for seats. The press, on the whole, while paying tribute to the music and acting of the main principal characters has not been too kind to director Otto Preminger, and unfavorable comparisons are being made with "Carmen Jones" the colored musical he made for 20th-Fox with its movement and use of outdoor locations, and "Porgy and Bess," with its emphasis on studio sets and limited action. Many critics have declared "Porgy" to be a well-photographed stage play. Meanwhile, in spite of the critics, the public are queuing to book seats. And, while no one suggests that "Porgy" is going to equal the astonishing record of "South Pacific" of three and a half years at one theatre, there are excellent boxoffice prospects for the film at the Dominion.

But, if the press and public appear to be at loggerheads over "Porgy," they are at least unanimous over "Dr. No," the first Harry Saltzman-Cubby Broccoli production for United Artists release based on the Ian Fleming novel dealing with the adventures of secret serviceman, James Bond. The latter is played by a tall, lean, good-looking Irish actor, Sean Connery, who has had a lot of good bit parts, but who now comes into his own in this smoothly made tongue-in-cheek adventure thriller.

Even the critics who did not like the film—and most of them gave it pride of place in their reviews last week—were all unanimous on one point: this picture will make a fortune. "Dr. No" has everything—magnificent backgrounds and settings in rich Technicolor, (most of the action takes place in Jamaica), plenty of action, murder and thrills, a hero who is both handsome and virile, a bunch of beautiful girls who are involved in his adventures, love affairs and last-minute escapes, and a well-fashioned script that does not take itself too seriously and is literate and at times, deliberately witty. And the story of how Bond saves the American rocket tests from Cape Canaveral from being sabotaged, will appeal to every red blooded U.S. movie-

goer. "Dr. No" is packed with so many showmanship gimmicks that it just can't help being a smash hit in every English-speaking country in the world, and quite a few non-speaking ones as well.

And, if United Artists sells it as well in the U.S. as it has been promoted in this country, it could easily become one of the company's biggest grossers of the year, in the States as well as in Britain.

\* \* \*

Karel Reisz left London for Australia last week to carry out a reconnaissance for his next production, "Ned Kelly," in which Albert Finney will play the title role. A Radford Films production for Columbia, the picture is to be produced and directed by Reisz, who will have John Palmer as associate producer. Reisz, who stressed that the project is in an early stage of development, said: "The picture, a British production, might be made in Australia or Spain with studio work here." The script is being written by David Storey, who wrote Reisz's "This Sporting Life," which is currently being cut.

Shooting started at the Marylebone studios this week on a feature called "Lunch Hour," starring Shirley Anne Field, Robert Stephens and Kay Walsh. The picture, directed by James Hill, is produced by John Mortimer, who wrote the script from his own play.

Independent Artists is to make "Cockatrice" from the Wolf Mankowitz novel of the same name, to be published next spring. Julian Wintle will produce the film. The book, which has a film industry background, probably will be shot at Pinewood studios.

Production started last week on "Billy Liar," starring Tom Courtenay, on location in Bradford. A Vic film for Anglo, produced by Joseph Janni and directed by John Schlesinger, it will move into Shepperton Studios later. The screenplay has been written by Keith Waterhouse and Willis Hall from their successful stage play.

\* \* \*

Much to the dismay of his colleagues, Arthur Watkins has officially announced his retirement from the presidency of the British Film Producers' Ass'n, to take effect from Dec. 31, 1962. Ill health and the desire to concentrate more on writing (he is a successful dramatist) is the reason for his decision. Watkins has proved to be an excellent president and a fine ambassador

of British films abroad, he will be sorely missed by the industry. It has been decided that his successor will be appointed from amongst the Association's members, and this may be announced at the general meeting of the BFPA to be held on November 7. The Association may revert to its previous practice of appointing a president on a yearly or two-yearly basis. For the past two years Arthur Watkins has been president of the International Federation of Film Producers Ass'n. This position also he wishes to relinquish, and hopes that at the General Assembly his successor in this capacity may be named.

\* \* \*

Producer Charles H. Schneer has signed visual effects expert Ray Harryhausen to a new contract for his forthcoming screen version of H. G. Wells' "The First Men in the Moon," which shortly will commence production from the Nigel Kneale script. Regarded as a unique technical wizard in films, Ray Harryhausen's new two-year contract with Schneer extends an association begun seven years ago in Hollywood, during which time he has created special visual effects on five pictures—"Twenty Million Miles to Earth," "The Seventh Voyage of Sinbad," "The Three Worlds of Gulliver," "Mysterious Island" (all of them big boxoffice hits) and "Jason and the Golden Fleece," on which he served as associate producer and which is now nearing completion.

Under the terms of his new contract with Schneer, Harryhausen will serve as visual effects expert and associate producer of "The First Men in the Moon," for which H. G. Wells' prophetic story will be brought right up to the minute in line with latest developments on space travel on man's long quest to land on earth's satellite. "The First Men in the Moon" will be released worldwide through Columbia Pictures.

\* \* \*

After ten weeks location filming in Somerset and Dorset, the Woodfall-United Artists production, "Tom Jones," has moved into London to complete the picture. In accordance with director Tony Richardson's policy of shooting on real interiors as well as exteriors, the cameras have been set up in a large 18th century mansion near Park Lane where key sequences have been shot between Albert Finney, Susannah York, Joan Greenwood and David Tomlinson. Location seekers have selected many spots in and around London—all of them accurately reflecting the life and times of author Henry Fielding—where further scenes will be filmed. Included are Lincoln's Inn, the Inner Temple and the Hogarthian area of the Thames waterfront near London Bridge.

\* \* \*

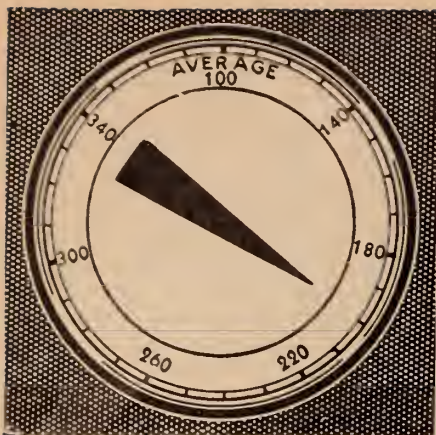
American actor Thomas Aldredge, currently on loan from "The Premise" Theatre in New York to a similar revue in London, announces that he and other Premisites hope to shoot a feature film, "The Troublemaker," in New York and London for two months starting in October. Aldredge made the announcement at Pinewood Studios, where he is making his first film appearance in American producer Walter Shenson's "The Mouse on the Moon." Aldredge added that "The Troublemaker" would be produced and directed by leading "Premisite" Theodore J. Flicker.

## A Big Marquee Needed To Ballyhoo This Title

NEW YORK — Titles are getting longer and now comes the lengthiest of them all. Under Stanley Kubrick's new multiple-picture deal with Columbia Pictures, his first directorial film will be "Dr. Strangelove, or How I Learned to Stop Worrying and Love the Bomb."

Try that on your marquee.





# BOXOFFICE BAROMETER

This chart records the performance of current attractions in the opening week of their first runs in the 20 key cities checked. Pictures with fewer than five engagements are not listed. As new runs are reported, ratings are added and averages revised. Computation is in terms of percentage in relation to normal grosses as determined by the theatre managers. With 100 per cent as "normal," the figures show the gross rating above or below that mark. (Asterisk \* denotes combination bills.)

	BALTIMORE	BOSTON	BUFFALO	CHICAGO	CINCINNATI	CLEVELAND	DENVER	DETROIT	INDIANAPOLIS	KANSAS CITY	LOS ANGELES	MEMPHIS	MILWAUKEE	MINNEAPOLIS	NEW HAVEN	NEW YORK	OMAHA	PORTLAND	SAN FRANCISCO	SEATTLE	AVERAGE
Air Patrol (20th-Fox)							100		100	100					95		100				99
Best of Enemies, The (Col)	135	200		160		155	150		110	100	125	100				190					143
Big Red (BV)	130	140		175	90		150	125	110	240	75	150	150	100			150	165	125	125	138
Bird Man of Alcatraz (UA)	150	250	200	210	100	150	225	130	125	160	325	100	150	120		200			200		175
Boccaccio '70 (Embassy)				195		625	200	310			370					225			500		346
Bon Voyage (BV)	140	150	115	200	250		360	125		365	290	150	200	150	105	175	325	165	150	150	198
Broken Land, The (20th-Fox)				100				100		100					90					100	98
Brushfire (Para)								100		100	100		100		90			100			98
Cabinet of Caligari, The (20th-Fox)	100	175	85	145			100	70	100	115	190		95	100	90	135	100		100		113
Convicts 4 (AA)	120		105		110						185						100	150		90	123
Couch, The (WB)			110					100	90	80	65		90		90		100				91
Counterfeit Traitor, The (Para)	140		125	150	95		150	135	100	130	185		125	300	115	200	110	150	150	100	145
Damn the Defiant! (Col)		150	75			75									100	160					112
Desert Patrol (U-I)							90	100	100			100					85	100			96
Desert Warrior (Medallion)				100			100	100			100		100					100			100
Devil's Hand, The (Crown)					75			90			65							100	90		84
Doctor in Love (Governor)	130	175	120	155	100	110	125		125		205	90	225	100	115				250		145
Escape From Zahrain (Para)	110	150	110	150			110	110	90	110	105	100	115	100	90		90	125	100		110
Five Weeks in a Balloon (20th-Fox)	110	200		185		90	130	100	110	160	120		200		90			150	95		133
Follow That Dream (UA)	140	160	110		100		125	125	150	220	95	175	225	110	110	140	250	135		150	148
Forever My Love (Para)	100	175		170	90							90				190					136
Geronimo (UA)		150	85	125	100		110	110		140	85	100	225	100	80				90		115
Guns of Darkness (WB)	100		125		95	75				95	80			90	75	110			90		94
H. Lloyd's World of Comedy (Cont'l)	125		85	200		220			100	105	190		300			185	90		100		155
*Head, The (Trans-Lux)	120	180	125		110	100				115	70			90	100		80	110			109
Heat of the Summer (Ajay-SR)		125		135			90		80		65	100									99
I Like Money (20th-Fox)			105	160	120	120			115					90		185		165			133
I Thank a Fool (MGM)	125	140	125	175		50			115							175	105	135	90		124
Lisa (20th-Fox)	125	135	120	175	90		65	100	120	120	120		135	90	100	145	90		90		114
Marco Polo (AIP)			110		85		90			160						120	130		175		124
Miracle Worker, The (UA)	150	250		250	95	100	190	155		400	285	150		100	90	195	110	165			179
Panic in Year Zero! (AIP)			110		110	60	100			100	95							150	100	125	106
Phantom of the Opera, The (U-I)		200	120	160	115		90				75	150	95			140		125	100		125
Scarface Mob, The (Desilu)	95		100		90	75	80	100	100			100			130		85		120		98
Sky Above—the Mud Below (Embassy)		200	130	200	400	150	140	100			420	110			120	195			100	150	186
Spiral Road, The (U-I)	130	250	100	150		75	90		135	200	80	150	150	120	100	150	120	135	125		133
Tales of Terror (AIP)		160	130		125		150			125	140		135				150		125	150	139
Tarzan Goes to India (MGM)	120		150		110	150	90		125	110	105	300						150	125	95	136
300 Spartans, The (20th-Fox)	135	120	115	180	90	135	125	75	115	120			200			140			95		127
Two Weeks in Another Town (MGM)	140	270	115	195	95	110	90	75	135		85	100	125	100		125	120	135	130	100	125
Valiant, The (UA)	130						100	70			160					145					121
Whistle Down the Wind (Astor)	130	200	85	165	85	110	65		115		140	75	100	100		195			300		133

## TOP HITS

— OF —

## THE WEEK

Individual runs, not an average.  
Listings are confined to opening  
week figures on new releases only.

1. Harold Lloyd's World of Comedy (Cont'l)  
Chicago .....200

2. Convicts 4 (AA)  
Los Angeles.....185  
Portland .....150

3. Tell-Tale Heart, The (Brigadier)  
Milwaukee .....175

4. Gigot (20th-Fox)  
New York.....160

5. Panic in Year Zero! (AIP)  
Portland .....150



# Central States Circuitmen Work Out Fall Drive



Pictured above are executives and managers of Central States Theatres Corp. of Iowa and Nebraska who met Friday (12) at the Holiday Inn South in Des Moines in behalf of the circuit's annual fall drive. Central States managers are in foreground. In background, standing from left, are Frank Rubel, general manager of CST drive-ins; Jerry Greenebaum, eastern

district manager; Art Stein of CST home office; Mel Wentman of General Drive-In Corp.; Myron Blank, president of Central States; Larry Day, CST director of advertising and public relations; M. E. McClain, Fremont, Neb., western circuit manager, and E. R. Lehman, treasurer. CST managers heard from film distributors during the session concerning upcoming product.

## Focus on Sports Dims Omaha Boxoffices

OMAHA—Most of the downtown theatres felt a slump at the boxoffice last week and some managers attributed it to a heavy run of sports fare on television, attractions at Ak-Sar-Ben and local sports. The Orpheum dipped a bit below average for the third week of "The Interns" but still did commendable business. "West Side Story" didn't do badly on its return to the Admiral.

(Average Is 100)

Admiral—West Side Story (UA)	105
Cooper—Windjammer (Cinerama), 5th wk.	125
Dundee—End of Desire (Cont'l)	90
Omaha—Sayonara (WB), reissue; The Story of the Count of Monte Cristo (WB)	85
Orpheum—The Interns (Col), 3rd wk.	90
State—I Thank a Fool (MGM), 2nd wk.	90

## Spectacle Duo Makes Mark in Milwaukee

MILWAUKEE—A combination of "The Centurion" and "The Huns," two states-righters at the Teleneus, topped local first runs with a score of 275 for the week. Not far behind was "Kid Galahad" which scored 200 at the Wisconsin.

Downer—Waltz of the Toreadors (Cont'l), 2nd wk.	140
Palace—The Wonderful World of the Brothers Grimm (MGM-Cinerama), 7th wk.	200
Riverside—I Thank a Fool (MGM)	100
Strand—West Side Story (UA), 29th wk.	175
Teleneus—The Centurion (PIP); The Huns (PIP)	275
Times—The Devil's Wonton (Embassy), 2nd wk.	75
Towne—No Man Is an Island (U-I)	85
Warner—Panic in Year Zero! (AIP); House of Women (WB)	90
Wisconsin—Kid Galahad (UA)	200

## Top Composing Names On Screen Gems Roster

From Western Edition

LOS ANGELES—Irving Friedman, president of Primrose Co., has assembled the greatest list of composers for Screen Gems in the history of the company for the 1962-63 television season.

Johnny Green, Leith Stevens, Hugo Friedhoffer, George Duning, and Richard Markowitz for the new "Empire" series and Van Alexander, Emil Cadkin, William Loose, Jack Cookerly and Frank DeVol for four other new entrees.

Jose Ferrer is directing "The Long Ships" in Yugoslavia for Columbia release.

## Bob Dudley, Roy Oldfield Switch Managerial Jobs

HASTINGS, NEB.—Bob Dudley, manager of the Rivoli Theatre, is swapping jobs with Roy Oldfield, 36, manager of a theatre in Waterloo, Iowa. Dudley has been manager here since December 1961.

A native of Newton, Iowa, Oldfield served four years in the Navy and is a veteran of World War II. His experience in theatre operation includes nearly eight years as manager in New York City of one of the largest RKO theatres in the nation.

With Tri-States Theatre Corp., Oldfield has been a manager in Waterloo a year. He and his wife Helen plan to make their home here.

## Hartford, Wis., House To Gene Lesmeister

HARTFORD, WIS.—The Hartford Theatre has been purchased by Gene Lesmeister of Harvey, N.D., from the Unity Theatre Management Corp., Milwaukee. The theatre is being operated by Gene's father Frank until the son is able to wind up arrangements in connection with a bulk oil plant he owns at Harvey.

Frank also operates the Dodge Theatre at Dodgeville, and at one time operated a theatre at Blair for some 11 years. Lesmeister plans to improve the Hartford Theatre from "one end to the other." Included are a new booth, reupholstering of all seats, new carpeting, a new tile floor back of the concession stand, a new popcorn machine, candy case, work table, back bar and soft-drink machine, new projectors, lenses and lights, a large screen and an overall paint job.

The theatre will not be open Wednesday or Thursday evenings, until the rejuvenation is completed. Admission prices are 75 cents for adults, 50 cents for high school students, and 25 cents for the youngsters.

## Maine Airer to Weekends

From New England Edition

KENNEBUNK, ME. — The Kennebunk Drive-In has dropped Monday through Thursday performances for the remainder of the 1962 season.

## OMAHA

Leo Young has resigned as Omaha city manager for the Center Drive-In Corp. owned by Russell Brehm of Lincoln and U.S. Senator Roman Hruska to run a conventional theatre in Boston. Young formerly was a theatre manager at Sioux City. He plans to live in Maine . . . Mr. and Mrs. Sam Burrus, who formerly were operators of the theatre in Crete now run by Howard Burrus, were in Omaha and visited friends on Filmrow on their return from a trip east to be with their daughter.

Cecil Waller is remodeling the entire front of the Red Oak Iowana Theatre, which he purchased not long ago from the estate of Frank Good. From Ida Grove, Waller's son is now operating the Waller theatres in that area . . . Jack Renfro of Theatre Booking Service went to Great Bend, Kas., for the funeral of his stepmother, Mrs. Lucy Renfro, who died at the age of 89 at a Lakin, Kas., nursing home. Her home had been at Hugoton. Jack's wife Edith returned from a swing of several campuses in the midwest, where she assisted in rushing activities for her sorority, Zeta Tau Alpha. She brought back a virus that has had her hanging on the ropes for several weeks.

Russell Acton is reopening the C&R Theatre at Prescott. He also has the Rialto at Villisca . . . Byron Hopkins, exhibitor at Glenwood and Council Bluffs in Iowa and Bellevue in Omaha, has returned from a trip to Seattle and the World's Fair . . . Vivian Schertz, Buena Vista secretary, had word last week from Lois Fitch, daughter of the late Glenn Rogers, who for years had the Film Transport in Omaha. Lois, who lives in Los Angeles, reported her husband Bob has retired from the Navy.

Walter Creal, owner of the Beacon and Center theatres in Omaha, and his wife went to Europe on a month's tour with a group under the guidance of Dick Walter, who books most of the attractions at the Municipal Auditorium. The Creals were to return the middle of the month . . . Merchants at Paullina, Iowa, have taken over the Wonderland Theatre. They are re-

(Continued on following page)



(Continued from page NC-1)

modeling and plan to open November 1 . . . Art Johnson, who has the Dakota Theatre at Yankton, has re-entered the hospital there . . . Ed Cohen, Columbia salesman out of Omaha, attended a sales meeting at Des Moines.

Walt Jancke, manager of the Varsity and State theatres in Lincoln, and his wife went to Chicago last week for the marriage of their son Ed . . . Norman Grint, exhibitor at Sargent and also rural mail carrier, went to Las Vegas for the American Legion convention . . . Bob Hirz, Warner city manager, said his recent trip to Dallas for a sales meeting was a honey and, by good plane connections, he was able to get back to perform his chore as official action photographer for the Plattsmouth High School football team.

Rex Blunt has taken over the Strand Theatre at Milford on lease from Jim Travis . . . Ralph Blank reported that thieves rifled the vending machines of the concession stand at the Sky View Drive-In. The sheriff's deputy found a plate glass window had been removed to gain entrance . . . Merchants are reopening the theatre at Orleans . . . "The Interns" has continued to pile up big grosses at all points shown in this area.

Women of the Variety Tent 16 elected Mrs. Henry McGrath president; Mrs. Walter Creal, first vice-president; May Witt-hauer, second vice-president; Alice Roster-

man, secretary, and Opal Woodson, treasurer. Honors continued to pile up on the head of Opal—she was elected head of her Sunday school class at Benson Baptist Church. May has a trip to New York coming up in November. She will represent the Broadway Methodist Church in Council Bluffs at a national seminar.

Robert McMorris, World-Herald movie and drama critic, devoted two columns in the Sunday entertainment section to John Frankenheimer, director of United Artists' "The Manchurian Candidate," which is scheduled in November at the Admiral, Chief and Sky View theatres here. McMorris saw the picture and interviewed Frankenheimer in Chicago . . . Actor Henry Fonda was a visitor here at the home of his brother-in-law and sister, Mr. and Mrs. John B. Peacock, on his "first vacation in 18 months." He spent much of the time glued to TV and explained, "I'm one of the hottest Giant fans there is."

Exhibitors on the Row included Nebraskans Jack March, Wayne; Sid Metcalf, Nebraska City; Phil Lannon, West Point; Howard Burrus, Crete, and Iowans S. J. Backer, Harlan, and Russell Acton, Villisca.

## SAC Headquarters Scene Of 'Eagles' Shooting

OMAHA—Strategic Air Command headquarters, bristling with bombers, bustle and brass, was the scene of some shooting last week—by a Universal-International motion picture crew.

Rock Hudson, one of the stars in U-I's movie, "A Gathering of Eagles," flew here with a crew of some 50 technicians to film some authentic scenes of SAC operations.

Studio officials said other location shooting will be done at Beale Air Force Base near Maryville, Calif. "A Gathering of Eagles" is the story about a SAC wing commander who leads his group through a difficult readiness exercise.

Others in the film will be Rod Taylor, Mary Peach and Barry Sullivan. Sy Bartlett is producer and Delbert Mann director.

## Vancouver Festival Suspends for a Year

From Canadian Edition

VANCOUVER—There will be no International Festival next year. Festival president T. N. Beaupre said directors had decided to suspend operation for one year because of financial difficulties.

The cumulative deficit at the end of the 1962 festival is \$63,000. Beaupre said the first consideration of the directors is now to find ways and means to pay off the debts. A committee is to be set up of responsible, community-minded people to do a thorough investigation job on the whole festival. This committee will make recommendations to the festival directors.

Immediate moves are being made to cut administrative costs. General manager Gordon Hilker and a secretary have been retained but four permanent employees have been cut from the staff. The office will give up its quarters at Dunsmuir and Seymour and move into a small office at the rear of the Queen Elizabeth Playhouse.

Dino Yannopolous, hired to replace artistic director Nicholas Goldschmidt, will be asked to defer the three-year contract awarded him in August until 1964. He will be asked to work on a retainer until then. Value of the contract was never given.

Jack Richards, writing in the Vancouver Sun, blamed several things for the festival troubles, including:

- An attempt by a small, monied group of people to superimpose a festival on the city instead of letting the festival grow out of a need for cultural activity.
- An overwhelming ambition by these same people to produce something recognized on an international basis.
- Unrealistic programming, brought on by that ambition, that forced production costs beyond reason.
- Failure to recognize or incorporate in the festival local cultural groups.
- Attempts to take Vancouver from a cultural backwash to a world standard without cognizance of the public taste.

## Two Copyright Actions Settled Out of Court

From Eastern Edition

NEW YORK—An out of court settlement has been reached in the two copyright actions brought by Walt Disney Productions and Allied Artists against Charles Vitale, doing business as Cee Vee Motion Picture Service of Queens, N.Y.

Judge Jacob Mishler of the United States District Court signed and entered, on consent, decrees directing Vitale to surrender to AA all prints in his possession of the feature, "Herod the Great," and to Disney the prints of five travelogs, one cartoon and a feature.

Vitale also was permanently enjoined from selling, leasing or otherwise dealing in any prints of "Herod the Great" and of any Disney pictures whatsoever. Having satisfied the plaintiffs concerning the claims for monetary relief, the claims were dismissed formally.

The law firm of Sargoy & Stein represented the plaintiffs.

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# DES MOINES

## Paullina, Town of 1,300, Reopening Theatre Through United Efforts

The New Page Theatre at Shenandoah, formerly the State, had a gala red carpet opening September 20. The show-place, completely remodeled from top to bottom and from inside to outside, replaces the old Page which was destroyed by fire last winter. Said to be the finest and most comfortable theatre in southwest Iowa, the New Page, with its glass and mosaic tile front now is one of Shenandoah's most modern buildings. Manager Frank Kennedy's opening of the Commonwealth theatre was the climax of an annual downtown window lighting display heralding the showing of new fall merchandise. The high school band marched through the area, following convertibles carrying civic and Commonwealth leaders. A Miss New Page was on hand for the dedication ceremonies, along with an estimated 4,000 persons who came to witness the events.

Central States' circuit includes Iowa and Nebraska, so football loyalties were bound for a showdown when Iowa State and Nebraska met on the gridiron. The Cornhuskers were on the long end of the 36 to 22 score. This meant that a CST Nebraska rooster from Fremont, M. E. McLain, was on the long end of a dollar wager with Iowa Central Statesman Larry Day . . . Jeff Parker Centerville lad who appears in "Twist Around the Clock," was on hand for a stage appearance at the Majestic Theatre there, Manager Wally Stolfus reports.

Congratulations to Mr. and Mrs. Bob Fridley of the Varsity and Capri theatres in Des Moines, who are parents of a son born October 1. As of October 5, baby boy Fridley was not yet named. The Fridleys have three boys and two girls and Bob pointed out that they "haven't run out of names; they just are choosey."

Note to Al Steen, who complained in **BOXOFFICE** October 1 that TV does not stint on newspaper advertising and that TV ads hit with a punch, whereas it often takes a magnifying glass to find out what a particular motion picture theatre is playing: The above-mentioned Papa Fridley recently ran a Capri Theatre ad for "El Cid," multi-column, in the Des Moines Sunday Register's big weekly TV supplement! The Sunday TV section usually stays in the home until the next Sunday and is not, in most homes, used to wrap Monday morning's garbage.

Bert Thomas of B&I Booking Agency recently lost his brother Dave, who died in Oscaloosa. The same week, Bert gained a new granddaughter, born to Bert jr. and his wife in San Antonio, Tex., where young Thomas is serving in the U.S. Air Force . . . Ralph Olson, Universal manager, spent the first week of October in Omaha.

### 'Wine and Roses' Dec. 26

From Western Edition

LOS ANGELES—Warner Bros.' "Days of Wine and Roses," Jack Lemmon-Lee Remick starrer, will open December 26 for an exclusive run at the Vogue Theatre in Hollywood to qualify for Academy Award nominations. National release is scheduled for February of next year.

PAULLINA, IOWA—This northwestern Iowa town of 1,300 residents will be going out to the movies again because the entire community has gone into the theatre business. The Wonderland Theatre, operated for 35 years by the W. A. Johannsens closed in April 1960. Now, because of a united effort on the part of the entire community—city and surrounding farm area—the lights will go on again at the Wonderland.

Ever since its closing, there has been an effort to find a means of reopening the Wonderland. Last June a group of Paullina businessmen set up the Paullina Theatre Corp. After that, the sale of stock in the proposed community theatre setup got underway. It wasn't all roses. A total of \$7,000 was needed. After the first solicitation, \$5,900 had been realized—still far short of the goal. The corporation then put it up to the public—whether to try again, or to abandon the proposal.

This last-ditch stand added the needed

impetus. Paullina had missed its theatre and when the residents found themselves within reach of a \$7,000 goal, the movement rolled along to an over-the-top finish. Even the Paullina High School students organized their own drive and in a few hours turned in nearly \$500 in stock sales.

There remained only the necessary legal details to be worked out before the community actually purchased the Wonderland from the Johannsens. Now comes building repairs, checking and bringing up to date the equipment, studying methods of operation, especially those peculiar to the community-operated theatre, and finally the cleaning and redecorating of the Wonderland and the last minute details before the big day when the lights go on again.

The need for the motion picture theatre in a community is spelled out in the Herculean efforts on the part of Paullina residents. Once gone, the small town theatre's role is seen in its true worth—a vital factor in the community.

## Oklahoma City Youth Sues Exhibitor, Aide

From Southwest Edition

OKLAHOMA CITY — A 17-year-old youth, who claims he was thrown in jail for sitting next to his sister at a motion picture theatre, has filed a \$40,000 false imprisonment suit against the theatre owner. The district court suit filed by Estell Leon Smith names as defendant Sam Caporal, doing business as the Yale Theatre, 227 SW 25, and an employee, Rod Brant.

Smith claims he drove his sister and a friend to the theatre on August 26. Later, he alleges, he returned to the theatre, bought a ticket and took a seat next to his sister. The youth alleges a theatre employee, Brant, ordered him to leave for violation of a theatre policy forbidding males from sitting with a girl brought to the theatre by another boy. When Smith refused to leave unless his admission money was refunded, he alleges Brant called the police and had him arrested on a charge of disturbing the peace.

Smith alleges he spent six hours in jail before he could raise the necessary \$20 bond. Later, he said, he was found innocent of the charge in municipal court.

Smith asks \$10,000 for damage to his reputation and trade; \$10,000 for loss of health, nervous prostration and physical suffering; and \$20,000 punitive damages.

## Wichita Theatre Offers Food With Its Shows

From Southwest Edition

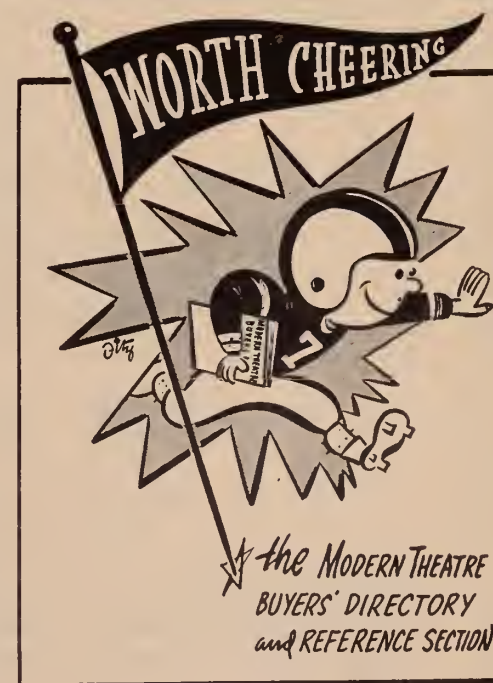
WICHITA—The Civic Theatre Playhouse here resumed its policy September 9 of offering dinner or snacks, motion picture entertainment and dancing. Only musicals will be played this year, as being more suited to that type of operation. The Civic is owned and operated by O. F. Sullivan and is available for small or large parties, luncheons, banquets, cocktail parties, dances, trade shows, sales meetings, private screen and stage shows in groups from 25 to 600.

## New MGM Managers In Two Exchanges

From Western Edition

DENVER—George Fisher has been appointed branch manager here for Metro-Goldwyn-Mayer by Robert Mochrie, vice-president and general sales manager. Fisher succeeds Henry Friedel, resigned.

Fisher, who has been with MGM since 1941 when he started as a boxoffice statement clerk, was Oklahoma City branch manager prior to his new appointment. Replacing him in Oklahoma City will be Edward Brinn, formerly a Denver salesman.



OUT NEXT WEEK



# MILWAUKEE

**L**iberace, who played an engagement at the New Berlin high school (suburb of Milwaukee) in the form of a benefit performance, was the unhappy recipient of a very unfavorable review at the hands of a Milwaukee Sentinel reporter. It read in part: "Certainly one hopes he does not appear again in Milwaukee." Liberace's reply to the Sentinel, said in part: "I have never read a more disheartening and disgusting article, and consider it cruel and libelous since it is damaging to my reputation as a recognized musician and puts me up to public ridicule . . ." And added, "If I thought for one moment that this expressed the attitude of the Milwaukee and Wisconsin people who were present . . . I would exile myself forever from my home town . . ."

**Louis W. Orlove**, publicist for 20th-Fox, also spoke his piece in an item which appeared in the Milwaukee Journal. Seems a woman wrote in complaining about filthy films. Orlove was prompted to respond

that we have Val Wells of the mayor's motion picture commission "and a great police department that knows all about films . . ." Then he adds, "Where was Mrs. Sobczak when they played The Trapp Family, Five Weeks in a Balloon, Dog of Flanders, Francis of Assisi, and Mr. Hobbs Takes a Vacation?"

**Joan Benny**, daughter of comedian Jack Benny, cut a ribbon for the opening of the English room at the Pfister Hotel . . . The appointment of Andrew M. Spheeris (Towne and Riverside theatres) as cochairman of the seventh annual Milwaukee Bowling Council's March of Dimes charity bowling tournament was announced by Ray Smith jr.

**John Shanberge**, business manager of the stagehands Local 18, has resigned. His duties have been carried out since May 1 by Burnet J. McDiarmid. According to a union spokesman, Shanberge is living in Tucson, Ariz., in retirement . . . "Being a Hollywood glamor boy is rather a bore," says Gene Raymond, here for the leading role in "Mr. Roberts" at the new Swan Theatre. He has appeared in more than 40 pictures. His home was in the path of the flames which recently swept through Bel Aire and Beverly Hills.

**Gene Van Norman**, veteran of more than 42 years in the motion picture industry, last as manager of the Times Theatre, has retired. With the old Fox chain, Gene won many awards for promotions. Gene's suc-

cessor is Robert J. Neu, formerly with Warner Theatres, now Stanley Warner, at the old Alhambra, the Warner and others.

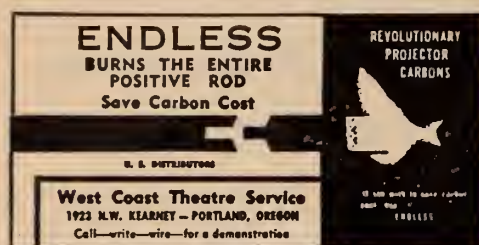
**Harold Mirisch**, former Milwaukee theatre executive and now a Hollywood film producer, and his two brothers will be honored October 29 in Hollywood at a \$100 a plate dinner-concert by the American-Israel Cultural Foundation. Jack Benny was honored last year. Harold and brothers Marvin and Walter have produced some of Hollywood's biggest hits since 1957, including "West Side Story."

**Exhibitors** in this area will be pleased to know that Bruce Lehrke, producer of rodeo shows in the midwest, has offered to cooperate with tie-ins, etc., whenever needed in connection with western movies where some of his equipment or personnel can be used. The Wonago Rodeo (Mukwonago, fifth year) which he put on for the folks out there, drew a capacity 17,000, and turned away another 2,000! He lunched at the Milwaukee Press Club with a few exhibitors recently, and made the blanket offer to showmen of Milwaukee County. He may be contacted by writing him at Big Bend.

## To Promote 'West' Score Package

From Western Edition

**LOS ANGELES**—The full score of Metro-Goldwyn-Mayer's and Cinerama's "How the West Was Won" will be de luxe packaged with the backing of all-out exploitation and promotion, it was announced following meetings between Arnold Maxin, president of MGM records and Jesse Kaye, vice-president in charge of west coast operations.



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BOXOFFICE

# Showmandiser

THE GUIDE TO BETTER BOOKING AND BUSINESS-BUILDING

## Gets Proclamation On Sandusky 'Mink'

Since Doris Day plays the part of a girl from Upper Sandusky, Ohio, in "That Touch of Mink," P. W. Stagger of the Star Theatre in that city started his promotion early, about three weeks before opening, with a lobby display and word of mouth.

He ordered extra one-sheets and put them in the windows of the town's leading supermarkets, adding this copy in big red letters: "Is Doris Day Really From Upper Sandusky, Ohio? She Says She Is!"

A puzzle contest, with passes to the first ten winners, was planted in the newspaper.

Stagger called on the mayor and got him to proclaim the week of "That Touch of Mink" as Doris Day Week in Upper Sandusky. The mayor went along wholeheartedly, giving the film and Doris Day lavish plugs. The proclamation was printed in the local newspaper on the day before opening.

All newspaper ads carried copy such as Stagger used on the one-sheets, varied sometimes to "Doris Day says she's from Upper Sandusky. Is she?"

Stagger ordered the free ad and puzzle mats from Universal, also the 8x10 stills. The latter were displayed on a 40x60 board out front. He reports that he saw an "awful lot of our patrons in the theatre for this picture whom I have not noticed in a long time."

## French Heroine and Star Of 'Longest Day' on Tour

A dramatic reunion took place in San Francisco when Mme. Leonard Gille, the former Jeannie Boitard, a heroine of the French Resistance in World War I, met an American flyer she rescued when he was shot down during the Normandy invasion. The flyer, former Staff Sgt. William D. Edwards, now a Sacramento businessman, was one of the 68 men she saved through her Underground escape route. Had she been caught she would have faced a firing squad immediately.

The meeting took place at a luncheon honoring Madame Gille given by French consulate general Pierre Basdevant in the Mark Hopkins Hotel. His guests included leaders of the armed forces, representatives of the Allied consulates, heads of French groups and San Francisco social leaders.

Also at the luncheon was Irina Demich, the young French star who portrays the role of Madame Gille in "The Longest Day," which was to open at the Alexandria Theatre.

Madame Gille and Miss Demich stopped at seven key cities on their tour.

## PRESELLING THE PICTURE

## 'Taras Bulba' Being Given Intensive Buildup by UA for Christmas Start



Fred Goldberg, United Artists vice-president, describes the long-range campaign being conducted for "Taras Bulba," the Harold Hecht epic. Goldberg, in front of a wall covered with major publicity breaks for the Christmas attraction, points to basic art employed in preselling feature starring Tony Curtis, Yul Brynner and Christine Kaufmann.

A major preselling campaign being conducted by United Artists for the Christmas release of "Taras Bulba" has moved into high gear. The setup in advance publicity was detailed at a trade press conference in the UA home office in New York City at the first of the month by Fred Goldberg, UA vice-president in charge of advertising, exploitation and publicity.

The top-magnitude promotion started the first of the year.

Goldberg displayed the national and international breaks which the picture had received in the global press and then showed a two-color two-sheet poster which was put up throughout the country starting with October. The catchline of the poster is: "Now—Add a Motion Picture to the Wonders of the World." In New York alone, the posters will be seen in approximately 1,000 locations.

Ten-second television spots will start on November 28 and, two weeks later, half-page color ads will appear in the leading Sunday newspaper comic sections. Two

trailers, running about four minutes each, will be available to theatres starting on October 15. Radio will be used extensively and an album of the sound track has been prepared.

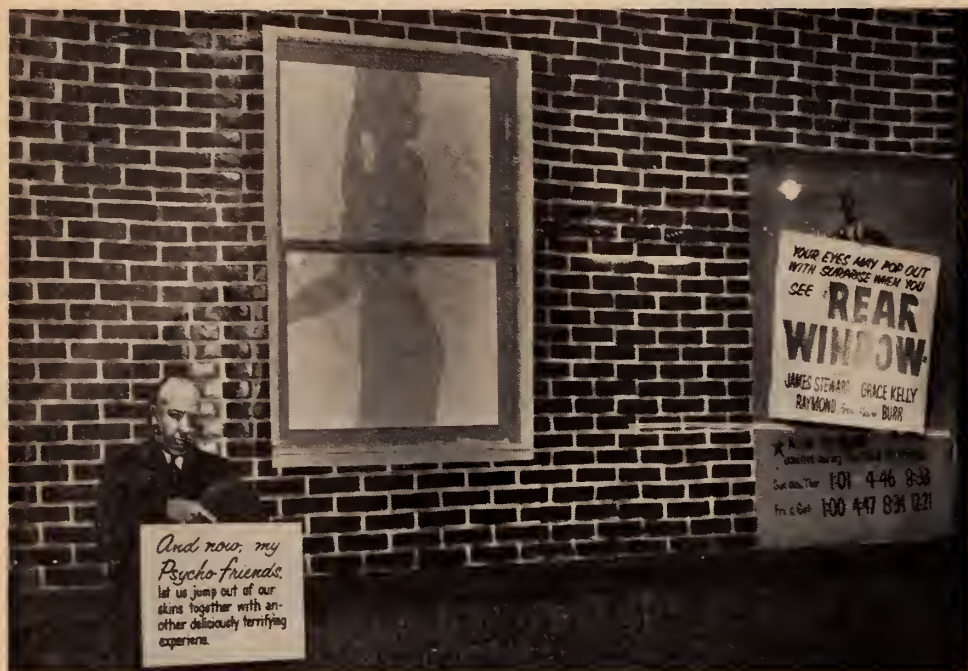
Goldberg explained that leading photographers had gone to the location shooting in Argentina and that their work had appeared in leading magazines. It is expected that Tony Curtis, Christine Kaufmann and Yul Brynner will make personal appearance tours on behalf of the picture, as well as J. Lee Thompson, the director. Jim Denton, one of the photographers, already has been touring the country to ballyhoo the production. Goldberg said that National Screen Service was providing some excellent accessories.

"Taras Bulba" was produced at a cost of about \$7,000,000 and will have a running time of two hours and 15 minutes.

Radio time will be devoted to the music from the Franz Waxman score, beginning six weeks before the release and extending right up to the release dates.



## Live Action in Window for 'Rear Window'



The Palms Theatre in Detroit made effective use of a standee of Alfred Hitchcock by using a live-action stunt on downtown Woodward avenue. A model stood behind a "rear window" so that her silhouette could be seen from the street through the drawn shades. She combed her hair, applied makeup and removed her hose while Hitchcock's recorded voice, broadcast over a PA system, drew attention to the stunt. A life-size standee of Hitchcock was placed in

front of the window and show times were displayed advertising that "No One, but NO ONE," would be admitted during the final 30 minutes of "Rear Window."

The stunt was used nightly from 7:30 to 9:30 p.m. It was arranged by re-decorating a large vacant store window to look like a brick wall and by lighting the window from the inside so that the model would stand out in silhouette to the viewers on the sidewalk.

No one passed by without a look.

## Theatres in Portland Join Dine-Out Club

The Let's Dine Out Co. "two for the price of one" coupon guest book promotion, which has been successful in Portland, Ore., since June, has added theatres. The intention of Jimmy Durante, part owner and head of Let's Dine Out, was to start with a few top theatres, but the exhibitors were so enthusiastic that instead of a handful of theatres signing, some two dozen, including de luxe downtown houses, top neighborhood theatres and several drive-ins came in.

There are 10,000 Portland book holders (or club members) at present. The company advertises heavily, using full-page color ads in the papers, on which some 30 participating restaurants are listed.

With the participation of theatres, they will be listed in the ads, and a dinner and show night out advertised.

Each guest book is sold for \$7 almost entirely through coupons in newspaper ads.

## Big Want Ad Tieup

A classified ad tieup arranged by John Browning, Galveston, Tex., city manager for Interstate Theatres, with two newspapers, the News and the Tribune, netted a total of 1,324 column inches of advertising space for "The Music Man."

## Art Film Press Material Lashed by News Critic

The "tone and flavor" of the promotion for some art films upcoming at Chicago theatres drew a lashing in the Chicago American by its motion picture critic, Ann Marsters. After quoting parts of the press releases on "La Notte Brava," which opened at the Carnegie Theatre, and "Leda," at the World Playhouse, she observed:

"Perhaps it is time to start wondering what our censor board is for. After all, Chicago does have a new movie censor board—but the only audible protest it has made has been against the nudity of some natives in the deep jungles of Dutch New Guinea . . . No—I'm really not in favor of censorship; just very much against motion picture producers who create a need for it."

Miss Marsters concluded that she was not condemning the pictures, only the publicity releases attached thereto.

## Bergman Film Festival

The Town Theatre at Chicago arranged a three-week festival of Ingmar Bergman films, 12 pictures in all, including Illicit Interlude, Three Strange Loves, The Magician, Brink of Life, The Naked Night, Secrets of Women, The Seventh Seal, Smiles of a Summer Night, Wild Strawberries, Torment and The Devil's Eye.

## Music Contest Has Long Staying Punch

Asa Booksh of the RKO Orpheum in New Orleans arranged with Werlein's for Music and radio station WWL for an instrumental and vocal contest in behalf of "The Music Man."

The contest was open to nonprofessionals, any age, by filling out a registration blank which could be picked up at Werlein's or the theatre. Each entrant was called from Werlein's designating a time to be at the store to demonstrate his or her musical skill on a personal instrument or one supplied by the store. Contestants were encouraged to use a selection from "The Music Man." Each demonstration was recorded on tape for judging.

Announcements about the contest were broadcast daily for several weeks in advance and all during the four-week run by WWL. A recording of "76 Trombones" preceded each announcement.

The winner received a \$50 savings bond; the runnerup got a six-month course at Werlein's on any instrument chosen, while the third to place received a \$25 certificate good on any purchase at Werlein's.

Henry Hildebrand's All-South Record Sales Co., which distributes Warner recordings, had tieup displays at 100 or more retail outlets.

The big newspaper break was a picture in full color of the finale scene from the film, accompanied by a story, on the amusement page of the Sunday Times-Picayune a couple of weeks in advance, the first time a color photo has occurred on an amusement page in New Orleans.

## Bob Lippert Promotes Cooperation With PTA

Robert L. Lippert has written theatre managers in his Pacific Coast circuit outlining a program of cooperation with Parent-Teacher Ass'n on the local level. The PTA recently urged local units to commend exhibitors who show "good pictures and use honest, good-taste advertising," and to cooperate with exhibitors in working for good film fare for children and families. Lippert said he agreed with the Theatre Owners of America that this was an open invitation to local theatres to work with PTA when they had suitable pictures.

## Deejay in Lobby, Band Out Front for 'Music'

Jim Tharp of the Bowie Theatre in Brownwood, Tex., went after the teenagers in his campaign for "The Music Man" by getting Riney Jordan, disc jockey, to conduct his hour-long platter program from the theatre lobby on opening night. He also had the band from the Early High School out front playing, which made a great background for the platter program.

## Opera at Gloversville

The one-day Grand Opera Film Festival, which has been presented successfully over the country, was tried out recently at the Glove Theatre in Gloversville, N.Y., by Manager Dewey Van Scoy. Two full-length opera films in color were screened, "Aida" and "Madame Butterfly."



# Tri-State Showmen Bear Down on Localizing Their Promotions

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Managers for Tri-State Theatres in Iowa and adjacent states are emphasizing selling on the local level with adaptation of their advertising to the needs of each town in the circuit's fourth-quarter Appreciation drive, kicked off recently at a conference in Des Moines, headquarters of the theatre company. A. Don Allen, general manager, conducted the meeting of the circuit, which is headed by A. H. Blank, who recently was feted by industry leaders at a 50th anniversary dinner. Shown from the left are Everett Cummings, president of Theatres, Inc., of Downey, Calif.; Joe Kinsky, Washington, D.C.,

real estate investor, and Kermit Carr, president of Paramount Gulf Theatres, New Orleans, who were luncheon guests at the meeting. Others in the picture, all Tri-Staters, are Dave Alexander, Bob Dudley, Harold Lyon, Willis Ford, Gus Campagna, Jerry Jones, L. McKechney, Bill Haver, Don Knight (assistant general manager), Bill Towey, Dick Langridge, George Catanzano, general manager Allen, Carl Hoffman, Don Shane, Tony Abramovich, Don Niebaum, Horace Spencer, Roy Oldfield, Leon Doherty, and Marvin Graybeal. The drive extends through the rest of the year.

## All-Nighter Wins at Boxoffice, Also With Townfolk; Okay Twice a Year

An all-night show that was both profitable and approved by the community mentors is reported from a small town in Oklahoma. Bob Smith, owner of the Grand Theatre in that state, says his all-nighter will work probably twice a year and its only inconvenience is the loss of sleep.

Smith's all-nighter was staged on the Friday before Labor Day and the opening of schools as a "Special All Night Back to School Show . . . 11 p.m. Till . . . ? . . . Movies and Fun All Night."

Admission was \$1 for adults and 50 cents for kids. Also advertised via heralds were:

- Hit No. 1 . . . Alert! "Operation Camel."
- Wide Awake . . . Hit No. 2 "Twenty Plus Two."
- Getting Sleepy? . . . Hit No. 3 "Twist All Night."
- Wake Up! About Time for Breakfast . . . Hit No. 4. "Madison Avenue."
- Hit No. 5 . . . Did You Stick It Out? "Doctor at Sea."

The heralds also had the following:

- There will be cold drinks and popcorn.
- There will be hot dogs, coffee, milk and doughnuts.
- There will be adult supervision.
- There will be a free pass for each one who stays all night.
- There will be no one permitted to go out and come back in.

Note that the supervision angle was placed among the attractions of the affair without fuss.

Smith reports that about 140 brave souls stayed all night while about 170 "chickened out." The concession business alone was well worth the time, he says, "but I would not recommend it over twice a year.

The population of Canton, Okla., is 1,100.

Bob and his brother Charles operate the Grand.

Following the all-nighter, Bob wrote a piece for the local newspaper, which appeared under the headline, "News From Grand Theatre." After a paragraph about "our boys and girls are back in school," Bob told about the success of his back-to-school all-night show, and added:

"We wish to commend them (those who attended the show) all on their behavior, and we are sure that all had a wonderful time. This may become an annual event by popular request.

"We are finding that more and more adults are realizing once again that movies are their best entertainment, and at such low cost. We are pleased that they are coming back, and also telling others how good movies are. It really is good for people to forget their troubles by relaxing in comfort, while enjoying a good late movie in beautiful color on a large screen. There is no age limit for real movie fans. We surely do appreciate your business, and are here to serve you, entertainment wise."

The article concluded with a paragraph on the Grand's fall lineup. He divided the attractions into family type and adult entertainment.

## 10 Theatres, 3 Airers Put On \$10,000 Promotion

Ten theatres and three drive-ins in the Chicago area set up a joint \$10,000 advertising campaign heralding the revival of "Oklahoma!" booked in all 13 situations. On the committee spearheading the joint effort were Oscar Brotman, owner of the Oasis Drive-In and Hillside Theatre; Ralph Smitha, Essaness Theatres, and Sol Horwitz, Allied Theatres of Illinois. The committee lined up 250 Capitol record dealers to feature window cards offering free tickets to the first ten purchasers of records of the films' tunes.

## Bank Runs Ad, Puts Up 'Hobbs' Savings Display

The First National Bank of Indiana, Pa., paid for approximately a 30-inch (3 cols. 9½) ad boosting "Mr. Hobbs Takes a Vacation" at the Super 422 Drive-In. Tien copy:

"You Too . . . Could Join Indiana's Own Mr. Hobbs on His Fun-Filled Vacation! If You Would Open a Savings Account at the First National Bank in Indiana . . . You Assure Your 'Vacation' When You Set Up a Regular Savings Program . . . And Stick to It! . . . Come in This Week and Get Started!"

The bank put up the striking standee of Jimmy Stewart (a native of Indiana, Pa.) loaded down with vacation paraphernalia in



its lobby with a sign, "You assure your 'vacation' when you set up a saving program . . . and stick to it. Get started today."

Shown in the photo are the head cashier, right, and George Potts, Super 422 manager.

## Display on Featurette

Alfred Alperin, manager at the 2,070-car Meadows Drive-In at Hartford, Conn., hosted a special exhibit of U.S. Marine fighting equipment in conjunction with the featurette, "Forces in Readiness."



## CITATION WINNERS FOR OCTOBER 1962

EARL HOLDEN, *manager of the Lucas Theatre, Savannah, Ga.* Taking a Motion Picture Ass'n of America release, showman Holden obtained the cooperation of his fellow managers and got a big splash on upcoming film releases in an amusement supplement of the Savannah Evening Press.

VINCENT BLAIS, *proprietor of the Phillips Theatre in the Forest Park section of Springfield, Mass.* For his success in reviving the neighborhood house he leased about a year ago.

E. J. SMITH, *303 Drive-In, Orangeburg, N.Y.* For his original ballyhoo in behalf of "The Premature Burial."

BOB FRIDLEY, *owner*, and PETER FREDERICK, *manager, Capri Theatre, Des Moines, Iowa.* For their potent campaign on "El Cid."

EDWARD MILLER, *manager, Paramount Theatre, Buffalo, N.Y.* Campaign in behalf of "Hatari!"

CHARLES M. PINCUS, *T&D Theatre, Oakland, Calif.* Papier mache and frame elephant ballyhoo he designed for "Hatari!"

LARRY MORRIS, *B.S. Moss Theatres, New York City.* For standout promotion of "The Sky Above—the Mud Below."

O. E. SCOTT, *owner, Scott Theatre, Odessa, Tex.* Striking lobby display for "Hatari!"

SAM MITCHELL, *manager, DeWitt Shoppingtown Theatre, Syracuse, N.Y.* His intensive campaign for "The Music Man."

## Will Rogers Drive Honors to Joe Andrek

Top honors in the Albany, N.Y., area for a strong, imaginative campaign in behalf of the annual Will Rogers Memorial Hospital collections go to Joseph Andrek, owner of the 250-car C-Way Drive-In at Ogdensburg, N.Y.

Andrek hit the publicity bull's-eye in the Ogdensburg Daily Journal and the Advance-News on Sunday. The former published a two-column photo showing a C-Way patron making a donation to two caped nurses from a local hospital. The Advance-News ran a five-column layout on page two, showing the Will Rogers Hospital exterior, a patient in one of the rooms and a group of medical workers in the Robert J. O'Donnell research laboratory there. Accompanying the pictorial layout was a story detailing the hospital's purpose and services as recounted by Richard F. Walsh, IATSE president.

The Journal also reproduced an aerial shot of the Saranac Lake hospital with the Walsh statement.

Andrek had Marty Martel, western and folk song singer, and the Flames, a local dance combo, spotlighted in ads during the collections.

Andrek's wife was a patient at Will

Rogers last winter. He donated one night's receipts to the hospital fund. He believes that active participation by exhibitors in the Will Rogers fund drive is "effective public relations for the industry and for themselves."

## A Miss Boccaccio '70'

With "Boccaccio '70" opening simultaneously at the Uptown and the Charles theatres in Baltimore, both of the JF Theatres chain, Ted Schiller arranged a Baltimore model to be "Miss Baltimore Boccaccio '70." The day before opening she arrived in a limousine wearing a swim suit, and divided her time giving out "Boccaccio '70" heralds.

## Not Beginning, But End!

The Norwalk at Norwalk, Conn., urged patrons to see "The Notorious Landlady" from the end instead of the beginning. The gimmick, which proved a conversation piece, of course, amounted to this: "Get to the theatre 20 minutes before the end . . . Did she or did she? Sit thru the whole picture again and see the chase twice!—The New Yorker."

## Big Radio-TV Contest Supports 'Landlady'

"The Notorious Landlady Lucky Lease Sweepstakes," in which "1,000 Fabulous Prizes" were offered, was set up by the Columbia Pictures exploitation office for the bookings of the picture in Los Angeles.

The contest was a large-scale television and radio station promotion staged by KHJ radio and TV. The promotion resulted in 120 promotional TV spots, many during prime evening time. Both the TV and radio stations hammered at the viewers and listeners to participate in the contest by simply writing their name and address on a piece of paper and depositing it at any theatre playing "The Notorious Landlady." The theatre managers report they were flooded with entries.

Included among the extra impressions received on KHJ-TV were a regular contest trailer and a special video tape created by the station. The TV station also featured a full week of Fred Astaire movies and cross-plugged Astaire as starring in "The Notorious Landlady."

## Free Night at Drive-In Courtesy of Baby Girl

Admission at the Outdoor Theatre on Highway 17 south of Bartow, Fla., was free the night of August 30, courtesy of Roxanne Raulerson, one day old. Her father James manages the drive-in. A two-column ad in the Polk County Democrat that afternoon read:

"The Raulerson Company Proudly Presents Its Latest Production of IT'S A GIRL . . . Produced in Bartow, Starring Roxanne Theresa . . . Produced by Annette, Directed by J. W. . . . To Commemorate This Premiere, EVERYONE Is Invited to Attend the Outdoor Theatre Tonight Free, Courtesy of Roxanne."

## Skip Film at Late Show And Stage Acts Continue

Clay Fluker of the Palace Theatre in Corsicana, Tex., has had tremendous success with special live stage shows. For his latest one, a Saturday night (11:30) "Back to School Twist Party," he booked a rock and roll feature for the screen, with Jimmy Velvit and band and singer Glenn Campbell on the stage. The performers were having such a fine time with the capacity crowd that they wanted to keep swingin' and swayin'! Fluker polled the crowd and they voted to skip the feature and listen to the music. The performers played from 11:30 p.m. to 2:45 a.m. without stopping.

## Operettas on Screens

Six operettas were presented at the Will Rogers, Norton and Valencia in Chicago, operated by Balaban & Katz, on six successive Thursdays, continuous afternoon and evening performances. They were: Sweethearts, Girl of the Golden West, The Great Waltz, The Merry Widow, The Chocolate Soldier, and Rose Marie.

The "How Did They Ever Make It a Movie?" line was omitted in advertising for "Lolita" when it played the Ritz in Albany, N.Y., second run. Sid Sommers, manager, reported this film, paired with "Go Naked in the World," proved a strong draw.



An interpretive analysis of lay and trade press reviews. Running time is in parentheses. The plus and minus signs indicate degree of merit. Listings cover current reviews, updated regularly. This department also serves as an ALPHABETICAL INDEX to feature releases. C is for Cinemascope; V Vistavision; S Superscope; P Panovision; R Regalscope; T Technirama. Symbol (S) denotes BOXOFFICE Blue Ribbon Award; (C) color photography. For listings by company in the order of release, see FEATURE CHART.

# REVIEW DIGEST

## AND ALPHABETICAL INDEX

++ Very Good; + Good; ± Fair; - Poor; == Very Poor.

In the summary ++ is rated 2 pluses, = as 2 minuses.

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P. G. Page	Title	Run Time	Type	Distributor	Reviewed	Boxoffice	Harrison's Reports	Variety	Film Daily	Hollywood Reporter	Parents' Magazine	New York Daily News	Summary
2616	All Fall Down (111)	Drama.....	MGM	3-26-62	++	+	+	+	+	+	+	+	10+1-
2663	Almost Angels (93)	Dr/Music....	BV	9-10-62	±		±	±	±	±			6+3-
2637	Assignment Outer Space (79)	SW-Fantasy.....	AIP	6-11-62	±								1+1-
-B-													
2583	Bachelor Flat (91)	Com...20th-Fox	12-4-61	+	±	+	+	+	+	±			9+2-
2628	Bachelor of Hearts (97)	Com...Cont'l	5-7-62	+									1+
2605	Bashful Elephant, The (80)	Com-Dr...AA	2-19-62	+		±			±				3+3-
2664	Barabbas (134)	70 Bib Dr....	Col	9-10-62	+		+	+	+				7+
2634	Belle Sommers (62)	Drama.....	Col	5-28-62	±	±			+	±			5+3-
2653	Best of Enemies, The (104)	War Comedy-Drama.....	Col	8-6-62	+	+	+	+	+	+	+	+	9+
2609	Big Money, The (89)	Comedy.....	Lopert	3-5-62	+								1+
2624	Big Red (89½)	Adv.....	BV	4-23-62	+	±	+	+	+	+	+	+	11+1-
2640	Big Wave, The (73)	Drama.....	AA	6-18-62	+				+				2+
2662	Billy Budd (123)	Sea Drama....	AA	9-3-62	+		+	+	+	+			9+
2461	Bird Man of Alcatraz (142)	Dr.....	UA	6-25-62	+	+	+	+	+	+	+	+	14+
2608	Black Tights (120)	Ballet....	Magna	2-26-62	+	±	+	+	+	+			10+1-
2667	Bloody Brood, The (69)	Crime-Drama.....	Astor	9-24-62	+								1+
2631	Bon Voyage (132)	Comedy.....	UA	5-21-62	+	+	+	+	+	+	+	+	13+
2669	Bourbon St. Shadows (70)	Cr-Dr...MPA	10-1-62	+									1+
2640	Boys' Night Out (115)	Com...MGM	6-18-62	+	±	±	+	+	+	+			10+2-
2651	Brain That Wouldn't Die, The (71)	Horror Dr.....	AIP	7-30-62	±								1+1-
2625	Broken Land, The (60)	W'n 20th-Fox	4-30-62	±									1+1-
2406	Brushfire (80)	War Dr.....	Para	2-12-62	+	±	-		+	±	±		5+4-
2619	Burn, Witch, Burn (89)	Susp.....	AIP	4-9-62	+	-		+		±	±		4+2-
-C-													
2633	Cabinet of Caligari (104)	Horror Drama.....	20th-Fox	5-28-62	+	-	+	+	+	+	+	+	7+1-
2613	Cape Fear (105)	Suspense Dr.....	U-I	3-19-62	+	+	+	+	+	+	+	+	11+
2658	Carnival of Souls (91)	Psycho-Melodrama.....	Herts-Lion	8-20-62	+								1+
2603	Cash on Demand (84)	Suspense....	Col	2-12-62	+		+		+	+	+	+	7+
2659	Centurion, The (77)	Spectacle....	PIP	8-27-62	±								1+1-
2661	Chapman Report, The (125)	Dr.....	WB	9-3-62	+		±	+	+	-			5+2-
2608	Choppers, The (64)	Melodrama....	SR	2-26-62	±								1+1-
2639	Clown and the Kid (65)	Com-Dr....	UA	6-18-62	±								1+1-
2589	Colossus of Rhodes, The (128)	S Adv. Spect.....	MGM	12-25-61	+	±	+	±	+				6+2-
2660	Coming-out Party, A (98)	Com...Union	8-27-62	+		+		+	+	+	+		8+
2645	Concrete Jungle, The (85)	Dr...Fanfare	7-9-62	+		+	+		±				4+1-
2650	Confessions of an Opium Eater (85)	Shock Melodrama.....	AA	7-23-62	+				±				2+1-
2590	Continental Twist, The (See "Twist All Night")												
2607	Couch, The (89)	Suspense.....	WB	2-26-62	±	±	±	+	+	±	±		7+5-
2621	Counterfeit Traitor, The (140)	Drama.....	Para	4-16-62	+	+	+	+	+	+	+	+	13+
2665	Cry Double Cross (65)	Melodrama Atlantic	9-17-62	+									1+
-D-													
2655	Damn the Defiant! (101)	Ac...Col	8-13-62	+	±		+	+	+				6+1-
2666	Damon and Pythias (99)	Drama...MGM	9-17-62	+		+			+				5+
2625	Dead to the World (87)	Melo.....	UA	4-30-62	-					±			1+2-
2602	Deadly Duo (69)	Drama.....	UA	2-5-62	+		-	+	+	-	±		4+3-
2594	Desert Patrol (78)	War Drama....	U-I	1-8-62	+	+	+	+	+	+	+	+	7+
2607	Devil Made a Woman, The (87)	Adv.....	Medallion	2-26-62	±								1+1-
2658	Devil's Messenger, The (72)	Fantasy-Melodrama.....	Herts-Lion	8-20-62	±								1+1-
2624	Doctor in Love (93)	Com. Governor	4-23-62	+	±	+	+	±	±	±	+		7+3-
2621	Don't Knock the Twist (87)	Drama/Twist numbers.....	Col	4-16-62	+	±	±	±	+	±	±		7+5-
-E-													
2647	East of Kilimanjaro (72)	Adv.....	Parade	7-16-62	±								1+1-
2657	Eegah (90)	Com-Fantasy.....	Fairway	8-20-62	+								1+
2588	El Cid (184)	Hist. Spec.....	AA	12-18-61	+	+	+	+	+	+	+	+	13+
2636	Escape From Zahrain (93)	Adventure Drama.....	Para	6-4-62	+	±	+	+	+	+	+	+	7+1-
2615	Experiment in Terror (123)	Susp...Col	3-26-62	+	+	+	+	+	+	+	+	+	12+
-F-													
2653	Fallout (64)	Crime Drama.....	Fairway	8-6-62	±								1+1-
2664	Firebrand, The (63)	W'n...20th-Fox	9-10-62	±						±			2+2-
2623	Five Finger Exercise (109)	Dr.....	Col	4-23-62	+	±	±	+	+	+	+	+	8+2-
2654	Five Weeks in a Balloon (101)	Adv-Comedy.....	20th-Fox	8-6-62	+	+	+	+	+	+	+	+	10+
2664	Flame in the Streets (93)	Drama.....	Atlantic	9-10-62	+								3+
2575	Flight of the Lost Balloon (91)	S Adventure.....	Woolner	11-6-61	+	-	±	+					3+2-
2618	Follow That Dream (110)	Com...UA	4-2-62	+	+	+	+	+	+	+	+	+	9+

P. G. Page	Title	Run Time	Type	Distributor	Reviewed	Boxoffice	Harrison's Reports	Variety	Film Daily	Hollywood Reporter	Parents' Magazine	New York Daily News	Summary
2619	Forever My Love (115)												
	Romantic Drama .....			Para	4- 9-62	+	±	+	+	±	+	±	8+2-
2606	Four Horsemen of the Apocalypse, The (153)		Com	MGM	2-19-62	±	±	+	±	+	±	±	12+
-G-													
2626	Geronimo (101)		Outdoor Dr.	UA	4-30-62	+	+	+	±	+	+	±	8+1-
2644	Gigot (104)		Comedy.....	20th-Fox	7- 2-62	±	±	±	±	±	±		11+1-
2605	Girls at Sea (81)		Com.....	Seven Arts	2-19-62	±							2+
2651	Guns of Darkness (103)		Drama....	WB	7-30-62	+	±	±	±	+	+	+	8+2-
-H-													
2613	Hand of Death (60)		S-F'n....	20th-Fox	3-19-62	±					±	±	3+3-
2626	Hands of a Stranger (85½)		Susp...	AA	4-30-62	±				±	±	±	4+4-
2625	Harold Lloyd's World of Comedy (94)		Comedy.....	Cont'i	4-30-62	+	±	±	±	±	±	±	10+1-
2634	Hatari! (159)		Adv. Dr.....	Para	5-28-62	±	±	+	±	+	±	±	12+
2634	Hell Is for Heroes (90)		War Dr...	Para	5-28-62	+	±	+	+		+	+	6+1-
2612	Hellions, The (87)		Outdoor Drama .....	Col	3-12-62	+	±	±			-	±	4+4-
2639	Hemingway's Adventures of a Young Man (145)		Com-Dr....	20th-Fox	6-18-62	±	±	+	±	±	±	±	12+1-
2668	Hero's Island (94)		Period Drama .....	UA	9-24-62	+		±		±	±		6+1-
2610	Hitler (107)		Drama .....	AA	3- 5-62	±	±	-	+	+	-		4+4-
2620	Horizontal Lieutenant, The (90)		Comedy © .....	MGM	4- 9-62	+	±	±	+	+	±	+	8+2-
2641	Horror Chamber of Dr. Faustus, The (95)		Horror Drama .....	Lopert	7- 2-62	+							1+
2623	House of Women (83)		Drama.....	WB	4-23-62	±	±	+	+	+	-	±	6+4-
2662	Huns, The (85)		Spectacle.....	PIP	9- 3-62	±							1+1-
-I-													
2636	I Like Money (81)		Com...20th-Fox		6- 4-62	+	±	+	±		+	+	7+1-
2635	Incident in an Alley (83)		Dr.....	UA	6- 4-62	±					±	±	3+3-
2661	If a Man Answers (102)		Com....	U-I	9- 3-62	+		±	±	+			5+1-
2626	Information Received (77)		Dr.....	U-I	4-30-62	+		±	+		+	+	5+1-
2638	Interns, The (120)		Com.....	Col	6-11-62	±	±	±	±	±	±	±	10+1-
2628	Intruder, The (83)		Dr.....	Astor	5- 7-62	+	±	±	+	±	+	+	9+1-
2661	Invasion of the Animal People (55)		Science-Fiction.....	ADP-SR	9- 3-62	±							1+1-
2651	Invasion of the Star Creatures (81)		Sci.-F'n Comedy .....	AIP	7-30-62	±							1+1-
2668	I Thank a Fool (100)		Com-Dr...MGM		9-24-62	+		±	+	±		±	6+2-
2644	It Happened in Athens (92)		Comedy-Drama .....	20th-Fox	7- 2-62	+	+	-	+	±	+		5+2-
-J-													
2645	Jack the Giant Killer (94)		Adv-Fantasy .....	UA	7- 9-62	+	-		±		±	±	6+2-
2615	Jessica (105)		Rom. Comedy....	UA	3-26-62	±	±	±	+	+	±	±	8+3-
2608	Jet Storm (88)		Suspense.....	UPRO	2-26-62	+		+		+			3+
2604	Journey to the Seventh Planet (80)		Adv.-Fantasy.....	AIP	2-12-62	+			±	±	+	-	5+4-
-K-													
2592	Karate (80)		Ac Dr.....	Brenner	1- 1-62	±							1+1-
2652	Kid Galahad (95)		Com-Dr/Songs...UA		7-30-62	±	+	+	±	+	+		8+
2571	King of Kings (161)		Religious Drama .....	MGM	10-23-61	±	±	±	±	±	±	±	13+
-L-													
2627	Lad: a Dog (98)		Drama.....	WB	5- 7-62	±	±	+	±	+	+		7+2-
2631	Last of the Vikings (102)		Dyaloscope, Adv....	Medallion	5-21-62	+			+			±	3+1-
2595	Light in the Piazza (105)		Romantic Drama .....	MGM	1-15-62	±	+	±	±	±	±	±	13+
2662	Lion, The (96)		Drama...20th-Fox		9- 3-62	+		±	±	±			7+
2630	Lisa (112)		Adv. Dr. 20th-Fox		5-14-62	+	±	+		+	±	±	9+
2642	Lolita (152)		Comedy-Drama.....	MGM	6-25-62	±	±	+	±	±	±	±	11+2-
2628	Lonely Are the Brave (107)		Outdoor Drama .....	U-I	5- 7-62	+	+	+	±	+	±	+	9+
2593	Long and the Short and the Tall, The (102)		War Dr.....	Cont'l	1- 8-62	±		+		+	+		5+
2590	Lover Come Back (107)		Comedy..U-I		12-25-61	±	+	±	±	±	+	±	12+
-M-													
2604	Madison Avenue (94)		Com-Dr....	20th-Fox	2-12-62	±	+	-	+	+	+	+	6+2-
2622	Magic Sword, The (80)		Fantasy-Adventure .....	UA	4-16-62	+		+	+	+	+	±	6+1-
2601	Make Mine a Double (86)		Com....	Ellis	2- 5-62	±							2+
2660	Make Way for Lila (90)		Adv. Dr.....	Parade	8-27-62	±		±		+			3+2-
2607	Malaga (97)		Drama .....	WB	2-26-62	+	+	±	±	±	+	±	8+3-
2621	Man Who Shot Liberty Valance, The (123)		Western .....	Para	4-16-62	±	±	+	±	±	+	±	11+1-
2641	Manster, The (72)		Horror Dr.....	Lopert	7- 2-62	±					-		1+2-
2663	Marco Polo (100)		Adv.....	AIP	9-10-62	+		+					2+
2654	Matter of WHO, A (90)		Com...Herts-Lion		8- 6-62	±		±	±	±	+	±	7+1-



# REVIEW DIGEST

## AND ALPHABETICAL INDEX

In the summary ++ is rated 2 pluses, = as 2 minuses.

++ Very Good; + Good; ± Fair; - Poor; = Very Poor.

P. G. Page	Title	Run Time	Type	Distributor	Reviewed	Boxoffice	Harrison's Reports	Variety	Film Daily	Hollywood Reporter	Parents' Magazine	New York Daily News	Summary
2642	Mermaids of Tiburon, The (77) Underwater Adv.	7- 2-62	±	Filmgroup	7- 2-62	±	±	±	±	±	±	±	3+3-
2632	Merrill's Marauders (98) © Dr.	5-21-62	±	WB	5-21-62	±	±	±	±	±	±	±	10+1-
2656	Mighty Ursus (90) Adv.	8-13-62	±	UA	8-13-62	±	±	±	±	±	±	±	1+2-
2629	Miracle Worker, The (106) Dr.	5-14-62	±	UA	5-14-62	±	±	±	±	±	±	±	11+
2599	Moon Pilot (98) Comedy	1-29-62	±	BV	1-29-62	±	±	±	±	±	±	±	11+1-
2611	Most Wanted Man, The (85) Com.	3-12-62	-	Astor	3-12-62	-	-	-	-	-	-	-	1-
2632	Mothra (90) Tohoscope, HoDr.	5-21-62	+	Col	5-21-62	+	+	+	±	±	±	±	5+3-
2632	Mr. Hobbs Takes a Vacation (116) © Comedy	5-21-62	±	20th-Fox	5-21-62	±	±	±	±	±	±	±	13+
2597	Murder She Said (87) Mystery	1-22-62	±	MGM	1-22-62	±	±	±	±	±	±	±	8+
2624	Music Man, The (151) © Musical Comedy	4-23-62	±	WB	4-23-62	±	±	±	±	±	±	±	14+
2617	My Geisha (120) © Com-Dr.	4- 2-62	+	Para	4- 2-62	+	+	+	±	±	±	±	9+
—N—													
2620	Nearly a Nasty Accident (86) Farce-Comedy	4- 9-62	+	U-I	4- 9-62	+	±	±	±	±	±	±	5+2-
2649	Never Let Go (90) Melodr.	7-23-62	+	20th-Fox	7-23-62	+	+	+	±	±	±	±	2+
2631	Night Creatures (81) Adv.	5-21-62	±	U-I	5-21-62	±	±	±	±	±	±	±	6+
2666	Night of Evil (88) Melodrama	9-17-62	+	Astor	9-17-62	+	+	+	±	±	±	±	1+
2655	Night They Killed Rasoutin, The (87) Melodrama	8-13-62	+	Brigadier	8-13-62	+	+	+	±	±	±	±	1+
2591	No Love for Johnnie (110) Drama	1- 1-62	+	Embassy	1- 1-62	+	+	+	±	±	±	±	10+
2656	No Man Is an Island (114) War Drama	8-13-62	±	U-I	8-13-62	±	±	±	±	±	±	±	8+2-
2638	No Place Like Homicide (87) Farce-Comedy	6-11-62	+	Embassy	6-11-62	+	±	±	±	±	±	±	4+2-
2643	Notorious Landlady, The (123) Com.	7- 2-62	±	Col	7- 2-62	±	±	±	±	±	±	±	9+1-
2656	Nun and the Sergeant, The (73) War Drama	8-13-62	±	UA	8-13-62	±	±	±	±	±	±	±	1+2-
—O—													
2667	On Any Street (90) Melodrama	9-24-62	+	Miller-SR	9-24-62	+	+	+	±	±	±	±	1+
2610	Only Two Can Play (106) Com.	3- 5-62	+	Kingsley	3- 5-62	+	+	+	±	±	±	±	8+1-
2669	Operation Snatch (83) Com.	10- 1-62	+	Cont'l	10- 1-62	+	+	+	±	±	±	±	1+
—PQ—													
2643	Panic in Year Zero! (93) Dr.	7- 2-62	+	AIP	7- 2-62	+	+	±	±	±	±	±	6+2-
2642	Paradise Alley (81) Comedy	7- 2-62	+	Astor	7- 2-62	+	+	±	±	±	±	±	1+
2652	Payroll (80) Crime	7-30-62	±	AA	7-30-62	±	±	±	±	±	±	±	3+2-
2633	Peeping Tom (86) Suspense	5-28-62	+	Astor	5-28-62	+	+	±	±	±	±	±	1+
2637	Phantom Planet, The (82) SF-Fantasy	6-11-62	±	AIP	6-11-62	±	±	±	±	±	±	±	1+1-
2640	Phantom of the Opera (84) Ho.	6-18-62	±	U-I	6-18-62	±	±	±	±	±	±	±	11+1-
2648	Pigeon That Took Rome, The (101) © Comedy	7-16-62	+	Para	7-16-62	+	+	+	±	±	±	±	10+
2652	Pirates of Blood River (87) © Action	7-30-62	+	Col	7-30-62	+	±	±	±	±	±	±	7+2-
2653	Playgirl After Dark (92) Dr.	8- 6-62	+	Topaz	8- 6-62	+	±	±	±	±	±	±	1+1-
2614	Premature Burial, The (81) © Horror Drama	3-19-62	+	AIP	3-19-62	+	±	±	±	±	±	±	6+2-
2606	Prisoner of the Iron Mask, The (80) © Adv. (Eng. dubbed)	2-19-62	±	AIP	2-19-62	±	±	±	±	±	±	±	4+4-
—R—													
2670	Reluctant Saint, The (105) Dr.	10- 1-62	+	Davis-Royal	10- 1-62	+	±	±	±	±	±	±	1+
2620	Reprise (106) Drama	4- 9-62	+	AA	4- 9-62	+	±	±	±	±	±	±	5+1-
2667	Requiem for a Heavyweight (87) Drama	9-24-62	±	Col	9-24-62	±	±	±	±	±	±	±	5+
2629	Ride the High Country (94) © Western	5-14-62	+	MGM	5-14-62	+	+	+	±	±	±	±	7+
2655	Rider on a Dead Horse (72) W'n	8-13-62	±	AA	8-13-62	±	±	±	±	±	±	±	2+1-
2663	Ring-a-Ding Rhythm (78) Mus.	9-10-62	±	Col	9-10-62	±	±	±	±	±	±	±	4+1-
2611	Ring of Terror (71) Horror	3-12-62	±	SR	3-12-62	±	±	±	±	±	±	±	1+1-
2635	Road to Hong Kong, The (91) Com.	6- 4-62	+	UA	6- 4-62	+	±	±	±	±	±	±	9+
2614	Rome Adventure (118) Com-Dr.	3-19-62	+	WB	3-19-62	+	±	±	±	±	±	±	8+1-
—S—													
2623	Safe at Home! (83) Com-Dr.	4-23-62	±	Col	4-23-62	±	±	±	±	±	±	±	6+2-
2592	Sail a Crooked Ship (88) Comedy	1- 1-62	±	Col	1- 1-62	±	±	±	±	±	±	±	8+2-
2599	Saintly Sinners (79) Com-Dr.	1-29-62	±	UA	1-29-62	±	±	±	±	±	±	±	6+5-
2622	Samar (89) Action Dr.	4-16-62	±	WB	4-16-62	±	±	±	±	±	±	±	7+3-
2627	Satan in High Heels (93), Exploitation Melodrama	5- 7-62	-	Cosmic	5- 7-62	-	-	-	-	-	-	-	1+4-
2610	Satan Never Sleeps (124) © Comedy-Drama	3- 5-62	+	20th-Fox	3- 5-62	+	±	±	±	±	±	±	7+1-
2659	Scarface Mob, The (105) Cr.	8-27-62	+	Desilu	8-27-62	+	±	±	±	±	±	±	1+
2612	Secret File Hollywood (85) Melodrama	3-12-62	±	Crown Int'l	3-12-62	±	±	±	±	±	±	±	1+1-
2602	Sergeants 3 (112) © Outdoor	2- 5-62	+	UA	2- 5-62	+	±	±	±	±	±	±	8+
2605	7th Commandment (82) Melo	2-19-62	±	Crown	2-19-62	±	±	±	±	±	±	±	1+1-
2619	Shame of the Sabine Women, The (80) Adv. Dr.	4- 9-62	±	UPRD	4- 9-62	±	±	±	±	±	±	±	2+2-
2627	She Didn't Say No! (96) Comedy Satire	5- 7-62	±	Seven Arts	5- 7-62	±	±	±	±	±	±	±	2+
2657	Shootout at Big Sag (64) W'n Parallel	8-20-62	+	Parallel	8-20-62	+	±	±	±	±	±	±	1+
2670	Siege of Hell Street, The (93) Cr-Dr.	10- 1-62	±	UPRO	10- 1-62	±	±	±	±	±	±	±	1+1-
2600	Siege of Syracuse (87) © Adv.-Ac.	1-29-62	+	Para	1-29-62	+	±	±	±	±	±	±	3+4-

P. G. Page	Title	Run Time	Type	Distributor	Reviewed	Boxoffice	Harrison's Reports	Variety	Film Daily Hollywood Reporter	Parents' Magazine	New York Daily News	Summary
2594	Singer Not the Song, The (98) © Drama			WB	1- 8-62	+	±	+	±	+	±	8+2-
2615	ⓈSix Black Horses (80) W'n			U-I	3-26-62	+	-	±	+	+	±	6+3-
2646	ⓈSky Above—the Mud Below, The (90) Documentary			Astor	7- 9-62	±	±	±	+	±	+	11+1-
2668	ⓈSon of Samson (90) Hist. Spectacle			Medallion	9-24-62	+						1+
2635	ⓈSpiral Road, The (140) Adv.			U-I	6- 4-62	+	+	±	±	±	±	11+1-
2616	ⓈⓈState Fair (118) ⓈMusical			20th-Fox	3-26-62	+	±	±	+	±	±	10+1-
2637	ⓈStory of the Count of Monte Cristo, The (101) Ⓢ Adv.			WB	6-11-62	+	±	±		+	±	6+2-
2647	ⓈStowaway in the Sky (82) Adventure			Lopert	7-16-62	+	±	±	+	+	±	10+1-
2654	Strangers in the City (83) Dr.			Embassy	8- 6-62	±	-	+	+		±	4+3-
2584	ⓈSummer and Smoke (118) Ⓢ Dr.			Para	12- 4-61	±	±	±	±	±	±	14+
2611	ⓈSweet Bird of Youth (120) © Drama			MGM	3-12-62	±	+	±	±	±	±	12+
2622	ⓈSwingin' Along (74) Ⓢ Com/Mus.			20th-Fox	4-16-62	+		±	+	±	-	4+3-
2665	ⓈSword of the Conqueror (95) Ⓢ Drama			UA	9-17-62	+		±	+	+	-	4+2-
—T—												
2636	ⓈTales of Terror (90) Ⓢ Ho.			AIP	6- 4-62	±	-	+	±	±	±	10+2-
2644	ⓈTartars, The (83) Action			MGM	7- 2-62	±	±	-	+	±	±	6+6-
2650	ⓈTarzan Goes to India (86) Ⓢ Ac.			MGM	7-23-62	+	±	+	±	+	±	9+1-
2630	Taste of Honey, A (100) Dr.			Cont'l	5-14-62	±	±	±	±	±	±	12+1-
2614	Tell-Tale Heart, The (78) Horror Drama			Danziger-SR	3-19-62	+						1+
2613	Temptation (94) Melodr.			Cameo	3-19-62	+						1+
2596	Tender Is the Night (146) © Drama			20th-Fox	1-15-62	±	+	±	±	+	±	11+
2665	Terror of the Bloodhunters (60) Melodrama			AIP	9-17-62	±						1+1-
2632	ⓈThat Touch of Mink (99) Ⓢ Com.			U-I	5-14-62	±	+	+	±	±	±	11+
2598	Then There Were Three (82) Ac.			Parade	1-22-62	±		+		+		3+1-
2639	There Was a Crooked Man (106) Comedy			Lopert	6-18-62	±						2+
2629	13 West Street (80) Dr.			Col	5-14-62	±	±	±	+	±	+	7+4-
2659	Ⓢ300 Spartans, The (113) © Action Spectacle			20th-Fox	8-27-62	±		±	±	+	±	6+2-
2647	Three Stooges in Orbit, The (87) Farce-Comedy			Col	7-16-62	+	-	+	+	±	±	6+3-
2597	Three Stooges Meet Hercules, The (89) Farce-Comedy			Col	1-22-62	-	-	±	+	+	±	5+4-
2597	Too Late Blues (110) Dr.			Para	1-22-62	±	±	+	+	±	±	7+4-
2646	Trauma (93) Suspense Dr.			Parade	7- 9-62	+						1+
2600	Twenty Plus Two (102) Mys.			AA	1-29-62	±	±	±		-	±	5+6-
2616	Twist All Night (87) Comedy With Music, color prolog.			AIP	3-26-62	+		±	±	+	-	4+3-
2592	Twist Around the Clock (86) Musical			Col	1- 1-62	+	±	±	+	+	±	7+4-
2666	Two and Two Make Six (89) Com-Dr			Union	9-17-62	+		+				2+
2669	Two Tickets to Paris (78) Mus.			Col	10- 1-62	±				+		2+1-
2657	ⓈTwo Weeks in Another Town (104) © Drama			MGM	8-20-62	±	±	±	+	-	±	6+4-
2565	Two Women (105) Dr. (Eng. dubbed) Also with titles			Embassy	10- 2-61	±	±	±	±	±	±	12+
—U—												
2603	Underwater City, The (78) Adv.-Fantasy			Col	2-12-62	±	±	±		±	+	6+5-
—V—												
2648	Valiant, The (89) War Drama			UA	7-16-62	+	+	±	+		+	6+1-
2670	ⓈVery Private Affair, A (95) Drama			MGM	10- 1-62	+				+		2+
2606	Victim (100) Drama			Astor	2-19-62	±	+	±	±	±	±	12+
2601	View From the Bridge, A (110) Drama			Cont'l	2- 5-62	±	+	±	±	±	±	13+
—W—												
2602	Walk on the Wild Side (114) Dr.			Col	2- 5-62	±	±	+	±	±	-	10+1-
2660	ⓈWaltz of the Toredors (105) Comedy-Drama			Cont'l	8-27-62	+	±	+	+		±	7+1-
2638	What a Carve Up! (See "No Place Like Homicide")											
2618	War Hunt (81) War Drama			UA	4- 2-62	±	±	+	+	±	±	10+2-
2567	ⓈWest Side Story (155) Panavision. Musical Dr.			UA	10- 9-61	±	±	±	±	±	±	14+
2646	ⓈWhen the Girls Take Dver (80) Comedy			Parade	7- 9-62	±						1+1-
2612	Whistle Down the Wind (98) Drama			Astor	3-12-62	±	+	±	+	±	±	12+
2645	ⓈWild Westerners, The (70) W'n			Col	7- 9-62	+	±	±	+	±	±	7+4-
2609	Womanhunt (60) Mystery			20th-Fox	3- 5-62	-						2-
2658	ⓈWonderful World of the Bros. Grimm (137)			MGM-Cinerama	8-20-62	±	±	±	±	±	±	14+
2609	World in My Pocket (93) Suspense			MGM	3- 5-62	+	+	+	+	±	±	6+2-
—XYZ—												
2638	Zotz! (87) Comedy			Col	6-11-62	±	-	+	+	+	+	5+2-



Feature productions by company in order of release. Running time is in parentheses. © is for CinemaScope; ⑦ VistoVision; ② Panavision; ① Technirama; S Other anamorphic processes. Symbol ① denotes BOXOFFICE Blue Ribbon Award; ③ Color Photography. Letters and combinations thereof indicate story type—(Complete key on next page). For review dates and Picture Guide page numbers, See REVIEW DIGEST.

# FEATURE CHART

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ALLIED ARTISTS	Type	Rel. No.	AMERICAN INT'L	Type	Rel. No.	BUENA VISTA	Type	Rel. No.	COLUMBIA	Type	Rel. No.	CONTINENTAL	Type	Rel. No.	
The Bashful Elephant (80) OD..6201 Molly Mack, Buddy Baer			Twist All Night (87) ...M..703 June Wilkinson, Louis Prima, Sam Butera and the Witnesses (Includes a color sequence)						③The Hellions (87) ⑦....Ac..620 Richard Todd, Anne Aubrey						MARCH
Hitler (107) .....BiD..6203 Richard Basehart, Cordula Trantow, Marla Eno									Belle Sommers (62) .....D..621 Polly Bergen, David Janssen						
Hands of a Stranger (85½) D..6204 Paul Lukather, Joan Harvey, Jas. Stapleton, Irish McCalla			Burn, Witch, Burn (89) ..Ho..704 Janet Blair, Peter Wyngarde			④Moon Pilot (98) .....C..128 Tom Tryon, Dany Saval, Brian Keith, Edmond O'Brien			Don't Knock the Twist (87) .....M..622 Chubby Checker, Marl Blanchard			Harelid Lloyd's World of Comedy (94) (Episodes from Lloyd's 1924-39 features) .....C..			APRIL
The Big Wave (73).....D..6202 Sessue Hayakawa, Mickey Curtis			Phantom Planet, The (82) SF..711 Dean Fredericks, Coleen Gray						Experiment in Terror (123) ..D..623 Glenn Ford, Lee Remick						
			⑤Assignment Outer Space (79) .....SF..712 Archie Savage, Gaby Farrow						Safe at Home! (83) .....D..624 Mickey Mantle, Roger Maris, Patricia Barry						
Rider on a Dead Horse (72) .....OD..6212 John Vliyan, Lisa Lu, Bruce Gordon, Kevin Hagen			The Brain That Wouldn't Die (71) .....Ho..705 Herb (Jason) Evers, Virginia Leith						Five Finger Exercise (109) ..D..625 Rosalind Russell, Maximilian Schell, Jack Hawkins, Richard Beymer			③Bachelor of Hearts (97) ...C.. Hardy Kruger, Sylvia Syms			MAY
			Invasion of the Star Creatures (81) .....SF..706 Bob Ball, Frankie Ray						13 West Street (80).....D..626 Alan Ladd, Rod Steiger, Dolores Dorn, Michael Callan			A Taste of Honey (100).....D.. Dora Bryan, Rita Tushingham			
									⑥Mothra (90) .....Ac..627 All-Japanese cast (Eng-dubbed)						
Reprieve (106) .....D..6205 (See "Convicts 4" in October listing)			③Prisoner of the Iron Mask (80) ⑤.....Ac..701 Michael Lemoine, Wandisa Guida			④Bon Voyage (132) ....C..129 Fred MacMurray, Jane Wyman, Michael Callan, Deborah Walley			Advise and Consent (138) ③ D..628 Charles Laughton, Henry Fonda, Don Murray, Walter Pidgeon, Gene Tierney, Franchot Tone			Never Let Go (90) .....D.. Peter Sellers, Richard Todd			JUNE
The Bridge (104) .....D..6207 (Eng-dubbed) Volker Bohner Confessions of an Opium Eater (85) .....D..6206 Vincent Price, Linda Ho									⑦The Wild Westerners (70) W..629 Jas. Philbrook, Nancy Kovack, Guy Mitchell, Duane Eddy						
Payroll (80) .....Ac..6210 Michael Craig, Francoise Prevost															
The Frightened City (97) D..6211 Herbert Lom, John Gregson, Yvonne Romain			④Tales of Terror (90) ② .....Ho..710 Vincent Price, Basil Rathbone, Peter Lorre, Debra Paget			④Big Red (89) .....OD..130 Walter Pidgeon, Gilles Payant			The Notorious Landlady (123) .....MyC..701 Jack Lemmon, Kim Novak, Fred Astaire						JULY
			Panic in Year Zero! (93) ③ D..708 Ray Milland, Jean Hagen, Frankie Avalon						Zotz! (87) .....C..702 Tom Poston, Julia Meade, Cecil Kellaway						
			⑤Marco Polo (100) ③..Ad..709 Rory Calhoun, Yoko Tani						The Interns (120) .....D..703 Michael Callan, Cliff Robertson, Jas. MacArthur, Haya Harareet						AUGUST
									The Three Stooges in Orbit (87) .....C..704 Stooges, Edson Stroll						
⑤El Cid (181) ③.....D..6220 Charlton Heston, Sophia Loren, Raf Vallone (CinemaScope version, available for special engagements)			⑤White Slave Ship (92) ③ .....Ad..713 (formerly "Wild Cargo") Pier Angeli, Edmund Purdom						③Damn the Defiant! (101) ③ .....D..705 Alec Guinness, Dirk Bogarde, Anthony Quayle			③Waltz of the Toreadors (105) .....CD.. Peter Sellers, Margaret Leighton			SEPTEMBER
									③The Best of Enemies (104) .....CD..706 David Niven, Alberto Sordi			The Impersonator (64).....C.. John Crawford, Jane Griffiths			
Convicts 4 (106) .....D..6205 (was "Reprieve") Ben Gazzara, Stuart Whitman, Ray Walston, Vincent Price, Rod Steiger, Sammy Davis jr.			Warriors Five (92) .....Ac..707 Jack Palance, Jo Anna Ralli			③Almost Angels (93) ..D/M..135 Vincent Winter, Peter Weck			Ring-a-Ding Rhythm (78) ..M..707 Chubby Checker, Dukes of Dixieland						
									Requiem for a Heavyweight (87) .....D..708 Anthony Quinn, Jackie Gleason, Julie Harris, Mickey Rooney			The Hands of Orlac (...).....D.. Mel Ferrer, Dany Carrel			OCTOBER
Billy Budd (123) ③ ....D..6208 Robert Ryan, Peter Ustinov, Melvyn Douglas, Terence Stamp			③Reptilicus (...).....SF..715 Bodil Miller, Carl Ottosen						Two Tickets to Paris (78) M..709 Joey Dee, Gary Crosby, Kay Medford			Operation Snatch (83) .....C.. Terry-Thomas, George Sanders, Lionel Jeffries			
									We'll Bury You! (75) ..Doc..						
									③Pirates of Blood River (87) ⑤ .....Ad..710 Kerwin Mathews, Glenn Corbett			The Loneliness of the Long Distance Runner (103) ..D.. Michael Redgrave, Tom Courtenay			NOVEMBER
⑤Day of the Triffids (119) ③ .....Ho..6209 Howard Keel, Nicole Maurey, Mervyn Johns			③Samson and the Seven Miracles of the World (...) ③..Ac..714 Gordon Scott, Yoko Tani			③In Search of the Castaways (...) .....Ad.. Maurice Chevalier, Hayley Mills, George Sanders			The War Lover (...).....D.. Steve McQueen, Robert Wagner, Shirley Ann Field						DECEMBER
									③Barabbas (134) ⑦70....Dr.. Anthony Quinn, Silvana Mangano, Arthur Kennedy, Katy Jurado						
⑤55 Days at Peking (...) ⑦ ..D.. Charlton Heston, Ava Gardner, David Niven			③The Young Racers (...) ..Ac..716 Mark Damon, Bill Campbell			③Lobo the Wolf (...) .....Ad.. True-Life Adventure			③Bye Bye Birdie (...) ② C/M.. Janet Leigh, Dick Van Dyke			The Assassin (...) .....D.. John Ireland			COMING
③Travels of Marco Polo (...) ..D.. Anthony Quinn, France Nuyen			③The Raven (...) ② .....Ho.. Vincent Price, Peter Lorre			③Miracle of the White Stallions, The (...) .....D.. Robert Taylor, Lilli Palmer			③Lawrence of Arabia (...) ②..D.. Alec Guinness, Anthony Quinn			The Balcony (...) .....D.. Shelley Winters, Peter Falk			
			The Pit (...) .....Ho.. Dirk Bogarde, Mary Ure			Son of Flubber (...) .....C.. Fred MacMurray, Nancy Olson			Congo Vivo (...) .....Ad.. Jean Seberg, Gabriele Ferzetti						



# FEATURE CHART

The key to letters and combinations thereof indicating story type: (Ad) Adventure Drama; (Ac) Action Drama; (An) Animated-Action; (C) Comedy; (CD) Comedy-Drama; (Cr) Crime Drama; (DM) Drama with Music; (Dac) Documentary; (Dr) Drama; (F) Fantasy; (Ha) Horror Drama; (Hi) Historical Drama; (M) Musical; (My) Mystery; (OD) Outdoor Drama (S) Spectacle; (SF) Science-Fiction; (W) Western.

	EMBASSY	M-G-M	PARAMOUNT	20TH-FOX	UNITED ARTISTS
	Rel. Type No.	Type Rel. No.	Type Rel. No.	Type Rel. No.	Type Rel. No.
MARCH		④Four Horsemen of the Apocalypse (153) © ....D..209 Glenn Ford, Ingrid Thulin, Charles Boyer, Lee J. Cobb World in My Pocket (93) ..D..210 Rod Steiger, Nadja Tiller, Peter Van Eyck	④Forever My Love (115) ..D..6111 Romy Schneider, Karl Boehm Brushfire (80) .....D..6112 John Ireland, Jo Morrow, Everett Sloane	The Innocents (99) © ....D..207 Deborah Kerr, Michael Redgrave Womanhunt (60) .....D..206 Steve Piccaro, Lisa Lu ④Satan Never Sleeps (124) © .....D..205 William Holden, Clifton Webb, France Nuyen ④④State Fair (118) © ..D/M..208 Pat Boone, Bobby Darin, Pamela Tiffin, Ann-Margret, Alice Faye, Tom Ewell ④Broken Land (60) © ....W..209 Kent Taylor, Jody McCrea, Dianna Darrin	The Children's Hour (109) .....D..6211 Audrey Hepburn, Shirley MacLaine, James Garner The Clown and the Kid (65) .....D..6207 John Lupton, Mike McGreevey
APRIL		④Sweet Bird of Youth (120) © .....D..212 Geraldine Page, Paul Newman ④The Horizontal Lieutenant (90) © .....C..213 Jim Hutton, Paula Prentiss All Fall Down (111) .....D..211 Eva Marie Saint, Warren Beatty, Karl Malden, Angela Lansbury	The Man Who Shot Liberty Valance (123) .....W..6114 James Stewart, John Wayne, Vera Miles ④④The Counterfeit Traitor (140) .....D..6113 William Holden, Lilli Palmer (pre-release)	④④State Fair (118) © ..D/M..208 Pat Boone, Bobby Darin, Pamela Tiffin, Ann-Margret, Alice Faye, Tom Ewell ④Broken Land (60) © ....W..209 Kent Taylor, Jody McCrea, Dianna Darrin	④The Magic Sword (80) ..Ad..6214 Basil Rathbone, Estelle Winwood ④Mighty Ursus (90) ....Ad..6220 Ed Fury ④Jessica (105) © .....C..6219 Maurice Chevalier, Angie Dickinson War Hunt (81) .....D..6217 John Saxon, Robert Redford
MAY	No Love for Johnnie (110) © .....D..209 Peter Finch, Mary Peach	④Ride the High Country (94) © .....OD..216 Randolph Scott, Joel McCrea	④Escape From Zahrain (93) ① .....Ac..6115 Yul Brynner, Madlyn Rhue, Sal Mineo	Hand of Death (60) .....Ho..212 John Agar, Paula Raymond The Cabinet of Caligari (104) © .....HoD..211 Glynis Johns, Dan O'Herlihy	④Follow That Dream (110) ① .....C..6216 Elvis Presley, Arthur O'Connell ④Geronimo (102) .....OD..6221 Chuck Connors, Kamala Devi Incident in an Alley (83) D..6218 Chris Warfield, Erin O'Donnell Third of a Man (80) ....D..6226 Simon Oakland
JUNE	Two Women (99) .....D..217 (Eng-dubbed) ..Sophia Loren	Lolita (152) .....D..217 James Mason, Shelley Winters, Peter Sellers, Sue Lyon ④Boys' Night Out (115) © C..218 Kim Novak, James Garner, Tony Randall, Janet Blair ④The Tartars (83) .....Ad..223 Orson Welles, Victor Mature	Hell Is for Heroes (90) ..D..6116 Steve McQueen, Bobby Darin, Fess Parker, Bob Newhart	④Lisa (112) © .....D..210 Stephen Boyd, Dolores Hart ④It Happened in Athens (92) © .....Ad..214 Jayne Mansfield, Nico Minardos	Road to Hong Kong (91) ..C..6227 King Crosby, Bob Hope, Joan Collins, Dorothy Lamour
JULY	No Place Like Homicide (87) .....HoC..209 Kenneth Connor, Shirley Eaton ④The Sky Above—the Mud Below (90) .....Doc..210	④Tarzan Goes to India (86) .....Ad..222 Jock Mahoney, Simi, Mark Dana	④④The Counterfeit Traitor (140) .....D..6113 William Holden, Lilli Palmer ④My Geisha (120) ① ..CD..6118 Shirley MacLaine, Yves Montand, Edw. G. Robinson, Bob Cummings	④④Mr. Hobbs Takes a Vacation (116) © .....C..215 James Stewart, Maureen O'Hara, Fabian, Lauri Peters Air Patrol (70) © .....Ac..216 Willard Parker, Merry Anders	④Jack the Giant Killer (94) .....Ad..6222 Kerwin Mathews, Judi Meredith The Miracle Worker (106) D..6225 Anne Bancroft, Patty Duke ④④West Side Story (155) ① 70mm .....M..6201 Natalie Wood, Richard Beymer, The Valiant (89) .....D..6228 John Mills, Ettore Manni
AUGUST	Strangers in the City (80) .....D..218 Robert Gentile, Kenny Delmar	④Two Weeks in Another Town (104) © .....D..220 Kirk Douglas, Edw. G. Robinson, Cyd Charisse, Geo. Hamilton ④The Wonderful World of the Brothers Grimm (137) Laurence Harvey, Karl Boehm (Cinemas engagements only)	④Hatari! (159) .....Ad..6119 John Wayne, Red Buttons, Elsa Martinelli, Hardy Kruger	④④5 Weeks in a Balloon (101) © .....Ad..218 Red Buttons, Fabian, Barbara Eden, Cedric Hardwicke, Peter Lorre ④Hemingway's Adventures of a Young Man (145) © .....D..213 Richard Beymer, Susan Strasberg, Diane Baker, Paul Newman The Firebrand (63) © ..Ad..217 Kent Taylor, Lisa Montell	Bird Man of Alcatraz (143) D..6230 Burt Lancaster, Karl Malden Judgment at Nuremberg (189) .....D..6205 S. Tracy, B. Lancaster, R. Widmark, M. Dietrich, M. Cliff, J. Garland The Nun and the Sergeant (73) .....Ac..6125 Robert Webber, Anna Sten
SEPTEMBER		④I Thank a Fool (100) © ..D..301 Susan Hayward, Peter Finch		④I Like Money (81) © ....C..241 Peter Sellers, Nadia Gray, Herbert Lom ④The 300 Spartans (113) © .....Ad..219 Richard Egan, Diane Baker, Sir Ralph Richardson	④Kid Galahad (95) ....CD..6231 Elvis Presley, Gig Young, Lola Albright, Joan Blackman ④Sword of the Conqueror (95) ① .....Ad..6232 Jack Palance, Guy Madison
OCTOBER	Long Day's Journey Into Night (..) .....D..219 Katharine Hepburn, Ralph Richardson, Jason Robards Jr., Dean Stockwell 7 Capital Sins (..) .....D..220 Dany Saval, Nicole Mirel Crime Does Not Pay (..) .....D..221 Richard Todd, Michele Morgan	④A Very Private Affair (..) D..303 B. Bardot, Marcello Mastroianni ④Swordsman of Siena (92) © .....Ad..304 Stewart Granger, Sylva Koscina, Christine Kaufmann ④The Savage Guns (..) ① OD..306 Richard Basehart, Alex Nicol	The Pigeon That Took Rome (101) ① .....C..6202 Charlton Heston, Elsa Martinelli, Harry Guardino	④Loves of Salammbo (72) © .....Ad..223 Jeanne Valerie, Jacques Bernas, Edmund Purdom The Longest Day (180) © D..221 All-Star cast: depiction of the Allied landings on D-Day (Prerelease)	④Hero's Island (94) ① Ad..6229 James Mason, Neville Brand, Kate Manx, Rip Torn Pressure Point (91) .....D..6233 Sidney Poitier, Bobby Darin
NOVEMBER	④Constantine and the Cross (114) .....Ad..222 Cornel Wilde, Christine Kaufmann	Period of Adjustment (..) © C..308 Tony Franciosa, Jane Fonda, Jim Hutton	④Girls! Girls! Girls! (106) .....C/M..6205 Elvis Presley, Stella Stevens, Robert Strauss, Laurel Goodwin ④Wonderful to Be Young (92) © .....C/C..6209 Cliff Richard, Robert Morley	④Gigot (104) .....C..220 Jackie Gleason, Katherine Kath, Jean LeFebvre, Gabrielle Dorziat	The Manchurian Candidate (126) .....D..6234 Frank Sinatra, Laurence Harvey, Janet Leigh, Angela Lansbury ④The Women Warriors (96) .....Ac..6235 Louis Jourdan, Sylvia Syms
DECEMBER		④Seven Seas to Calais (102) © .....D..309 Rod Taylor, Keith Michell ④Billy Rose's Jumbo (125) © .....M..310 Doris Day, Jimmy Durante, Martha Raye, Stephen Boyd, Dean Jagger	It's Only Money (84) ....C..6206 Jerry Lewis, Zachary Scott, Joan O'Brien ④Who's Got the Action? (93) ① .....C..6207 Dean Martin, Lana Turner, Eddie Albert, Nita Talbot	④The Last Days of Sodom and Gomorrah (..) .....S..221 Stewart Granger, Pier Angeli, Stanley Baker, Rossana Podesta	④Taras Bulba (..) ① .....D..6236 Tony Curtis, Yul Brynner Two for the Seesaw (..) ..D..6237 Shirley MacLaine, Robert Mitchum
COMING	Night Is My Future (..) .....D..311 Mai Zetterling, Birger Malmsten	④Mutiny on the Bounly (..) ① 70 .....Ad..312 Marlon Brando, Trevor Howard ④The Golden Arrow (..) .....Ad..313 Tab Hunter, Rossana Podesta ④The Main Attraction © D..307 Pat Boone, Nancy Kwan	④A Girl Named Tamiko (..) ① D..314 Laurence Harvey, France Nuyen ④My Six Loves (..) .....CD..315 Debbie Reynolds, David Janssen Hud Bannon (..) ① .....D..316 Paul Newman, Melvyn Douglas	④The Young Guns of Texas (..) © .....W..317 James Mithum, Jody McCrea, Alana Ladd ④The Queen's Guards (..) © ..D..318 Raymond Massey, Daniel Massey ④The Lion (..) © .....D..319 William Holden, Capucine, Trevor Howard	④Beauty and the Beast (77) .....Ad..6238 Joyce Taylor, Mark Damon A Child Is Waiting (..) .....D..6239 Judy Garland, Burt Lancaster The Caretakers (..) .....D..6240 Robert Stack, Joan Crawford, Polly Bergen



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UNIVERSAL-INT'L	Type	Rel. No.	WARNER BROS.	Type	Rel. No.	MISCELLANEOUS
<p>Ⓢ Lover Come Back (107) . . . C. 6205 Rock Hudson, Doris Day, Tony Randall, Edie Adams</p> <p>Desert Patrol (78) . . . Ac. 6206 Michael Craig, John Gregson, Richard Attenborough</p> <p>The Outsider (108) . . . D. 6207 Tony Curtis, Bruce Bennett, James Franciscus</p> <p>Nearly a Nasty Accident (86) . . . C. 6208 Jimmy Edwards, Shirley Eaton, Kenneth Connor</p> <p>Cape Fear (106) . . . D. 6209 Gregory Peck, Robert Mitchum, Polly Bergen</p> <p>The Day the Earth Caught Fire (91) . . . D. 6210 Janet Munro, Leo McKern</p> <p>Ⓢ Night Creatures (81) . . . Ho. 6213 Peter Cushing, Yvonne Romain</p> <p>Ⓢ Six Black Horses (80) . . . W. 6214 Audie Murphy, Dan Duryea, Joan O'Brien</p> <p>Lonely Are the Brave (107) Ⓢ . . . D. 6215 Kirk Douglas, Gena Rowlands, Walter Matthau</p> <p>Ⓢ That Touch of Mink (99) Ⓢ . . . C. 6216 Cary Grant, Doris Day, Gig Young, Audrey Meadows</p> <p>Information Received (77) D. 6217 Sabina Sesselman, Wm. Sylvester</p> <p>Ⓢ The Spiral Road (140) . . . D. 6218 Rock Hudson, Burl Ives, Gena Rowlands</p> <p>Ⓢ The Phantom of the Opera (84) . . . Ho. 6219 Herbert Lom, Heather Sears, Michael Gough, Edw. de Souza</p> <p>Ⓢ No Man Is an Island (114) . . . D. 6220 Jeffrey Hunter, Marshall Thompson, Barbara Perez</p> <p>Ⓢ If a Man Answers (102) . . . C. 6221 Sandra Dee, Bobby Darin, Michelle Presle, John Lund</p> <p>Stagecoach to Dancer's Rock (...) . . . W. 6222 Warren Stevens, Martin Landau, Jody Lawrence, Judy Dan</p> <p>To Kill a Mockingbird (...) . . . D. Gregory Peck, Mary Badham</p> <p>Freud (...) . . . D. Montgomery Clift, Susannah York</p> <p>Ⓢ Lancelot and Guinevere (...) Ⓢ . . . Ad. Cornel Wilde, Jean Wallace</p>			<p>The Couch (89) . . . D. 160 Shirley Knight, Grant Williams</p> <p>Malaga (96) . . . Ad. 161 Trevor Howard, Dorothy Dandridge, Edmund Purdom</p> <p>Ⓢ Rome Adventure (118) . . . D. 162 Troy Donahue, Angie Dickinson, Rossano Brazzi, Suzanne Pleshette</p> <p>House of Women (85) . . . D. 163 Shirley Knight, Andrew Duggan</p> <p>Ⓢ Samar (89) . . . Ad. 164 George Montgomery, Gilbert Roland, Ziva Rodann, Joan O'Brien</p> <p>Ⓢ Lad: a Dog (98) . . . D. 158 Peter Breck, Peggy McCay</p> <p>Ⓢ Merrill's Marauders (98) Ⓢ . . . D. 165 Jeff Chandler, Ty Hardin</p> <p>Ⓢ The Music Man (151) Ⓢ M. 168 (Special engagements only)</p> <p>Guns of Darkness (103) . . . Ad. 169 Leslie Caron, David Niven</p> <p>Ⓢ The Story of the Count of Monte Cristo (101) Ⓢ . . . Ad. 167 Louis Jourdan, Yvonne Furneaux</p> <p>Ⓢ The Chapman Report (125) D. 251 Efrem Zimballist Jr., Shelley Winters, Jane Fonda, Claire Bloom, Glynnis Johns</p> <p>What Ever Happened to Baby Jane? (...) . . . D. 252 Joan Crawford, Bette Davis</p> <p>Ⓢ Gay Purr-ee (...) . . . An. 253 Voices of Judy Garland, Robert Goulet, Red Buttons, Hermione Gingold</p> <p>Ⓢ Gypsy (149) Ⓢ . . . M. 254 Rosalind Russell, Natalie Wood, Karl Malden</p> <p>Ⓢ Term of Trial (...) . . . D. Laurence Olivier, Simone Signoret</p> <p>Ⓢ Not on Your Life! (...) Ⓢ . . . C. Robert Preston, Tony Randall</p> <p>Ⓢ PT 109 (...) Ⓢ . . . D. Cliff Robertson</p>	<p>A.D.P. PRODUCTIONS Invasion of the Animal People (55) . . . SF. John Carradine, Barbara Wilson Terror of the Bloodhunters (60) . . . Ho. Robert Clarke, Steve Conte</p> <p>ASTOR Victim (100) . . . D. Feb 62 Dirk Bogarde, Sylvia Syms Whistle Down the Wind (98) . . . D. Mar 62 Hayley Mills, Bernard Lee Peeping Tom (86) . . . D. May 62 Karl Boehm, Moira Shearer The Intruder (83) . . . D. May 62 William Shatner, Frank Maxwell Night of Evil (88) . . . D. Aug 62 Lisa Gaye, William Campbell The Bloody Brood (69) . . . D. Sep 62 Peter Falk, Barbara Lord The Outcry (...) . . . D. Oct 62 Steve Cochran, Betsy Blair, Aida Valli</p> <p>ATLANTIC PICTURES Cry Double Cross (65) . . . D. Jun 62 Hardy Kruger, Martin Held Ⓢ Flame in the Streets (93) Ⓢ . . . D. Sep 62 John Mills, Sylvia Syms</p> <p>AUDUBON FILMS I Spit on Your Grave (100) . . . D. Sep 62 Christian Marquand, Antonella</p> <p>BRIGADIER FILM ASSOCIATES The Night They Killed Rasputin (87) . . . D. Jul 62 Edmund Purdom, Gianna Maria Canale The Tell-Tale Heart (78) Ho. Sep 62 Lawrence Payne, Adrienne Corri Smashing of the Reich (84) . . . Doc. Oct 62 Kamikaze! (89) . . . Doc. Oct 62</p> <p>COLORAMA Ⓢ The Trojan Horse (105) Ⓢ . . . D. Jul 62 Steve Reeves, John Drew Barrymore</p> <p>CROWN-INTERNATIONAL Blood Lust (68) . . . D. Jan 62 Wilton Graff, Lylyan Chauvin The Devil's Hand (71) . . . D. Jan 62 Linda Christian, Robert Alda The 7th Commandment (85) . . . D. Feb 62 Jonathan Kidd, Lyn Statten Secret File Hollywood (82) . . . D. Feb 62 Robert Clarke, Francine York Ⓢ Dangerous Charter (76) Ⓢ . . . D. Sep 62 Chris Warfield, Sally Fraser Stakeout (81) . . . D. Oct 62 Bing Russell, Bill Hale Varan the Unbelievable (70) . . . D. Oct 62 Myron Healy, Tsuruko Kobayashi First Spaceship on Venus (81) . . . D. Oct 62 Yoko Tani, Oldrick Lukes</p>	<p>DESILU The Scarface Mob (106) . . . D. Aug 62 Robert Stack, Keenan Wynn</p> <p>ELLIS Make Mine a Double (86) C. Feb 62 Brian Rix, Cecil Parker</p> <p>FAIRWAY INT'L The Choppers (64) . . . D. Feb 62 Arch Hall Jr., Marianne Gaba Ⓢ Eegah (90) . . . Ad. May 62 Arch Hall Jr., Marilyn Manning Falguay (64) . . . D. May 62 Ed Dugan</p> <p>FANFARE FILMS The Concrete Jungle (86) . . . D. Jun 62 Stanley Baker, Sam Wanamaker</p> <p>GOVERNOR Ⓢ Doctor in Love (87) . . . C. Apr 62 Michael Craig, Virginia Maskell, James Robertson Justice</p> <p>HERTS-LION INT'L A Matter of WHO (90) CD. Aug 62 Terry-Thomas, Sonja Ziemann Carnival of Souls (91) . . . D. Sep 62 Candace Hilligoss, Frances Felst The Devil's Messenger (72) . . . F. Sep 62 Lon Chaney, Karen Kader Ⓢ Daughter of the Sun God (75) . . . Ad. Oct 62 Lisa Montell, Bill Holmes Escape to Berlin (80) . . . D. Oct 62 Christian Doerner, Suzanne Korda</p> <p>JOSEPH BRENNER ASSOCIATES Karate (80) . . . Ad. Joel Holt, Frank Blaine</p> <p>KINGSLEY Only Two Can Play (106) C. Mar 62 Peter Sellers, Mai Zetterling</p> <p>LOPERT FILMS The Big Money (89) . . . C. Mar 62 Jan Carnichael, Belinda Lee There Was a Crooked Man (106) . . . C. Jun 62 Norman Wisdom, Alfred Marks The Horror Chamber of Dr. Faustus (95) . . . Ho. Jul-26 Pierre Brasseur, Alida Valli The Monster—Half Man, Half Monster (72) . . . Ho. Jul 62 Peter Dinklage, Jane Hylton Ⓢ Stowaway in the Sky (82) . . . Ad. Jul 62 Pascal Lamorisse, Andre Gille</p> <p>MAGNA FILMS Ⓢ Black Tights (120) Ⓢ . . . M. Cyd Charisse, Zizi Jeanmaire</p> <p>MEDALLION Ⓢ Last of the Vikings (102) Ⓢ . . . Ad. May 62 Cameron Mitchell, Edmund Purdom Ⓢ Son of Samson (90) . . . S. Mark Forest, Chelo Alonso</p> <p>MPA FEATURE FILMS Bourbon St. Shadows (70) . . . D. Sep 62 Richard Derr, Mark Daniels</p>	<p>PARADE RELEASING ORG. Then There Were Three (82) . . . Ac. Jan 62 Alex Nicol, Frank Latimore A Public Affair (75) . . . D. Mar 62 Myron McCormick, Edw. Binus Ⓢ When the Girls Take Over (83) . . . C. May 62 R. Lowery, M. Miller, J. Ellison Marshall Thompson, Gaby Andre Trauma (92) . . . D. May 62 Lynn Bari, John Conte Ⓢ Make Way for Lila (90) . . . D. Jun 62 Erika Remberg (Eng-dubbed) Ⓢ East of Kilimanjaro (75) Vistarama . . . Ad. Jul-62</p> <p>PARALLEL FILM DISTRIBUTORS Shootout at Big Sag (64) . . . W. Jun 62 Walter Brennan, Luana Patten</p> <p>PLAYSTAR PRODUCTIONS Ring of Terror (71) . . . Ho. George Mather, Esther Furst</p> <p>PRODUCERS INTERNATIONAL Ⓢ The Centurion (77) . . . S. John Barrymore, Jacques Sernas Ⓢ The Huns (85) . . . S. Chelo Alonso, Jacques Sernas</p> <p>SEVEN ARTS ASSOCIATED Ⓢ Girls at Sea (81) . . . C. Guy Rolfe, Ronald Shiner Ⓢ She Didn't Say No! (96) . . . C. Eileen Herlie, Perlita Neilson</p> <p>TIMES FILM Wild for Kicks (92) . . . D. Jan 62 David Farrar, Noelle Adam Frantic (81) . . . D. Mar 62 (Eng-dubbed) Jeanne Moreau Also available with sub-titles at 90 minutes running time</p> <p>TOPAZ FILMS Ⓢ Playgirl After Dark (92) . . . M. Jul 62 Jayne Mansfield, Leo Genn</p> <p>TRANS-LUX Ⓢ And the Wild Wild Women (85) Ⓢ . . . D. Anna Magnani, Giulietta Masina</p> <p>UNION FILM DISTRIBUTORS A Coming-Out Party (98) C. Aug 62 James Robertson Justice, Leslie Phillips Two and Two Make Six (89) . . . C. George Chakiris, Janette Scott</p> <p>UNITED PRODUCERS (UPRO) Jet Storm (88) . . . D. Feb 62 Richard Attenborough, Stanley Baker The Siege of Hell Street (93) D. Donald Sinden, Nicole Berger Ⓢ Sname of the Sabine Women (80) . . . Ad. Lex Johnson, William Wolf</p> <p>WOOLNER BROS. Ⓢ Flight of the Lost Balloon (91) Ⓢ . . . Ad. Oct 61 Mala Powers, Marshall Thompson</p>
FOREIGN LANGUAGE						
<p>ARGENTINA Summerskin (96) . . . 8- 6-62 (Angel) . . . Alfredo Alcon</p> <p>FRANCE Back Streets of Paris (94) 6-18-62 (President) . . . Simone Signoret Ⓢ End of Desire (86) . . . 8-13-62 (Cont'l) . . . Maria Schell Five Sinners (80) . . . 8- 6-62 (Astor) . . . Marina Petrova Girl With the Golden Eyes, The (90) . . . 9- 3-62 (Kingsley) . . . Marie Laforet Jules and Jim (105) . . . 6-11-62 (Janis) . . . Jeanne Moreau, Oskar Werner La Belle Americaine (100) 1-22-62 (Cont'l) . . . R. Dhery, C. Brosset Last Year at Marienbad (98) . . . 4-16-62 (Astor) . . . Delphine Seyrig, Giorgio Albertazzi, Sacha Pitneff Le Dab Se Rebiffe (96) . . . 8-13-62 (Times) . . . Jean Gabin Maiden, The (90) . . . 5-21-62 (Green-Roth) . . . Claudine Dupuis Night Affair (92) . . . 1-22-62 (President) . . . Jean Gabin, Nadja Tiller, Danielle Darrieux Riffi for Girls (97) . . . 6-11-62 (Cont'l) . . . Nadja Tiller, R. Hosseln Shoot the Piano Player (92) 9- 3-62 (Astor) . . . Charles Aznavour Sweet Ecstasy (75) Ⓢ . . . 8-13-62 (Audubon) . . . Elke Sommer The Magnificent Tramp (76) . . . 7-16-62 (Cameo) . . . Jean Gabin, Darryl Cowl</p>						<p>Testament of Orpheus (79) 6- 4-62 (F-A-W) . . . Jean Cocteau auto- biography Tomorrow Is My Turn (117) 4- 9-62 (Showco) . . . Charles Aznavour Zazie (86) . . . 4- 30-62 (Astor) . . . Catherine Demongeot</p> <p>GERMANY Ⓢ Arms and the Man (96) 3-26-62 (Casino) . . . O. W. Fischer, Lilo Pulver Beginning Was Sin, The (88) 9- 3-62 (Globe) . . . Ruth Niehaus, Viktor Staal Wozzeck (81) . . . 4-23-62 (Brandon) . . . Kurt Meisel</p> <p>GREECE Take Me Away, My Love (90) . . . 9- 3-62 (Greek M.P.) . . . Christian Sylba</p> <p>ITALY Bell' Antonio (101) . . . 5-21-62 (Embassy) . . . Marcello Mastroianni, Claudia Cardinale, P. Brasseur Ⓢ Boccaccio '70 (165) . . . 7-16-62 (Embassy) . . . Sophia Loren, Anita Ekberg, Romy Schneider Divorce—Italian Style (104) . . . 10- 1-62 (Embassy) . . . Marcello Mastroianni Lady Doctor, The (103) . . . 10- 1-62 (Governor) . . . Toto, Abbe Lane Love Is a Day's Work (84) 3-19-62 (Cont'l) . . . Jean Sorel, Lea Massari Night, The (La Notte) (120) . . . 3-19-62 (Lopert) . . . Jeanne Moreau, Marcello Mastroianni, Monica Vitti</p>
<p>JAPAN Happiness of Us Alone (133) . . . 9- 3-62 Keiju Kobayashi, Hideko Takamine Island, The (96) Ⓢ . . . 9-24-62 (Zenith) . . . Nobuko Otowa Throne of Blood (108) . . . 4- 9-62 (Brandon) . . . Toshiro Mifune</p> <p>MEXICO Important Man, The (99) Ⓢ 8- 6-62 (Lopert) . . . Toshiro Mifune Ⓢ La Estrella Vacía (107) . . . 7- 2-62 (Azteca) . . . Maria Felix</p> <p>NORWAY Young Sinners (86) . . . 8- 6-62 (Brenner) . . . Liv Ullmann</p> <p>POLAND Joan of the Angels? (101) . . . 6-18-62 (Telepix) . . . L. Winnicka, M. Volt</p> <p>RUSSIA Ⓢ Flight to the Stars (46) . . . 8- 6-62 (Artkino) . . . Documentary Home for Tanya, A (97) . . . 7- 2-62 (Artkino) . . . Ludmila Marchenko Ⓢ Sound of Life, The (78) . . . 5- 7-62 (Artkino) . . . Vasil Livanov Ⓢ Violin and Roller (55) . . . 9-24-62 (Artkino) . . . Igor Fomchenko</p> <p>SPAIN Viridiana (90) . . . 4-16-62 (Kingsley) . . . Francisco Rabal, Silvia Pinal, Fernando Rey</p> <p>SWEDEN Devil's Wanton, The (72) . . . 8- 6-62 (Embassy) . . . Birger Malmsten Through a Glass Darkly (91) . . . 4- 30-62 (Janus) . . . Harriet Andersson, Max von Sydow</p>						



# SHORTS CHART

Short subjects, listed by company, in order of release. Running time follows title. Date is national release month. Color and process as specified.

Prod. No.	Rel. Date	Prod. No.	Rel. Date	Prod. No.	Rel. Date
<b>BUENA VISTA</b> (All in color)					
<b>CARTOON SPECIALS</b> (Two-reel)					
0097 Goliath II (15)	Nov 61	7120 The Batman	Oct 62	5201 Hoorable House	
122 Donald and the Wheel (18)	Dec 61	<b>STODGE COMEDIES</b> (Reissues)		Cat (6)	Jan 62
119 Saga of Windwagon Smith (14)	Apr 62	6403 Pies and Guys (16 1/2)	Nov 61	5202 Honorable Family Problem (7)	Mar 62
<b>FEATURETTE SPECIALS</b>					
118 Horse With the Flying Tail (48)	Jan 62	6404 Sweet and Hot (17)	Jan 62	5203 Peanut Battle (7)	Apr 62
<b>LIVE ACTION SPECIALS</b> (Three-reel)					
105 Islands of the Sea (28)	Nov 61	6405 Flying Saucer Daffy (17)	Feb 62	5204 Loyal Royalty (6)	May 62
127 Bear Country (33), reissue	Apr 62	6406 Dills Well That Ends Well (16)	Apr 62	5205 Send Your Elephant to Camp (6)	Jul 62
131 Water Birds (31), reissue	Sep 62	6407 Triple Crossed (16)	May 62	5206 Honorable Paint in Neck (7)	Sep 62
<b>REISSUE CARTOONS</b> (7 mins.)					
17101 Donald's Lucky Day	Jan 62	6408 Sappy Bull Fighter (15 1/2)	Jul 62	5207 Fleet's Out (6)	Oct 62
17102 Donald's Cousin Gus	Feb 62	7401 Husbands Beware (16)	Sep 62	5208 Home Life (7)	Nov 62
17103 Fire Chief	Mar 62	7402 Creeps (16)	Oct 62	<b>UNIVERSAL-INT'L</b> <b>COLOR SPECIALS</b> (One Reel)	
17104 Early to Bed	Apr 62	<b>WORLD OF SPORTS</b>			
17105 Canine Caddy	May 62	6801 Aqua Ski-Birds (9 1/2)	Oct 61	4271 Treasure of the Deep	Nov 61
17106 Springtime for Pluto	Jun 62	6802 Clown Prince of Russia (9)	Feb 62	4272 Caramba ©	Dec 61
17107 Dog Watch	Jul 62	6803 On Target (9)	Apr 62	4273 Mabuhay	Jan 62
17108 The Art of Skiing	Aug 62	<b>CROWN INTERNATIONAL</b> <b>COLOR SUBJECTS</b>			
17109 How to Play Baseball	Sep 62	The Trumpet (23)	Mar 62	4274 Leaping Dandies	Feb 62
17110 Mickey's Delayed Date	Oct 62	The Magic Tide (32)	Jul 62	4275 Pink Land Blue Waters (9)	Mar 62
17111 Chicken Little	Nov 62	The Plucky Plumber (18)	Oct 62	4276 Bahama Holiday (9)	Apr 62
17112 Two Chips and a Miss	Dec 62	<b>M-G-M</b> <b>TOM AND JERRY CARTOONS</b> All 1.75-1 Ratio (Color—All New)			
<b>SINGLE REEL CARTOONS</b>					
125 Aquaman (9)	Jan 62	W363 Greek to Me-ow (7)	Dec 61	4277 Fabled Island (9) © May 62	
		W364 High Steaks (7)	Jan 62	4278 Strictly Sidney (9) © Jun 62	
		W365 Mouse Into Space (7)	Mar 62	<b>WALTER LANTZ CARTOONS</b> (Technicolor. Can be projected in the Anamorphic Process, 2.35-1) (All run between 6 and 7 min.)	
		W366 Landing Stripling (7)	Apr 62	4211 Doc's Last Stand	Nov 61
		W367 Calypso Cat (7)	Jun 62	4212 Case of the Red-Eyed Ruby	Dec 61
				4213 Rock-a-Bye Gator (W. Woodpecker)	Jan 62
				4214 Home Sweet Homewrecker (W. Woodpecker)	Feb 62
				4215 Pest of Show	Feb 62
				4216 Mackerel Moocher	Mar 62
				4217 Room and Bored	Mar 62
				4218 Fowled-Up Birthday	Apr 62
				4219 Rocket Racket	Apr 62
				4220 Phoney Express	May 62
				4221 Careless Caretaker	May 62
				4222 Mother's Little Helper	Jun 62
				4223 Tragic Magic	Jul 62
				4224 Hyde and Sneak	Jul 62
				4225 Voo-Doo Boo-Boo	Aug 62
				4226 Crowsin' Pains	Sep 62
				4227 Punchy Pooh	Sep 62
				4228 Little Woody Riding Hood	Oct 62
				4229 Corny Concerto	Oct 62
				<b>WALTER LANTZ REISSUES</b> (Color Cartunes. Can be projected in the Anamorphic process, 2.35-1)	
				4231 The Tree Medic	Nov 61
				4232 After the Ball	Dec 61
				4233 Chief Charlie Horse	Jan 62
				4234 Woodpecker from Mars	Feb 62
				4235 Calling All Cuckoos	Mar 62
				4236 Niagara Fools	Apr 62
				4237 Arts and Flowers	May 62
				<b>SPECIAL</b> <b>2-REEL COLOR SPECIALS</b>	
				4201 All That Oriental Jazz (16) ©	Nov 61
				4204 Football Highlights of 1961 (10)	Dec 61
				4202 Land of the Long White Cloud (9) ©	Mar 62
				<b>WARNER BROS.</b> <b>BLUE RIBBON HIT PARADE</b> (Technicolor Reissues—7 min.)	
				9304 Leghorn Swaggled	Nov 61
				9305 A Peck of Trouble	Dec 61
				9306 Tom-Tom Tomcat	Jan 62
				9307 Sock-a-Doodle-Do	Feb 62
				9308 Rabbit Hood	Mar 62
				9309 Ain't She Sweet	Apr 62
				9310 Bye Bye Bluebeard	May 62
				9311 Homeless Hare	Jun 62
				9312 Bird in a Guilty Cage	Jul 62
				9313 Fool Coverage	Aug 62
				<b>BUGS BUNNY SPECIALS</b> (Technicolor—7 min.)	
				9722 Wet Hare	Jan 62
				9723 Bill of Hare	Jun 62
				<b>MERRIE MELODIES</b> <b>LOONEY TUNES</b> (Technicolor—7 min.)	
				9703 Beep Prepared	Nov 61
				9704 The Last Hungry Cat	Dec 61
				9705 Nelly's Folly	Dec 61
				9706 A Sheep in the Deep	Feb 62
				9707 Fish and Slips	Mar 62
				9708 Duckadoodle Tears	Mar 62
				9709 Crow's Feet	Apr 62
				9310 Mexican Boarders	May 62
				9711 Zoom at the Top	Jun 62
				9712 Slick Chick	Jul 62
				9713 Louvre Come Back to Me	Aug 62
				<b>WORLD-WIDE ADVENTURE</b> <b>SPECIALS</b> (Color Reissues) (Two-Reel)	
				9002 Fabulous Mexico (18)	Mar 62
				<b>9501 This Sporting World</b> (10)	
				9502 Emperor's Horses (9)	Dec 61
				9503 Wild Water Champions (9)	Feb 62
				9504 Racing Thrills	Apr 62
				9505 King of the Outdoors	Jun 62
				9506 Water Wizards	Aug 62

# FOREIGN REVIEWS

**Antigone** F Ratio: 1.85-1 Classic Drama  
Ellis Films 88 Minutes Rel. Oct. '62

Sophocles' classic Greek tragedy, known to most Americans only through Katherine Cornell's Broadway stage production several years ago, receives a first rate picturization in this Norma Films production entirely filmed in and around Athens by Demetrios Paris. Irene Papas, one of the stars of Carl Foreman's "The Guns of Navarone," will be familiar to some patrons but the strongest selling point will be to high school and college students, whose attendance should be recruited through special discount tickets. As directed by George Tzavellas from his own screenplay, the powerful and moving drama will capture and hold the attention, even of many regular moviegoers, who cannot fail to be impressed by the poetry of the text, clarified in English titles by Noelle Gillmor, or by the dignified and touching portrayal of the unhappy Antigone by the handsome Miss Papas. Excellent, too, is Manos Katrakis, as Creon, who Antigone attempts to defy by burying her slain brother. After Creon orders the rebellious girl buried alive she hangs herself. Creon then witnesses his own son kill himself and his grieving wife take her own life—scarcely a happy tale but an undeniably effective telling. The stark black-and-white photography of Dinos Katsouridis and the haunting music of Arghyris Kounadis are distinct assets. Sperie Perakos was executive producer.

Irene Papas, Manos Katrakis, Nikos Kazis, Iliia Livikou, Maro Kontou.

**A Game for Six Lovers** A Ratio: 1.85-1 Comedy-Melodrama  
Falcon-States Rights 86 Minutes Rel. Oct. '62

Jacques Doniol-Valcroze, journalist-film critic, among the leaders of the French "New Wave" or "Nouvelle Vague," has now turned out his first feature-length attraction, an oddly amusing vignette of young love, not unlike the penetrating Ingmar Bergman's treatment in "Smiles of a Summer Night" in 1956. Against the imposing setting of a baroque French chateau, three parallel and simultaneous stories are played out by three young couples, initially strangers to each other. The sextette includes Bernadette Lafont, Francoise Brion, Alexandre Stewart, Michel Galabru, Jacques Riberolles and Gerard Barry. M. Doniol-Valcroze directed from his own screenplay and Pierre Braunberger produced. Exploitation potential is promising. French is spoken, accompanied by English titles.

Bernadette Lafont, Francoise Brion, Alexandre Stewart, Michel Galabru, Jacques Riberolles.

**Tales of Paris** A Ratio: 1.85-1 Episode Film  
Times Film 85 Minutes Rel. Oct. '62

Four of France's loveliest stars, Dany Robin, currently in "Waltz of the Toreadors," Dany Saval, recently in Hollywood for Disney's "Moon Pilot," Francoise Arnoul and Catherine Deneuve, Roger Vadim's latest protegee, adorn four amusing, if completely inconsequential, tales, two of them directed by the famed Marc Allegret and Michel Boisrond, known to art house devotees. Add the eccentric Darry Cowl, the strikingly handsome Christian Marquand and Paul Guers and the current French teenage singing idol, Johnny Hallyday, and this Francis Cosne production has all the elements for art house appeal. Liberally sprinkled with sex and bathtub scenes, the picture is adult fare. The first episode, "Ella," was directed by newcomer Jacques Poitrenaud and is followed by "Antonia," an impish little romp in which a wife deliberately seduces a former lover to prove to him that she is good in bed, this tale benefiting by Boisrond's direction and Marquand's playing. The third, "Francoise," has Mlle. Arnoul and Francoise Brion (a striking newcomer) vying for the favors of the latter's faithful lover, a rueful tale well directed by Claude Barma, while the closing episode, directed by Allegret from a screenplay by Vadim, is more of a showcase for the singing and guitar playing of Hallyday although Miss Deneuve also registers. The photography and production are first-rate.

Francoise Arnoul, Christian Marquand, Dany Robin, Darry Cowl, Dany Saval, Paul Guers.



# Opinions on Current Productions

# FEATURE REVIEWS

Symbol Ⓢ denotes color; Ⓒ CinemaScope; Ⓥ VistaVision; Ⓢ Superscope; Ⓟ Panavision; Ⓡ Regalscope; Ⓣ Technirama. For story synopsis on each picture, see reverse side.

## The Longest Day

20th-Fox (221)

180 Minutes

F Ratio: War Drama  
2.35-1 Ⓒ  
Rel. Oct. '62

Eighteen years after D-Day in June 1944, Darryl F. Zanuck brings forth the greatest, most realistically harrowing and most technically authentic picture of World War II—a film certain to stand the test of time as the best of its kind. With a star-studded cast of Hollywood names, plus outstanding actors from England, France and Germany, the picture should be a boxoffice hit, if backed up by a strong selling campaign. The picturization of Cornelius Ryan's best seller which was entirely filmed on actual Normandy beachheads and in European locations, will exert its greatest appeal to male patrons, especially those who fought in World War II but the women will take delight in identifying the many familiar players in bit roles while the younger fans will be attracted by such singing idols as Paul Anka, Fabian and Tommy Sands, as well as Richard Beymer, Sal Mineo, Jeffrey Hunter and Robert Wagner. The top directors included Andrew Marton for the American exteriors (Zanuck, himself, did the American interiors); Britain's Ken Annakin for the British exteriors and Germany's Bernhard Wicki for the many German interludes, these using German dialogue translated with English subtitles. Acting honors must be evenly divided between John Wayne and Robert Mitchum.

John Wayne, Robert Mitchum, Richard Beymer, Red Buttons, Richard Burton, Jeffrey Hunter, Paul Anka.

## Where the Truth Lies

Paramount ( )

83 Minutes

A Ratio: Drama  
1.85-1  
Rel. Jan. '63

An eerie, intensely melodramatic picture produced in France by Marianne-SNE Gaumont, this will make a satisfactory supporting dualer with the names of Juliette Greco, who starred in "A Crack in the Mirror" and other Darryl F. Zanuck films, and Liselotte (Lilo) Pulver, who scored in "One, Two, Three," for fair marquee value. Directed by Robert Sussfeld and Irene Leriche, the picture has been expertly dubbed into English. The scenario by Henri Decoin, based on a novel by Boileau-Narcejac, occasionally suggests a Theda Bara silent days film in that the sultry heroine, who practices voodoo, is devoted to a pet cheetah and lures the hero from his devoted wife, eventually dies a tragic death. Unfortunately, the opening shots, which show a French seacoast road, which is covered by the sea at high tide nightly, make the climax predictable to picture-wise patrons. Despite the handicap of playing a somewhat unreal part, Miss Greco looks striking and turns in a good acting job. Miss Pulver, looking slightly bedraggled, also does well while Jean-Marc Bory, a rugged young French actor, plays the central figure well enough. The French seacoast locations are splendidly photographed in Dyaliscope.

Juliette Greco, Jean-Marc Bory, Liselotte Pulver, Jacques Dacqmine, Mathe Mansoura, Georges Chamarrat.

## Hot Money Girl

United Producers Releasing-SR

81 Minutes

A Ratio: Melodrama  
1.85-1  
Rel. Oct. '62

As engrossing as anything in the states-rights field in many months, this Eddie Constantine-Dawn Addams starring vehicle, most ably produced by John Nasht and Patrick Filmer-Sankey and directed with firm awareness of marketing content by Alvin Rakoff should draw a sizable element within the action-and-adventure audience. Constantine, of course, is the transplanted American who is ranked among the top handful of European male thespians at the moment; he has a naturalness of poise, a persuasiveness that should appeal to the ladies. Miss Addams, a name of equal import on both sides of the Atlantic, is as winsome as ever, this time in a not completely sympathetic delineation, as the gal of royal heritage forced to take up lady-of-the-street status in the grim, desperate days immediately following World War II. Nadine Tallier "looker," in the action-and-adventure crowd vernacular, brings some memorable touches to the villainess role, while Marius Goring, who's portrayed Nazis of high and lowly order, dominates his particular sequences as an avarice-minded aide of Miss Addams' late dad. The Jack Andrews screenplay is admirably topical, dramatically concerned with a quest for a fortune in missing jewels behind the Iron Curtain.

Eddie Constantine, Dawn Addams, Nadine Tallier, Willy Witte, Marius Goring, Derk Sydney, Christopher Lee.

## Third of a Man

United Artists (6226)

81 Minutes

F Ratio: Melodrama  
1.85-1  
Rel. May '62

With incisiveness and impact, this Phoenix Films production, written and directed by coproducer Robert Lewin (he shared production responsibilities with William Redlin), should be recommended for family viewing if only out of an understanding approach to the tremendous problem of mental illness, no small facet of the contemporary American scene. The Lewin script, ably enacted by Whit Bissell, long to the forefront of character delineators on the U.S. scene; James Drury, fast-looming as one of television's top thespians; Jan Shepard, as winsome as ever, and Simon Oakland, in the pitiful portrayal of the doomed man in a mental institution, is one that makes a strikingly significant pitch for greater rapport between public and institutionalized patient, the while bringing in a relatively conventional treatment of the patient and his hopeful tie to a little boy, Jimmy Gaines. Kenneth Altose and Jules Schwartz were executive producers and Samuel Matlovsky contributed a stirring musical score. The degree of sensationalized selling is dependent, certainly, upon local conditions and circumstances and only the individual showman can best rationalize in this regard. At the same time, the story-line is definitely within the family film genre and can be satisfactorily sold as such.

James Drury, Jan Shepard, Whit Bissell, Jimmy Gaines, Simon Oakland.

## Carry On, Teacher

Governor Films

86 Minutes

A Ratio: Comedy-Farce  
1.85-1  
Rel. ———

For sheer persuasiveness of humorous implications within the limited scope of a given topical atmosphere, this latest Peter Rogers romp, containing, in the main, bulk of the tremendously talented thespians of the indefatigable Rogers' past "Carry On" triumphs—among them the amorous-minded Leslie Phillips, the massive Hattie Jacques, the timorous Kenneth Connor—can garner a whopping quantity of accolades from even the most discriminating members of the North American critical fraternity. It's paced not unlike the predecessor quality attractions—the stress is madly hectic—and will probably appeal to even greater segments of the adult audience than heretofore, since public education is always on the mass market's mind and lips. That venerable institution, the British public school, is the setting, Phillips blithely arriving as an inspecting psychiatrist, only to find romantic appeal in shapely gym instructor Joan Sims. Love blooms, too, for Phillips' number one aide, Rosalind Knight, and physics instructor Kenneth Connor. Some lively moments are provided by Miss Jacques' administration of math lessons, and Charles Hawtrey, as prissy as ever, is in there pitching for laughs. The Norman Hudis script has been ably directed by Gerald Thomas.

Kenneth Connor, Charles Hawtrey, Leslie Phillips, Joan Sims, Kenneth Williams, Hattie Jacques, Rosalind Knight.

## I Spit on Your Grave

Audubon Films-States Rights

100 Minutes

A Ratio: Melodrama  
1.85-1  
Rel. ———

As provocatively titled as anything in the sensationalized melodramatic field in many years, this filmed-in-Europe, dubbed-for-American-consumption attraction, with every conceivable built-in "sleeper" guarantee imaginable, teams Christian Marquand, fast-looming as one of Europe's most personable young leading men, and Antonella Lualdi, a gal of considerable appeal and allure. In those action-and-adventure theatres where to look upon a most litesome lady amid suggestive situations provides the most entertaining facet of movie-going this will, in the vernacular, clean up. It's not for the junior matinee trade, to be sure, and showmen who book this Audubon release should be sure nobody under 21 is admitted, since the conversation and concern are of strictly adult interest. Marquand, passing for white (he is Negro) finds fate finally catching up with him in the guise of provocative Mlle. Lualdi in a sleepy southern (American) town. Paul Guers has some stirring moments as the jilted fiance of Mlle. Lualdi once Marquand has made his dramatic appearance on the local scene, and Renate Ewert is most convincing as Mlle. Lualdi's sister who blithely gives herself to Marquand not long after his arrival. Michael Gast expertly directed from an original story by Boris Vians.

Christian Marquand, Antonella Lualdi, Paul Guers, Renate Ewert, Jean Sorel, Fernand Ledoux.

The reviews on these pages may be filed for future reference in any of the following ways: (1) in any standard three-ring loose-leaf binder; (2) individually, by company, in any standard 3x5 card index file; or (3) in the BOXOFFICE PICTURE GUIDE three-ring, pocket-size binder. The latter, including a year's supply of booking and daily business record sheets, may be obtained from Associated Publications, 825 Van Brunt Blvd., Kansas City 24, Mo., for \$1.00, postage paid.



# FEATURE REVIEWS Story Synopsis; Exploits; Adlines for Newspapers and Programs

## THE STORY:

"Third of a Man" (UA)

Doctor Whit Bissell, in charge of a hospital for the mentally ill, has complete sympathy for his patients and is sincerely interested in their rehabilitation. A hot-headed young townsman (the setting is a small community where the hospital is located), James Drury, has committed his older brother, Simon Oakland, to the institution, and fearing he would be ridiculed by his fellow citizens if he revealed the family "skeleton," has proceeded to forget the other's existence. Hope for the older man's future is shown, however, in the innocence and the friendship and trust extended by a small boy, Jimmy Gaines, illegitimate son of a Drury romance with local girl Jan Shepard.

Battl.  
Royalt.

## EXPLOITIPS:

Group therapy, an important facet delineated here, can be openly discussed in a forum, either in newspaper or radio-TV atmosphere. Drury is starred in new NBC-TV 90-minute weekly show, *The Virginian*.

## CATCHLINES:

Psycho Shocker! . . . Three Persons! One Personality! . . . The Drama They Live! The Lives They Touch!

## THE STORY:

"Carry On, Teacher" (Governor)

Ted Ray, kind, forbearing and respected headmaster of a British grammar school, is submitting his application for another post when the school board dispatches two examiners to look into his management ability and qualifications, thus setting off a not wholly anticipated stream of idiotic misadventures involving the students and climaxing in a school performance of "Romeo and Juliet."

## EXPLOITIPS:

Get out file photos of some of the best-remembered "Carry On" sequences—"Carry On, Nurse," "Carry On, Constable"—for lobby display purposes. Conduct a stage "matching" competition, comparing affable ladies' girth with measurements hazarded about Hattie Jacques, the indomitable matron of "Carry On, Nurse."

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## CATCHLINES:

"Nothing But Nothing Is Funnier Than . . . 'CARRY ON, TEACHER,' the Newest 'CARRY ON' Howl-Maker! . . . 'Rowdy! Risquel Riotous! . . . 'The Howlingest, Blushingest Lesson in Physical Education, 1962!"

## THE STORY:

"I Spit on Your Grave" (Audubon)

Christian Marquand, a Negro, is pale-skinned (because of a white grandmother) and can pass for white. His brother is lynched by an angry mob because the boy wanted to marry a white girl. The tragedy makes Marquand leave his Memphis home and go to the small town of Crestow, where he is accepted as white. He attracts the attention of the town's young girls, including heiress Antonella Lualdi, daughter of the town's wealthiest family. Antonella's fiancé, Paul Guers, jealous, ferrets out Marquand's background. At a party celebrating Antonella's engagement to Guers, Marquand becomes interested in Antonella's sister (Renate Ewert) and then attempts to kill Antonella to avenge his brother's death. He realizes, however, that he loves her, and Antonella, returning the feeling, is prepared to sacrifice everything for him. Guers, meanwhile, discloses to Antonella's sister that the man to whom she has given herself, is a Negro. By spreading the idea that Marquand has carried off Antonella in order to rape her, Guers causes a manhunt and he, Marquand and Antonella are killed.

## EXPLOITIPS:

Recommend this strictly for the over-21 age element, incorporating the line in all newspaper advertising and outdoor promotion.

## CATCHLINES:

The Film That Defies Every Taboo! . . . He Knew What He Was—Yet He Lusted After This Girl!

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## THE STORY:

"The Longest Day" (20th-Fox)

As D-Day dawned in 1944, the American forces planned an invasion of the Normandy beaches in France, which were defended by German defense works. First, paratroopers were dropped on Ste. Mere-Eglise, to the amazement of the French civilians, and, while the German military might remained disbelieving that the Allies would make the landing attempt, the American forces landed. While many of them were dropped on Ste. Mere-Eglise, to the amazement of the bombed the German forces. Because Hitler was sleeping late on D-Day, his tanks could not be forced until late in the afternoon. When they finally reached the beachhead, the tanks were wiped out and the Germans were forced to surrender to the might of the American, British and French forces combined.

## EXPLOITIPS:

The 42-star cast should be the film's biggest selling point, especially for the teenagers who thrill to Paul Anka, Fabian and Tommy Sands, as singing idols, and Richard Beymer, Jeffrey Hunter, Sal Mineo, as leading men. John Wayne, Robert Mitchum, Henry Fonda and Robert Ryan will attract women patrons.

## CATCHLINES:

June 6, 1944, Went Down As a Red-Letter Day To Be Remembered As Long As Men Honor Courage and Value Freedom . . . Forty-Two American, British and French Stars in the Picturization of Cornelius Ryan's Best-Selling Book.

## THE STORY:

"Where the Truth Lies" (Para)

In a small seacoast village in France, Jean-Marc Bory, young veterinarian, is called out at night to care for a sick cheetah belonging to Juliette Greco, a former African explorer who practices voodoo. Although Bory is devoted to his wife, Liselotte Pulver, he is strangely drawn to Juliette and they become secret lovers. Bory even plans to return to Africa with Juliette until a series of accidents starts happening to his wife, including a near-drowning and poisoning. Bory thinks the only way to save Liselotte's life is to go away with Juliette. Their car goes dead as they are half-way across the rapidly flooding causeway and Juliette drowns as she attempts to rescue her suitcase. Later, Liselotte breaks down and confesses that it was she who had attempted suicide time and again to keep Bory from leaving her. Overcome with guilt, Bory gives himself up.

## EXPLOITIPS:

Play up Juliette Greco as the French chanteuse who starred in "A Crack in the Mirror," "The Big Gamble" and other Darryl F. Zanuck films. Liselotte Pulver, one of Germany's top stars, starred in "A Time to Love" and, more recently, as the flighty typist in Billy Wilder's "One, Two, Three."

## CATCHLINES:

Her Evil Spell Held Him in a Death-Like Grasp . . . Juliette Greco, France's Popular Film Star, and Liselotte Pulver, Germany's Top Film Player, in a Drama of Voodoo Spells in Today's Modern World.

## THE STORY:

"Hot Money Girl" (UPRO)

As the Nazi SS thunder at his castle's door, General Willy Witte of the German underground takes leave of American OSS man Eddie Constantine, whom he has been hiding in his cellar, promising that his 15-year-old daughter, Dawn Addams, will guide him to safety. Constantine is entrusted with delivering a package to the Mother Superior of a Czechoslovakian convent on his escape route. Witte commits suicide in the presence of aide Marius Goring. After the war, Goring approaches Eddie with a \$5,000 offer to disclose whereabouts of the box. Goring and Constantine persuade Dawn to join them in an attempt to recover the box (containing the Witte family jewels) from behind the Iron Curtain. Back in West Germany, later, Constantine finds Goring dead in his apartment; the police charge Constantine with murder and also bring in Dawn on an implication charge. The interrogation, however, brings out significant factors to Constantine. He leaps on the already moving Munich Express, recovers the jewels, brings Nadine and her aides to justice.

## EXPLOITIPS:

The West Berlin Wall continues to hold Page One prominence; get columnists to interview people who have been on the east side of Berlin.

## CATCHLINES:

She Was Trash; She Would Do Anything for a Pricel . . . Racing for Time, for Love, Behind the Iron Curtain!

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**Decree Is Signed;  
MCA to Start  
Expansion**

—Page 6



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if that  
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OCTOBER 22, 1962

Vol. 82 No. 1

## Guest Editorial

# American Films Around the World

By ERIC JOHNSTON

President, Motion Picture Ass'n of America

THE American motion picture overseas is a window to the interest, variety, and color of American life.

I wish I'd said that. But I didn't.

Those are the words of our Ambassador to India, John Kenneth Galbraith. And they are high praise, indeed, coming as they do from one of the leading statesmen of our time.

Interestingly enough, it's characteristic of our business as well as most others to take compliments for granted and to take criticism to heart. A word of praise, somehow, seems to get lost. But let someone take a shot at us, and the explosion rocks the industry.

Perhaps it's time we paid some attention to the good things that are being said about us around the world. Maybe it would help to answer that recurring question: what impression of this country is the American film giving the world?

"No greater teacher of democracy than the American motion picture has ever been imported into this country." This statement was made only last month by the Governor of the State of Bahia in Brazil, Juracy Magalhaes.

Added the Governor: "The esteem in which the Brazilian holds his favorite Hollywood artist clearly proves his interest in the things and the people he sees on the screen."

From Brazil to Denmark is quite a hop, but let's make it and pick up some words from our Ambassador in Copenhagen, William McC. Blair, Jr.

Said Ambassador Blair: "It must be quite clear to any one who views significant numbers of Hollywood films that the majority of them represent an artistic and technical achievement of the highest order."

He continued: "There is no doubt in my mind

that despite a few distorted images of the United States, American films do far more good than harm abroad as well as at home. And that, mind you, without either support or control from the government!"

Care for a few more?

The Ambassador of Costa Rica to the Court of St. James:

"I wonder if the average American realizes the impact and importance of the really good American pictures in making a favorable impression on the Latins, who look for leadership to the United States and like to have their hopes for and expectations in this leadership graphically demonstrated. In this particular field, Hollywood is doing a tremendous job that I am positive will help a lot towards our understanding of what has made the United States a great country: its people."

The American Ambassador to Panama:

"We find that the image of the United States as presented by U. S. motion pictures to be generally favorable. In the United States we have much of which to be exceedingly proud. It is gratifying to note that the emphasis in the majority of U. S. motion pictures has been directed toward creating a better understanding of America and the American way of life."

The American Ambassador to Venezuela:

"While I naturally cannot defend all American motion pictures as portraying the United States fairly, I am convinced that the overwhelming majority of Hollywood films shown abroad are useful to our image."

India, Brazil, Denmark, Costa Rica, Panama, Venezuela . . . had enough?

What about one more?

"Clearly, the U. S. motion picture is an effective ambassador in the other nations of the world."

Who said it?

That was Eric Johnston. I wonder if anybody will believe him?



# Consent Decree Signed; MCA to Start Expansion

NEW YORK—With the signing Thursday (18) of the consent decree under which MCA was permitted to acquire control of Universal Pictures and Decca Records, MCA, as the parent company, now is able to move ahead on its agenda of expansion.

Milton Rackmil, vice-chairman of MCA and president of both Decca and Universal, observed the effective date of the decree with the announcement of plans at a press luncheon in the Laurent restaurant.

Under the setup, Universal will make all pictures for theatrical release, while Revue Productions will concern itself exclusively with television. Rackmil said that Universal would have more quality pictures for release in the coming year, although he declined to be specific as to exact numbers.

Since MCA acquired the Universal Studios in 1958, it has spent \$10,000,000 on improvements and expansion and now is prepared to spend another \$10,000,000 for further de-

velopments in order to make Universal City truly a city. A 14-story building will be erected, the commissary will be doubled in size and space has been assigned for a branch of Bank of America and Hutton & Co., brokerage firm, Rackmil said. Universal City occupies 408 acres, 208 of which are devoted to production. The remaining 200 acres will be used for a real estate development.

Commenting on Universal pictures for TV, Rackmil said that, under the decree, if Universal wanted to dispose of product to TV by June, 1963, an upset price would be announced. If no group meets the upset price, then Universal will be permitted to distribute the films itself. Approximately 215 pictures which have been released through 1956 would be available. Rackmil said that Universal would sell no films less than five years out of release to TV.

## Playing With Censorship Is Playing With Fire: Johnston to Ohio Group

COLUMBUS, OHIO—In an address to the Columbus and Franklin County Motion Picture Council here Monday (15), Eric Johnston, president of the Motion Picture Ass'n of America, warned that parents who supported motion picture censorship were surrendering rights that they may never regain and freedoms their children might never know. Johnston said that "playing around with censorship is like playing with fire" and advised his listeners not to strike the match "unless you're prepared to face the blaze."

The MPAA president said that legislative moves against the motion picture or any other free medium of communication had a clear-cut significance for the individual citizen, which posed the question of whether the citizen was free to select his own film fare or let the government do it for him. Johnston said he hoped people would not be fooled by the tricks and tactics of would-be censors who used devious methods to win over converts, one method being to prey on parents' rightful concern for the children.

"This is a hoax and a sham," Johnston said. "What they're really saying is that you don't have the intelligence to decide what's best for your children, that you don't care enough to select proper films for your family. I don't believe them, and I don't think you do."

Johnston asked that parents protect their children from all those who would create a world in which the children would never know freedom of expression, a world in which children would never have the right to decide for themselves. He said that everybody wanted better pictures but "make it your business to know good movies from bad ones; then support the good ones and stay away from the bad," which, he

contended, was the truly effective way in a free society.

The MPAA president said censorship and classification of films were not needed when there were alert, informed citizens and parents. He pointed out that ideals of a nation could be determined by the freedoms enjoyed. "Let's sacrifice none of them," he concluded.

## Court Tests Would Follow NYC Wage Law Signing

NEW YORK—Court challenges can be expected promptly if the city's \$1.25 hourly minimum wage enactment becomes a law. The Commerce and Industry Ass'n announced that two trade associations and a company are preparing to test the question in court, the legal point being whether the city has a right to enter a legislative field already occupied by both the federal and state governments.

The measure has been approved by the city's board of estimates and now is before Mayor Robert Wagner, who must hold a public hearing before signing it. He is known to favor the bill, which would become law 30 days after he signs it.

"Parttime" theatre employees would be exempt under the minimum hour regulation.

## Sandy Abrahams to Madrid

HOLLYWOOD—Sandy Abrahams, Allied Artists advertising-publicity director, is en route to Madrid to attend Samuel Bronston's distributors conference on "55 Days at Peking" starting October 23. Following the Madrid conference, Abrahams will go to London for a screening of "The Day of the Triffids."

## Gregory Peck Picked As TOA Star of Year

New York—Gregory Peck, a four-time Academy Award nominee, has



Gregory Peck

been selected by Theatre Owners of America as the Star of the Year, according to John H. Stemmler, TOA president. He will be the ninth recipient of the annual award, which is given to the actor or actress who, in TOA's opinion, is

not only a top-calibre performer and boxoffice attraction but whose personal life and other activities have brought honor to the motion picture industry.

Peck will attend the president's banquet, which will conclude TOA's 15th annual convention at the Americana Hotel in Bal Harbour, Fla., November 10, to receive the award. Peck's most recent release was "Cape Fear," distributed by Universal-International in May. His next will be "To Kill a Mockingbird," which will be released by U-I early in 1963. His Oscar nominations were for "Keys of the Kingdom," "The Yearling," "Gentlemen's Agreement" and "Twelve O'Clock High." He will also be seen in the forthcoming MGM-Cinerama picture, "How the West Was Won."

The Star of the Year Award was initiated in 1954 with Danny Kaye the first recipient. It was given to John Wayne in 1961.

## Cliff Richard to Sing At TOA Closing Event

NEW YORK—Cliff Richard, the young British singing star of Paramount's "Wonderful to Be Young," which will be released in November, will appear and perform at the president's banquet which will conclude the 15th annual convention of the Theatre Owners of America at the Americana Hotel, Bal Harbour, Fla., November 10.

Richard, who is Britain's top male singing star, is in America to promote the British-made musical, which was released in England as "The Young Ones" late in 1961. Richard made two appearances on Ed Sullivan's CBS-TV show October 14 and October 21, the first time to be introduced to the TV audience, the second time to sing the title tune and other songs from "Wonderful to Be Young." Richard sings with The Shadows, a four-man musical group, who also appear in the Paramount release. He arrived in America October 2.

## Mr. and Mrs. Ben Shlyen Voyaging

NEW YORK—Ben Shlyen, publisher and editor-in-chief of Boxoffice, and Mrs. Shlyen left here on the Constitution Saturday (20) for a business trip to Europe. They are expected to return to New York November 11.



## Continental to Invest In U.S. Coproduction

NEW YORK—Continental Distributing, Inc., will invest \$3,000,000 in domestic coproduction, Walter Reade jr., chairman of the board, reported at the closing session of the company's national sales convention. Reade said the climate in film production



Walter Reade jr., center, chairman of the board, made the keynote address at Continental Distributing, Inc.'s national sales convention at the Americana Hotel on Saturday (13). Sidney G. Deneau, left, vice-president in charge of sales, presided over the meeting. At right is Irving Wormser, president of Continental.

in the United States had changed radically during the last year and that Continental had turned to European producers for quality pictures. He said he believed, however, there always had been a group of talented people in the United States with fresh concepts, but had not been in a position to exercise its talents until the change of climate.

Continental's first domestic picture, "The Balcony," starring Shelley Winters, Peter Falk and Lee Grant, is nearing completion. Reade said he was looking forward to additional domestic production which could be brought in at a proper cost without sacrificing their qualities. He stressed that the investment would not curtail Continental's coproduction abroad.

## New Merchandising Book To Be Issued by Allied

DETROIT—Allied States Ass'n will publish a new Merchandising Manual for its members, to be distributed at the forthcoming 33rd annual National Allied convention in Cleveland on December 4-6, Milton H. London, executive director, announced this week. The manual will be made available free of charge to Allied members throughout the nation.

The 1963 edition, second to be published by Allied, will include detailed merchandising ideas and sales promotions, plus sections on proper training of employees and maintenance and servicing of equipment. It also will feature a new section on the preparation and delivery of speeches before local fraternal, civic and community groups, with several basic speeches provided.

## Paramount Dividend

NEW YORK—The board of directors of Paramount Pictures Corp. has voted a quarterly dividend of \$.50 per share on the common stock payable December 14, to holders of record November 29.

## SIMONELLI JOINING ENTERPRISE

# Youngstein Group Buys Television Industries, Inc.

## John W. Allyn Elected Home Theatres Head

SANTA MONICA, CALIF. — John W. Allyn, co-owner of the Chicago White Sox, has been elected president of Home Theatres, Inc., the new corporation organized recently by theatre owners, newspaper, TV, sports, financial, business and industrial executives to further develop Paramount's Telemeter system of pay TV in the southwestern U. S.

Allyn was named at a stockholders meeting here, at which Telemeter's cable and over-the-air systems of pay TV were demonstrated. Other officers elected include Lloyd B. Sands, Hunt Oil Co., Dallas, vice-president; R. A. Lile, representing Winthrop Rockefeller, secretary, and A. B. Cobb, Little Rock investment banker, treasurer.

Among those named to the board of directors are Stanley Durwood, Durwood Theatres, Kansas City, Mo., and George Morrell, general manager of Midwest Video Corp., Little Rock, operator of community antenna systems in many states.

C. Hamilton Moses, president of Midwest Video Corp. and head of the newly formed Home Theatres, Inc., headed a contingent of major interested parties to California at the demonstration of Telemeter. Howard Minsky, president of International Telemeter, presided, with William C. Rubenstein, vice-president in charge of engineering for Telemeter, conducting the demonstration.

Among the observers were E. O. Cartwright, vice-president of Merrill Lynch, Pierce, Fenner and Smith, Dick Powell, John Wayne and stockholders in Home Theatres, all of whom were hosted at a Paramount studio luncheon by Jack Karp, head of the studio.

## RKO Expands CATV System To Arizona; in Six States

NEW YORK — RKO General officials here this week revealed that the Vumore division of Video Independent Theatres, RKO subsidiary, has expanded its community antenna TV operations into Arizona, and now serves some 30,000 homes in six states, including Texas, New Mexico, Oklahoma, Arkansas and Mississippi.

RKO General and Zenith Radio Corp. are cosponsors of the Hartford, Conn., pay TV test now in operation.

## Poll Film Is Retitled

NEW YORK—Martin H. Poll, who will coproduce the film version of the 1955 Broadway stage success, "Janus," with Abe Burrows, has retitled the forthcoming United Artists release, "Love and Taxes." Burrows, who is writing the screenplay, will assume direction of the film on the French Riviera in June, 1963.

NEW YORK—Acquisition of Television Industries, Inc. by Max E. Youngstein and



Charles Simonelli

his associates moved forward last week with the election of Youngstein as president, chief executive officer and member of the board. Basil Estreich, formerly president, will become chairman of the board of directors.

The move was part of the new enterprise formed by Youngstein and Jerome Pickman,

formerly vice-president of Paramount Pictures, to build a company to concentrate on theatrical film production on a large scale. They have been joined by Charles Simonelli, who has resigned as executive assistant to Milton Rackmil, president of Universal Pictures, Decca Records and vice-chairman of MCA, Inc. The resignation is effective November 23.

Subject to approval by the stockholders of Television Industries, the name will be changed to Entertainment Corp. of America, which will function with interest in all phases of the entertainment field with emphasis on motion pictures.

Estreich said there would be no internal change in the company's personnel, although new top level management additions would be announced shortly. Under the new setup, Pickman will be executive vice-president and Simonelli will be vice-president.

Television Industries has been active in the distribution of film for television, principally the RKO Radio features for the overseas TV market. It originally was known as C&C Super Co. and was headed by Louis Chesler and Matthew Fox.

## UY Classification Stays On Film in Atlanta

ATLANTA — "Tales of Terror" was screened and reviewed Tuesday (9) by the Atlanta Library Board and resulted in a flat refusal to lift the UY rating given the American-International picture.

This second screening of "Tales of Terror," requested by AIP in an effort to have this rating lifted prior to the scheduled Halloween playdate here, was attended by Mrs. Christine Gilliam, Atlanta reviewer, and four members of the Library Board. Three of the board members actually saw the picture in full length, but one came in during the black cat scene near the halfway point of the picture. The board is composed of nine members, but five of these found it impossible to attend this screening for the second time; one member was in court; one was in California, the others were to appear, but failed to do so.

Reviewer Gilliam screened "Marco Polo" for classification purposes at midweek (17). An item in last week's issue stated AIP was appealing a rating on this picture, but this was incorrect since it had no official rating.



# Bronston Makes Films in the DeMille Tradition

By FRANK LEYENDECKER

MADRID — When Paramount Pictures and Samuel Bronston Productions entered into an agreement late in August for the release of Bronston's forthcoming circus epic, Barney Balaban, Paramount president, mentioned that his company had more experience than any other in the handling of "big" pictures through its long association with the late Cecil B. DeMille.

The mention of DeMille suggested to many industry leaders that Bronston is the most likely to inherit the mantle of the great DeMille, whose latter screen career was devoted to the production of multi-million dollar epics, some of them Biblical, like "King of Kings," "The Sign of the Cross," "Samson and Delilah" and his crowning achievement, "The Ten Commandments," others in the adventure spectacle vein, including "The Greatest Show on Earth," "Reap the Wild Wind" and "Unconquered," to mention just a few. All of these, except the silent pictures, were in color and contained a host of top-flight stars, supported by important featured players—big pictures in every sense of the word.

Prior to starting his independent Bronston Productions Company in 1959, Samuel Bronston devoted his early motion picture career to the production of serious dramatic films such as "Martin Eden" and "A Walk in the Sun." He started his independent Bronston Productions to make "John Paul Jones," an American sea epic in Technicolor. This had Bette Davis, Robert Stack, Charles Coburn, Jean-Pierre Aumont and Macdonald Carey in the leads. Distributed by Warner Bros., the picture was not a box-office success. But, the following year, Bronston went to Spain and, with the aid of American director Nicholas Ray, made a 70mm Super Technirama production of

"King of Kings," which had the American Jeffrey Hunter in the title role and a cast including Robert Ryan, Hurd Hatfield, Rip Torn, Harry Guardino and Rita Gam from Hollywood, plus Ireland's Siobhan McKenna, Sweden's Viveca Lindfors and Spain's Carmen Sevilla.

About midway in production, MGM entered the scene and Bronston completed the film, which was released as a two-a-day film in 1961 in all key cities. The picture has been a great boxoffice success, more so in its later subsequent bookings and abroad, and promises to be among the screen's big money-makers.

Like all of DeMille's costume epics, Bronston's pictures exert a tremendous appeal to the action-minded moviegoers, in the U. S. and, to a greater extent, abroad. And they have great reissue value.

This is true to an even greater extent with Bronston's current release, "El Cid," also filmed in Spain with American director Anthony Mann and another star cast headed by Hollywood's Charlton Heston, Italy's Sophia Loren and Raf Vallone, and Herbert Lom, Genevieve Page, John Fraser and Gary Raymond from England, this one in Super Technirama and Technicolor. Being distributed by Allied Artists, "El Cid" has played only 800 out of an eventual 25,000 worldwide situations and in 29 countries out of 60 outside the U. S. and Canada and Bronston expects the picture to wind up "among the five top-grossing pictures of all time," according to Milton Goldstein, his foreign sales manager. The present estimate is for a \$30,000,000-\$40,000,000 global gross for "El Cid."

On August 1, 1962, Bronston, director Nicholas Ray, and stars Charlton Heston, Ava Gardner and David Niven, dedicated the largest sound stage in Europe (190x110 feet) to appear in the opening scenes of

"55 Days in Peking," Bronston's latest production in Super Technirama-70 and Technicolor, which Allied Artists will also distribute in the U. S., Canada, Japan and the Near East. The new stage is part of the Chamartin Studios in Madrid, which also houses Bronston's production and executive headquarters. Also in Spain, 16 miles outside of Madrid, Bronston has erected the city of Peking set, which in size, realism and perfection of detail surpasses any set ever built by DeMille. Bronston's Peking covers 250 acres and was designed by his production designers Veniero Colasanti and John Moore after weeks of research in museums in London, Paris and Rome. More than 240,000,000 board feet of lumber was required to cover the scaffolding. During a visit to Madrid in September, this reporter walked through a reproduction of such buildings as the Temple of Heaven, the Mont Blanc Hotel, the Hong Kong Bank, various memorial arches and 11 legation buildings and the walled enclosure inside the city in which the Imperial Palace stands, all of these completely furnished with furniture, art objects and various wares for the many outside market places—one gets the feeling of being transported back to the Boxer Rebellion at the turn of the century.

In addition to Heston, Niven and Miss Gardner, the cast of "55 Days at Peking" includes Flora Robson, who plays the dowager empress, a role offered to Katharine Hepburn and even Greta Garbo; Harry Andrews, Leo Genn, Robert Helpmann and Elizabeth Sellars, who journeyed from Britain, and Kurt Kasznar, John Ireland and Paul Lukas, who came to Spain from the U. S. The principal shooting will be completed early in November and Bronston expects to have the picture ready for two-a-day release around Easter of 1963.

In line with his expanding activities,



Producer Samuel Bronston (left) looks over the artists' model for the reconstruction of the city of Peking at his Madrid headquarters, with Nicholas Ray, (right), director of "55 Days at Peking," and Veniero Colasanti and John Moore, art directors for



the film, which will be released by Allied Artists. The photo at the right shows a beheading scene in Peking during the Boxer Rebellion, as it was being filmed on the huge reproduction of Peking in 1900 at Las Matas, 16 miles outside Madrid.





Nicholas Ray, director of "55 Days at Peking," (left), and Charlton Heston, star of the picture (right), chat with Frank Leyendecker of BOXOFFICE, during a lull in the filming.

Bronston has signed director Andrew Marton to head a special second unit organization to function on the battle scenes for "55 Days" and to work with director Anthony Mann on "Fall of the Roman Empire," which is scheduled to start filming early in January 1963 with Sir Alec Guinness, Sophia Loren, Stephen Boyd and Richard Harris. This, too, will be in Super Technirama-70 and Technicolor.

Pre-production filming for Paramount's circus story, which will have John Wayne heading an international cast, will begin late this year in Europe and Asia but the principal photography is slated for Spain, starting in August 1963 under Nicholas Ray's direction.

Bronston's future projects, all of them in the planning stages, will be of similar "epic" proportions. Philip Yordan is now working on the screenplay for "Paris Exposition 1889," which will be filmed in Paris and Madrid late in 1963. This will be followed by "The French Revolution," another large-scale epic.

Further proof that Bronston does things in a "big" way is his on-the-spot conference in Madrid for distributors of "55 Days at Peking" October 23-24, during which he will entertain 50 representatives of the 11 companies who will distribute the film and show them some of the completed footage in a luxurious new projection room.

Presiding over these business sessions will be Bronston, Paul Lazarus jr., his new executive vice-president, who makes periodic flying trips between Madrid, New York and Los Angeles; Ralph Wheelwright, vice-president in charge of publicity and advertising, and Milton Goldstein.

Bronston maintains a large American staff in his Madrid headquarters and even the Spanish secretaries and assistants speak English perfectly. Among the familiar U. S. film industry faces now in Madrid are Howard Newman, formerly with the Bill Doll office handling "Around the World in 80 Days," who acts as official host to visiting filmmites, in addition to his duties as studio publicity head; Phil Gersdorf, formerly with RKO, who is production publicist, and Hank Werba, who is international publicity contact.

It may take a few years, but eventually Bronston's name may mean as much on a marquee as did DeMille, who was one of the rare producers or directors who drew people to the boxoffice. The only others that come to mind are Alfred Hitchcock, the late D. W. Griffith and Walt Disney.

# Stanley Warner Acquires Texas Lone Star Circuit

## Astor Plans 8 Releases Before End of 1962

NEW YORK—Astor Pictures, whose last regular release was "Shoot the Piano Player" in August, will have eight new releases playing first runs before the end of 1962, according to Ernest Sands, general sales manager.

They are Michelangelo Antonioni's "Il Grido" (The Outcry), starring Steve Cochran, Alida Valli and Betsy Blair, which will open at the 55th Street Playhouse and the Fifth Avenue Cinema October 22; Orson Welles' "The Trial," starring Anthony Perkins, Romy Schneider, Elsa Martinelli, Jeanne Moreau and Welles, which will open in the U.S. in December; Federico Fellini's "The Swindle," starring Broderick Crawford, Giulietta Masina and Richard Basehart, which will open late in October; Brendan Behan's "The Quare Fellow," starring Patrick McGeehan and Sylvia Syms, which will be released in November, and "Joy of Living," starring Alain Delon; "Celebrated Loves," starring Brigitte Bardot, Simone Signoret and Jean-Paul Belmondo, and "The World Begins at 6 P.M.," directed by Vittorio De Sica, starring Jimmy Durante and Ernest Borgnine, all three of which will be November-December releases.

Astor's affiliated company, Pathe-America, will release "Out of the Tiger's Mouth," produced in Hong Kong by Tim Whelan jr. and Wesley Ruggles jr., late in 1962.

NEW YORK—The 37-theatre circuit of Lone Star Theatres, Inc., of Texas will be acquired by Stanley Warner Corp. Federal Judge Edmund L. Palmieri in the U.S. District Court approved SW's application for the purchase but ruled that only 24 of the theatres may be retained by the purchasing company. Two years were allowed by Judge Palmieri for the divestiture of 13 theatres.

## OPPOSED BY GOVERNMENT

Lone Star, which was owned by Mrs. Claude Ezell, Ned Depinet and Sam Dembow jr., consists of 32 drive-ins and five hardtops in 13 cities. The purchase price was not revealed but the agreement called for an all-cash deal.

The acquisition had been opposed by the Department of Justice on the grounds that it would be in violation of the consent decrees in the case of U.S. vs. Paramount, et al. The Justice Department had contended that SW's buying power was so great that it tended to stifle competition. The opposition was expressed at hearings held in Houston 13 months ago. Of approximately 100 independent theatres which might be affected by the deal, only one exhibitor showed up to express objections.

In approving the acquisition, Judge Palmieri ruled that there was no substantiation of the government's contention that there would be unfair competition.

Following the court's action, S. H. Fabian, Stanley Warner president, said that the acquisition of the Lone Star circuit was an opportunity for his company to extend its operations into one of the great growth areas of the nation, adding that the Texas theatres would add an established source of profitable income where drive-in operation was a 12-month business. He noted that the deal represented SW's first entry into the operation of drive-ins, which had become such an important part of the business.

Stanley Warner was organized in 1953 by Fabian and Sam Rosen, executive vice-president. It took over the Warner Bros. circuit when the U.S. Supreme Court ordered Warner Bros. to withdraw from exhibition.

## AB-PT REQUEST DENIED

In another decision, Judge Palmieri denied the application of American Broadcasting-Paramount Theatres to acquire the Midway Drive-In Theatre at Jenkins Turnpike, Pa.

According to the judge's findings, AB-PT had not established the contention that the acquisition would not restrain competition and indicated that its buying power might be increased.

Both the D of J and the Comerford circuit had opposed the application.

## Wins Columbia Scholarship

NEW YORK — Shyrl Formberg, a 23-year-old actress of Lake Forest, Ill., has won the first Columbia Pictures scholarship at the Circle-in-the-Square Theatre School in New York. The scholarships will be an annual event.

## Don Davis Dies in Kenya; With RCA for 25 Years

KANSAS CITY—Memorial services were held at Wornall Road Baptist Church here Saturday (20) for Don Davis, 73, retired RCA Service division sales manager, who died following emergency surgery in Mombasa, Kenya, where he and Mrs. Davis were on safari. After landing in Capetown, the Davises had planned to traverse the continent northward; however, Davis fell ill in Southern Rhodesia and underwent major surgery in the hospital at Salisbury.



Don Davis

Davis recovered sufficiently to resume the trip, but became ill again and succumbed at the hospital in Mombasa. Mrs. Davis accompanied the body to New York by steamer, where she was met by her son Dave of Rochester, who escorted her home. Also surviving are two daughters, Mrs. Leland Browne of Kansas City and Mrs. Betty Thompson of Vista, Calif.

A veteran with RCA for 25 years, Davis retired in 1955. Before joining RCA, he was with Electrical Research Products, Inc.



# A Showman's Reply to TV Panel Airing of Industry's Problems

By M. B. SMITH

Vice-president, Commonwealth Theatres, Inc.,  
Kansas City, Mo.

**A**GAIN exhibitors felt the sting of the whip as David Susskind and a group of distinguished guests delved into the motion picture business and censorship, on "Open End," which originates on WNEW-TV, New York, (Oct. 14) and washed a bit of motion picture laundry for all the TV fans to "enjoy." The question of salaries for the big stars, the power of the independent star to control production, the matter of censorship, the value of new faces, personal opinions of motion pictures and a goodly number of other subjects were hashed over with unabated criticism. Little was said which would give a real, constructive lift to the wondrous, creative art—the making of motion pictures. Much was said which turned into stinging blasts for stars and the economic reflections of the management within the industry. Albeit, exhibition should look with respect upon the general and positive approach evidenced by Anthony Perkins and M. J. Frankovich, the latter gentleman being an executive vice-president of Columbia Pictures, closely informed on his company's plans, and well-acquainted with foreign distribution and production.



M. B. Smith

## NO BUILDUP FOR BIG FILMS

Sometimes an exhibitor may sincerely feel "that everything in the world has gone wrong" with the motion picture industry. The opinions stated on "Open End" could easily brainwash an exhibitor and the public in general, into such a devastating condition. Certainly the program did not engender any excitement for the glamour of Hollywood, some of the new motion pictures (such as "Mutiny on the Bounty" or "Cleopatra") or for some of the top stars in our industry today! There was no positive approach to the things which are *right* in the motion picture industry!

But such negative happenings as occurred on NBC, on "Open End," are not uncommon to some exhibitors today, and they would be the first to howl at David Susskind about his program had they taken the time to view it. This writer drifted into a theatre not too long ago and visited with the management. Commenting on a motion picture being advertised in the lobby, the management stated boldly that the star of the attraction was "no good," and that she was "a has-been of the first magnitude." Star values are important boxoffice properties, and this particular star has given this industry many fine pictures, accumulated a wealth of experience and talent, and no exhibitor should ever carelessly try to destroy that which it has

taken years to build up. That exhibitor does not deserve the privilege of selling motion pictures—which he certainly isn't selling!

Charles F. Kettering (of motor industry fame), once stated that no matter how complicated the idea or design for an idea may be, when you advance to the "front mahogany table with it," you'll find that the great majority of people involved can tell you what's wrong with it. Very, very few can tell you what's *right* with it!

## 'CONCENTRATE ON GOOD'

When our industry determines that which is *right* and good for it, then we are on the track of "the positive approach" for all concerned. If we seek that which is *right* for the motion picture, then the contribution of intelligence, talent and "creative thinking" has a marvelous chance or opportunity to succeed. It just about boils down to the fact that, if something good cannot be said, then why say it at all—in public! "The positive approach" tends toward those things which are *right* for the industry—"the negative approach" tends toward those things which are wrong for the industry. Let's concentrate on the good—the bad things usually wither upon the vine anyway!

It is not the purpose of this article to plague anyone with criticism—especially Mr. Susskind. We respect his program and his right to his, and his guests, opinions. While we may not agree with some of the facets of wisdom and flummery displayed there, all of this only points toward the importance of seeking out those things which are good for an industry, and avoiding those things, through deft handling, which do irreparable harm.

There are many great talents and fine stars in this business. The motion picture, itself, is an expanding and magnificent power, and like a beautiful fountain pen, it is capable of saying great things when in the hands of those who respect it. It certainly goes without saying that a fountain pen should never be used to open a piggy bank.

## PLENTY OF TALENT TO SELL

It is of importance that responsible people in this industry concentrate upon the good people in it. James Nicholson, president of American International Pictures, once said, "I like to think of the glamour of this business, and the showmanship within it, as the polish on the apple!" It's reminding of the little boy who takes an apple to his teacher. He's not interested in promoting apples—he's interested in selling himself!

But strangely enough, no one man can sell himself, unless he sells this industry and the real and fine talents within it. This requires "the positive approach"—the ability to seek out that which is good, and to concentrate on it.

Within this vast industry of motion picture production, there is a fantastic wealth of talent, creative ability and good, old,

plain "know-how." There's always a better way to do things—Thomas Edison once intimated that in his writings. A better way to do things should be sought with "the positive approach." Just imagine what could be accomplished, if the best of this business ever gathered in one room and really designed a campaign for the industry! Somehow the formidable knowledge that exists in the field of production never quite seeps through to the field of exhibition. The basic experiences and wisdom garnered in the field of exhibition never quite reach the jelling molds of motion picture production.

The open forum engaged in by Mr. Susskind removed the varnish from many things which, in proper aspect, was not for the public. It had a negative value for motion pictures in general. But the things said and done on that program would have been, and could be good chemistry for production and exhibition in general, had that open forum occurred in a huge room before a packed assembly of influential leaders in the motion picture industry!

P.S. We think "Mutiny on the Bounty," "The Longest Day" and "Cleopatra" will set new records of attendance and income in this industry.

## Allied Artists Planning 12 Releases Annually

HOLLYWOOD—Allied Artists president Steve Broidy, in his annual report to stockholders this week, announced that the company plans distribution of 12 films annually—including four top-quality and eight lower-budgeted pictures. Broidy's report revealed that consolidated operations of the company and its subsidiaries for the fiscal year ended June 30, 1962, resulted in a net loss of \$1,580,000.

Major returns for the release of "El Cid" are not reflected in the yearend report, Broidy said, adding that the substantial grosses for the film are expected to place the company on the profit side of the ledger for the first quarter of 1962-63.

Top-quality product slated for release includes "Billy Budd," premiered in London in late September and set for domestic release in November; "The Day of the Triffids," to be released in December; "55 Days at Peking," now in production in Spain by Samuel Bronston; "Soldier in the Rain," starring Jackie Gleason and Steve McQueen, slated to go into production in June 1963, and "Marharajah," also to be produced in 1963.

## Frank Freeman Jr. Is Dead; Paramount Vice-President

HOLLYWOOD—Frank Freeman Jr., 46, motion picture producer and son of Y. Frank Freeman, film industry leader and vice-president of Paramount, died suddenly at the home of his parents in Beverly Hills.

Born on Nov. 1, 1915 in Atlanta, Ga., Freeman Jr., known to industry friends and business associates as "Pete," attended public schools in Atlanta and later spent four years at Georgia Tech.

He joined Paramount in the early 1950s, after having been in private enterprise, and acted as associate producer on George Pal's "War of the Worlds," "Houdini," and a number of others. He was full producer of "Omar Khayyam" in 1957 and later joined Frank Ross to work on "The Hangman."

Sole survivors are his father and mother.



## Netter to Head Roadshow Sales for 'Lawrence'

NEW YORK—L. Douglas Netter has resigned as vice-president of Astor Pictures Corp. to become executive in charge of roadshow sales for the Sam Spiegel-David Lean production of "Lawrence of Arabia." In his new post, Netter will be under the direction of Rube Jackter, vice-president of Columbia Pictures, for all engagements of the Columbia release.



L. Douglas Netter

Previously, Netter was vice-president of Todd-AO and general manager of Samuel Goldwyn Productions.

"Lawrence of Arabia" will have its world premiere at the Odeon Haymarket Theatre in London on December 10. The American premiere will be at the Criterion in New York on December 16. It will open in Los Angeles on December 21.

## More 'Specials' Are Added For Hartford Pay TV

HARTFORD—Charles O. Wood, general manager of WHCT-TV, home base for the RKO General-Zenith Radio \$10 million subscription TV test, first of its kind in America, has signed up more "specials" for fall and winter. He has contracted for "A Party," the Betty Comden-Adolph Green touring smash hit, on film, plus "An Evening With Hildegard," the latter taped in the New York Plaza Hotel's Persian room.

Moreover, subscribers will get an ample share of professional sports events—"selected" home games of the New York Rangers Hockey Club and Knickerbockers Basketball Team, Boston Bruins Hockey, Boston Celtics Basketball, Yale football games and Springfield, Mass., Indians hockey games.

The station's street front has blossomed forth with a miniature marquee, the two sides listing current attractions.

## Extensive Tieups to Sell Three Paramount Films

LOS ANGELES—Three upcoming Paramount pictures will get the promotional benefit of extensive exploitation tieups just completed by the studio. On "The Nutty Professor," Jerry Lewis production, Planters Peanuts will run fullpage ads in Life and Reader's Digest, and will incorporate Lewis' image and credit line for the film on 40 million bags of peanuts, while Royal Crown Cola will spotlight Lewis on 25 million six-pack containers.

"My Six Loves" the Debbie Reynolds starrer, arranged promotions with Red Heart Dog Food, via Butch, Paramount's "dog of the year," and for "Come Blow Your Horn," Essex-Tandem production starring Frank Sinatra, exploitation will be built around newcomer Tony Bill, embracing five national men's wear companies, plus space ads in 10,000 Rexall drug stores.

# BETWEEN THE LINES

By AL STEEN

## Youngstein, Pickman & Co.

THE formation of a new production company by Max E. Youngstein, Jerry Pickman and Charles Simonelli should be welcome news to exhibitors who have been bemoaning the dearth of product.

In talking with Youngstein the other day, that gentleman, who will be president of the new organization, told us that he, Pickman and Simonelli were gearing their operations to turn out a minimum of ten pictures in the first 12 months in business and that, subsequently, they expected to produce up to 25 pictures per year.

"We hope to answer the crying need for more pictures," Youngstein said. "And we are going after the best manpower obtainable to make those pictures."

Youngstein said the new company, not yet named, would be in operation shortly after the first of the year and that its first picture probably would go before the cameras by the middle of the year. He said he was negotiating for story properties and had not concluded any deal as yet. But, he added, properties were a simple matter in comparison with the need for the best of manpower and that he would settle for nothing but the best.

The goal of ten more pictures as a starter and a promise of 25 a year thereafter should be a blessing to the product-starved exhibitors. Youngstein's long experience in the industry, particularly as a key member for ten years of the United Artists management team, during which he functioned importantly in production activity, is reassuring, not only of an increase in product output but in high quality thereof.

## A Slight Error

WHEN ELY LANDAU screened his "Long Day's Journey Into Night" for Joseph Levine, who acquired it for distribution, the two men did not know each other. When the picture ended in a screening room, Levine sat silently for a few minutes and then decided he wanted that picture very much. He looked up the name of Ely Landau in the telephone book and dialed the number. When a man answered the phone, Levine asked him if he were Ely Landau. The man said he was.

Levine then told him what a great picture it was and that he would like to discuss a deal. The listener indicated he didn't know what Levine was talking about.

"Aren't you Ely Landau, the producer?" Joe asked.

"This is Ely Landau all right," said the voice, "but I own this butcher shop."

Landau also told us this story following the screening of the picture the other night: His mother was in Sak's Fifth Avenue. In the course of a conversation with a department manager, she told him her son was a producer and, getting slightly mixed up, said he had made "The Longest Day."

When Landau arrived to meet his mother, the store man greeted him with, "How do you do, Mr. Zanuck."

Incidentally, "Long Day's Journey Into Night" is proof that great pictures don't have to be made abroad and at astronomical figures. Landau made this one for about \$435,000 and shot it on City Island, N.Y. It is reported that Levine paid Landau a figure in excess of that for the distribution rights plus a percentage.

## Historic Note

HISTORIANS of the film industry, unanimously, have claimed that "The Great Train Robbery" was the first motion picture to tell a story. It was produced in 1903 by Ed Porter, who also directed it, wrote it and acted in it.

A non-historian, however, asserts that there were pictures prior to 1903 which had a story line—at least, one picture. The claimant for the statement was Vincent Winton, a retired 75-year-old railroad claim agent, who told us this story recently:

In 1900, when he was a 13-year-old lad, his father took him to a store show in Jersey City to see his first moving picture. And, he swears, he still can remember the story of one of the single-reelers. He said it was about a stylishly dressed man who had fallen asleep on a park bench. A burglar, being chased by the cops, dropped his burglar's tool kit on the sleeping man's lap. When the cops came to the bench, they spotted the kit and arrested the aristocrat for the burglar.

If Mr. Winton has his date right, then the famed "Great Train Robbery" was not the first narrative picture. If he is right, then all we can say is "What a memory!"

"The Great Train Robbery" was produced in the wilds of the area around Fort Lee, N.J., where for many years, the movies' westerns later were made.

Come to think of it, next year will be the 60th anniversary of that historic piece of celluloid.

## Shortage Still Here

SPEAKING of product and the shortage thereof, indications are that the total number of Hollywood-made pictures, including American films produced out of the country, will barely reach the 100 mark in 1962.

On October 1, 88 American pictures had been started this year, with eight scheduled to go before the cameras by the end of this year. That would mean that 96 U. S. films had started. It is likely that four more will start to make it an even hundred, and possibly several additional. But the total will fall far short of estimates made at the beginning of this year.

Observers close to the situation report, however, that there are signs of stepped-up production next year.



# Crown Int'l Creates Own 'Space Agency' For Close Exhibitor-Showman Contact

LOS ANGELES — Crown-International Pictures has created its own "space agency" to explore and secure all possible publicity and promotion areas for its major release, "First Spaceship on Venus," according to N. P. "Red" Jacobs, president of the company.

CISA (Crown International Space Agency) has been activated to effect closer liaison with exhibitor-showmen. It will be headed by Arthur Sachson, general sales manager, who will supervise eastern U.S. campaigns, and Mark Tenser, Crown vice-president in Los Angeles, who will manage the western U.S.

Each executive will set up a basic advisory board of distributors, exhibitors and regional publicists to collect and sift all possible ideas, Jacobs stated. The undertaking is designed to bring film distributor and exhibitor to closer working relationship in the promotion of "First Spaceship on Venus" and subsequent major Crown releases.

"Our idea," revealed Jacobs, "is to bring the best minds in show business together for purposes of greater penetration and profit. Our so-called space agency will probe every present promotional area and attempt to develop new ones in an effort to reach more of the public and reconvert them to theatre-going. We will reach out for any practical idea which will pay off at the boxoffice."

"We have already set our newspaper, radio and television campaigns for 'First Spaceship on Venus.' In addition to basic promotion, we are going outside normal exploitation channels, just as the Mariner spacecraft blazing a new trail on its way to Venus. The exhibitor-showmen will be the most important facet of our campaign. They will be the key members of our space agency and we're hoping to achieve a powerful blast-off for the film with this new concept."

It is reported that the Crown International Space Agency will concentrate on the theatre level, point-of-sale marketing, beginning audience participation activities in

all key cities at least two weeks before the opening date.

Exhibitor members of CISA will mail, wire or phone their plans and ideas to Sachson and Tenser, according to operational plans. Every idea will be recorded on the principle that, what works for one theatre can work for another. The entire dossier of ideas will be packaged for distribution generally. Exhibitors can use those ideas which best fit their own situations.

Jacobs estimated that normal good grosses can be hyped by as much as 100 per cent through the use of Crown's "idea pool."

Tenser has left for the San Diego area to supervise a pilot campaign for the first U.S. premiere opening of the film on October 31 at the Cabrillo, Frontier, Rancho and South Bay drive-ins.

## Walter Wood, Don Murray To Tour for 'Escape'

LOS ANGELES—Key to the extensive promotion plans now being formulated by MGM for the November release of "Escape From East Berlin," will be a multi-city tour by the film's producer Walter Wood, and its star Don Murray.

The two men will visit exhibitors, press, radio and television writers, columnists and program personalities in major cities. With Wood interrupting the tour schedule, briefly, to attend the West Berlin world premiere on October 22.

## Paramount Reissues Combination

LOS ANGELES—Paramount has set a reissue combination consisting of "Sabrina" and "Fancy Pants" for booking later this year. "Sabrina" was filmed in 1954 with Humphrey Bogart, Audrey Hepburn and William Holden costarred. Bob Hope and Lucille Ball teamed in "Fancy Pants," which was filmed in 1950.

## Einfeld to Meet With Exhibitors on 'Sodom'

NEW YORK—Charles Einfeld, 20th Century-Fox vice-president, and Robert L. Conn, domestic sales chief, left Monday (15) for San Francisco to begin a series of meetings with leading exhibitors on the forthcoming promotion for "The Last Days of Sodom and Gomorrah."

In San Francisco, Thomas O. McCleaster, western division manager, assisted them in outlining the all-media campaign via a visual and oral presentation, following which the three visited all the other branches in McCleaster's division to present the campaign to local exhibitors.

Einfeld and Conn arrived in New Orleans Sunday (21) where southern division manager William B. Williams will accompany them, and then they go to Chicago Tuesday (23) when McCleaster will be present. They will return to New York October 28 and hold a session with Abe Dickstein, eastern division manager, and local exhibitors. Within a few weeks, all the branches in the U.S. will have been visited by one or the other of the division managers to tell of the plans 20th-Fox is making for the launching of the Titanus production.

## Election Day Plugs Set For UA's 'Candidate'

NEW YORK—United Artists' "The Manchurian Candidate," produced by Frank Sinatra's Essex Productions, will be promoted in an estimated 50 million American homes on Election Day through a series of one-minute spots especially filmed to tie in with Election Day happenings.

Approximately 250 stations will carry the 60-second spots from 7:30 p.m. to the completion of the Election Day return announcements in the early hours of the following morning, with United Artists and ABC Television Network cosponsoring, according to Fred Goldberg, UA vice-president.

UA is also mailing out 50,000 campaign buttons featuring a Queen of Diamonds above the message, "I'm for the Manchurian Candidate," to theatres around the U.S. The picture will be a November release.

## Kohlberg Friedman Form Production Company

CHICAGO — Stanford Kohlberg and Dave Friedman have organized a production company to shoot 13 feature-length movies in Chicago. They now are auditioning for their first film which deals with life in the city's skid row. Kohlberg is president of Stanford Industries and of a circuit owning several outdoor theatres and hardtops. Friedman, well known in the show business, has been producing specialty films, including "Lucky Pierre."

## Unknown Sought for 'She'

LOS ANGELES—In one of the longest and most comprehensive promotional campaigns ever given a motion picture, Universal-International already has launched its campaign on the Hammer Films production, "She," several months ahead of the start of filming in England. A worldwide search is going on for an unknown to play the title role.



"WELCOME TO RAZZ" SALES MEETING—Morey "Razz" Goldstein, Warner Bros.' new general sales manager, is flanked by company executives at the last of a series of regional sales meetings in New York's new Americana Hotel in connection with Warners' "Welcome to Razz" sales drive. Shown here, left to right, are Jules Lapidus, eastern division sales manager; Ralph Iannuzzi, playdate department head; Goldstein; Larry Leshansky, coordinator of field sales activities, and Grover Livingston, central division sales manager.



## Embassy Will Release Six French Films in 1962-63

NEW YORK—Embassy Pictures will release six new French pictures during the 1962-63 season, starting with "Crime Does Not Pay," directed by Gerard Oury, which is an October release and opened at the Sutton Theatre October 16.

The November releases will be "7 Capital Sins," directed by seven French directors, which will open at the Beekman Theatre October 29, and "Madame," a Technirama-70mm Technicolor production directed by Christian-Jaque, which stars Sophia Loren and Robert Hossein. In December, Embassy will release "Love at Twenty," as seen by directors of France, Italy, Germany, Poland and Japan.

The 1963 releases will include Carlo Ponti's "Landru," directed by Claude Chabrol, and "Jeunes Filles de Bonne Famille," a Joseph E. Levine-Gilbert Bokanowski co-production, both of these now before the cameras in France.

## Max Wolff, 71, Dead; With MGM for 30 years

NEW YORK—Funeral services for Max Wolff, 71, formerly head of the purchasing department of MGM, were held at the "Park West" Sunday (14). Wolff died of a heart attack at his home in the Bronx October 13.

Wolff headed the purchasing department of the film company for more than 30 years until his retirement several years ago. He was well known for his staging of theatrical performances in Madison Square Garden for the benefit of the police department and other organizations. He was president of the Entertainment Managers Ass'n and, for many years, produced the "Night of Stars," the annual production to assist the United Jewish Appeal of Greater New York.

He is survived by his wife, the former Celia Rheinfeld, and two daughters, Mrs. Pearl Malman and Mrs. Doris Paley.

## Last Rites for Tod Browning

HOLLYWOOD—Interment was held at Rosedale Cemetery for Tod Browning, 80, who directed Lon Chaney in "The Hunchback of Notre Dame" and others. Starting at the old Biograph studio in 1912, Browning a year later directed his first film. He worked for D. W. Griffith, Universal and others. Among his best known films are "Dracula" in 1931 and "Mark of the Vampire," 1933, both starring the late Bela Lugosi.

## Edwin S. Ettinger

LOS ANGELES—Edwin S. Ettinger, 76, brother of columnist Louella O. Parsons and former Hollywood publicist, died of a heart attack. Other survivors are his wife, Barbara Rhodes Ettinger; son, publicist Edwin Ettinger, jr.; daughter, Mrs. Jerry Rehfield, and eight grandchildren.

## Irving D. Epstein

LOS ANGELES—Irving D. Epstein, 56, vice-president of NT&T Amusement Corp., and widely known in the motion picture industry, insurance and real estate circles, died last week. Survivors are his wife, Lynn, a son Michael, two daughters Mrs. Leatrice Kallan and Mrs. Marilyn Buckley and four grandchildren.

# Robert White of Dallas Wins Pepsi Contest; Weiner of N. J. Runnerup



Edward Finneran, left, national theatre sales manager at Pepsi-Cola Co., is shown above with judges Phyllis Haeger, public relations director of Popcorn Institute, and Jim McHugh, editor of Amusement Business Weekly, holding the prize-winning entry in the second annual Pepsi 'n Popcorn contest for theatre concession managers in the U. S. Robert L. White of the Majestic Theatre, Dallas, Tex., runnerup in 1961, won first prize this year. White's imaginative and promotional scrapbook activities, both in and out of the theatre, are enclosed in a handsome wooden case.

NEW YORK—Robert L. White of the Majestic Theatre in Dallas was the winner in this year's Pepsi 'n Popcorn contest. He was the runnerup in the 1961 event. Second prize went to Harry Weiner, of Walter Reade's Asbury Park, N. J., theatres.

Edward Finneran, national theatre sales manager for the Pepsi-Cola Co., announced the winners after the judges had made their selections. The judges were Jim McHugh, editor of Amusement Business Weekly; Phyllis Haeger, public relations director of Popcorn Institute, and Irwin Rosee, public relations consultant.

For his campaign to promote the sale of Pepsi and popcorn, White can have his choice of the following prizes: a 14-day trip to Paris for two, a 1962 Ford Falcon sedan or a mink coat designed by Heritage Furs of New York.

There were two third prize winners: John Echols, Nevada Drive-In Theatre, Las

Vegas, and Murt Makins, Admiral, Bremer-ton, Wash.

For fourth place, there were six winners: Robert M. Apple, Fox, San Francisco; Al Sachs, Vogue, Hollywood, Fla.; James Tinney, Imperial, Augusta, Ga.; Richard Goldsworthy, Everett, Everett, Wash.; Christopher J. Joyce, Hyannis Drive-In, Hyannis, Mass., and Ralph Batschelet, Mayan, Denver.

There were ten winners for fifth place: Bill Sorenson, Fox, Long Beach, Calif.; Anthony Gasvoda jr., Hiawatha Drive-In, Chassel, Mich.; John Kuntz, Gardner's Drive-In, Wheeling, W. Va.; Dean Matthews, Fox, Portland, Ore.; William Patterson, Inglewood, Nashville, Tenn.; Don Burroughs, Burnett Drive-In, Austin, Tex.; Thomas Moyer jr., Hood, Gresham, Ore.; Philip Catherall, Fox, Venice, Calif.; Glynn J. Morsbach, Chief Drive-In, Austin, Tex., and Zeb Pruner, Orpheum, Wichita, Kas.

## Magazines Boost 'Jumbo'

LOS ANGELES—MGM's "Billy Rose's Jumbo" is being spotlighted in both the Cosmopolitan and Seventeen magazines for October. Director Charles Walters and the stars, Doris Day, Stephen Boyd, Jimmy Durante and Martha Raye are featured in an article by artist-writer Jon Whitcomb in Cosmopolitan while Seventeen carries a story on Doris Day and the film in "Hollywood Scene."

## Astor to Distribute 'Black Fox'

HOLLYWOOD—Astor Pictures has acquired the U. S. distribution rights to Louis Clyde Stoumen's "Black Fox." The picture, narrated by Marlene Dietrich, covers the infamous career of Hitler.

## To Distribute Movie Guide In Theatres Next Month

NEW YORK—Movie Guide, the new promotional magazine, which is to be distributed through motion picture theatres, starting in November, will appear in 44 states and Canada, according to Nathan E. Jacobs, publisher. The inaugural issue will have a circulation of more than 600,000 with contracts calling for nearly 100,000 more in drive-in theatres, which have ordered Movie Guide when they open next spring, Jacobs said.

The publication will carry brief comments on films currently being distributed under the heading of "Don't Let These Get Away." Also prize contests are being planned to be helpful to the theatres.





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# Hollywood Report

By CHRIS DUTRA

**PRODUCER-DIRECTOR** Howard Hawks has moved his offices from Paramount Studios, where he recently completed "Hatari!" to Universal-International, taking with him a project on which he has been working, "Man's Favorite Sport," which now is to be made for U-I as a Rock Hudson starring vehicle. Upon completion of the project, Hawks reportedly will return to Paramount to continue his multiple-picture deal with the studio . . . Nick Castle has been assigned by producers Norman Lear and Bud Yorkin to choreograph a routine for Frank Sinatra and Tony Bill in "Come Blow Your Horn," which Essex-Tandem is filming for Paramount release . . . On the same picture, cameraman William Daniels is employing a new fast lens, an F 1, which Panavision made especially for him at a cost of \$18,000 . . . In Knoxville, Tenn., director Alex Segal has signed 85-year-old Lylah Tiffany, one-time street accordionist outside New York's Carnegie Hall, to play her first movie role in David Susskind's "All the Way Home," for Paramount, which stars Jean Simmons and Robert Preston. Miss Tiffany will recreate the role of "Great-grand-maw," the part she played in the stage version.

Roger Corman, president of the Filmgroup, has announced completion of negotiations with English, French and Italian coproducers for shooting of the forthcoming "Promise Her Anything." Corman stated the Filmgroup would produce the Hollywood and New York portions of "Anything." British Lion, Raoul Brilant and Fulvia Lucisano will coproduce English, French and Italian portions, respectively, with the Filmgroup. An American crew nucleus will shoot all portions of the internationally financed feature and Corman will supervise the entire production. The Filmgroup will release in all countries except those in which the native coproducers will have national distribution. The Filmgroup, however, will participate in British, French and Italian release profits. The film is being screenplayed by Charles B. Griffith.

Producer-director William Asher has set Elisha Cook jr., for a top featured role in Chrislaw Productions' "Johnny Cool," currently being filmed on location in and around Hollywood for a United Artists release. Film toplines Henry Silva and Elizabeth Montgomery, with guest star appearances by Sammy Davis jr., Joey Bishop, Telly Savalas, Mort Sahl, Hank Henry, Jim Backus and Marc Lawrence . . . Added "Cool" production notes: Asher silently thanked the inventor of the wide angle cameras when he had to shoot down the length of Canon Drive, Beverly Hills, the airport dimensions of the lobby of the Beverly Hilton Hotel, Las Vegas' New Frontier and the waiting room of Union Terminal for scenes in the picture. But, faced with a situation in which he had to cram camera, lights, boom, cables and sound equipment into an eight-foot stateroom on a luxury yacht at Newport Beach, he

threw up his hands and yelled, "There's no room left for actors or camera. Get me a couple of midgets and a Polaroid!"

Universal-International has cast Edward Andrews in "The Thrill of It All," Ross Hunter-Martin Melcher production starring Doris Day, James Garner and Arlene Francis. Norman Jewison directs . . . Walt Disney has signed Dean Fredericks to play the Comanche leader of a band of renegade Apaches in his next feature, "Savage Sam," which stars Brian Keith, Tommy Kirk and Kevin Corcoran. The Technicolor production is under the direction of Norman Tokar. Bill Anderson coproduces with Walt Disney . . . "Merlin Jones" has been added to Walt Disney's production slate with a November starting date on the Tom and Helen August screenplay. The plot deals with the high IQ of a college student with mind-reading abilities.

Century Productions has been formed by Charles Strauss and Stephen Perry to produce both feature and television films. The new company has taken offices on the Goldwyn lot in Hollywood. Strauss recently completed "Hitler" for Allied Artists . . . Additional independent news comes from Irving Briskin and Frank Seltzer, who through their Variety Enterprises and W. S. Productions, respectively, have set up joint production on "The Bedroom," written by Herman McCoy and Stephen Kendel for Columbia release. The feature is scheduled to roll in Italy next year . . . Filmmaker, independent company headed by Charles Skinner, has been activated for both theatrical and television production. For the states right market, Skinner will shoot two low-budget features, each to cost under \$125,000. The hour-long TV series is being prepared which Michel Kraike will produce. "The Great Mail Robbery" is the first feature planned. "Tiger on the Stairs," is the companion piece for dual billing, and is described as a bank robbery with a love story. Mitch Hamilburg will be the selling agent.

Richard Widmark has arrived in London to begin a series of conferences on two top film properties with Mike Frankovich, English production head for Columbia Pictures. Widmark, who finished his starring role in "Flight From Ashiya" in Japan last week, planed to London from Tokyo at Frankovich's request to discuss the starring role in a film to be directed by Jack Cardiff, and also a property that Widmark's Heath Productions, Inc., may produce for Columbia distribution . . . Hope Holiday has checked onto the Goldwyn lot to begin her role as Lolita, a gum-chewing cocotte, in Billy Wilder's "Irma la Douce" which stars Jack Lemmon and Shirley MacLaine . . . Director Ralph Nelson has set Joe Popkin as production manager for "Lilies of the Field," to be filmed by Nelson's independent unit for a United Artists release. Shooting starts next month with Sidney Poitier starring in the James Poe screen-

play . . . Harry Sanford and Max Lamb's novel, "I'll Sell You a Secret" has been optioned for production early next year under the Robert II Productions banner with Robert Vaughn set to star for producer Robert Reese. Actor Richard Long will make his directorial bow on the film . . . The film rights to Ernest Lehman's novelette, "The Comedian," have been purchased by Three Crown Productions, headed by E. Charles Strauss, for filming early next year.

Film rights to "The Girl Hunters," a new Mike Hammer detective mystery, by Mickey Spillane, have been acquired by Colorama Features, Inc. Shooting starts next month under Roy Rowland's direction, with Bob Fellows producing. According to president Jules Weill, author Spillane will portray the Mike Hammer role. Colorama will handle worldwide distribution . . . Gallant Productions, new independent feature film company, has been formed by Jack Scellato, president; Donald C. Koppang, vice-president and Fredric Bay, secretary-treasurer . . . Oakhurst Enterprises, Inc., whose principal stockholder is Joan Fontaine, has concluded a deal involving purchase and production of the suspense mystery novel, "The Devil's Own," by Norah Lofts. The production is tentatively set for April 1963 . . . Sandra Dee will star in the Universal-International film "The Richest Girl in Town," comedy by Oscar Brodney. Ross Hunter will produce, with Jean Louis to create gowns for the actress . . . Shelley Winters has been signed to star in "Time of Indifference," comedy by Alberto Moravia which Pietro Germi will produce and direct in early February in Italy.

With the start of principal photography the past week on the Ross Hunter-Martin Melcher production, "The Thrill of It All," starring Doris Day and James Garner, Universal-International now has three features shooting at the studio. The other pictures now in production are "Three on a Match," starring Kirk Douglas, Mitzi Gaynor and Gig Young, with Michael Gordon directing for producer Robert Arthur; and "The List of Adrian Messenger," a Joel production starring George C. Scott, Dana Wynter, Clive Brook and Herbert Marshall. John Huston is directing for producer Edward Lewis.

Patrick Wayne, son of John Wayne, joins his father, Maureen O'Hara and Yvonne De Carlo in the Batjac production, "McLintock!" rolling October 25 with Andrew V. McLaglen directing for a United Artists release. The screenplay is by James Edward Grant . . . Producer Robert Arthur has assigned Walter Newman to work on the screenplay of Universal-International's "Captain Newman, M.D.," based on Leo Rosten's novel.

## Teet Carle Takes New Post

**HOLLYWOOD** — Teet Carle, former Paramount Studios publicity director, joins Cleary-Strauss-Irwin & Goodman, as a senior account executive in the firm's west coast office. He served for six years as a member of the board of governors of the Academy of Motion Picture Arts and Sciences, during which time he was chairman of the public relations committee for the Annual Awards presentation show.



# London Report

By ANTHONY GRUNER

DARRYL ZANUCK, president of 20th Century-Fox, has been meeting the British press off and on for many years, but last week at his first press conference held in London since he took leadership at 20th-Fox, Zanuck excelled himself by the authority and frankness with which he dealt with the past, present and future policy of the company of which he is in charge.

To the sound of whirring cameras for the newsreels and television, Zanuck answered questions for two hours without once having to go off the record, and completely satisfied a relatively hard-hitting barrage of questioners. Not that the press was hostile to the Fox president. Most of them had seen "The Longest Day" and except for a few minor criticisms, considered it a great motion picture, the exception being Leonard Mosely, whose major criticism was that it didn't give an objective view of the D-Day invasion and that too many American troops were seen to the exclusion of the British. Zanuck pointed out that the material for the book came from Cornelius Ryan and his researches were checked in turn to make sure that this historic invasion was covered, not only dramatically, but accurately.

The British War Office had seen the picture and had sent an order to every army depot praising "The Longest Day," and urging the fullest cooperation in promoting the picture.

Zanuck naturally answered questions about his future plans for the production, stating: "I am trying to work out a worldwide production schedule which will cover filmmaking in Great Britain, Hollywood and other countries where location lends itself to suitable subjects."

While admitting that Bob Goldstein, former head of production for Europe, had left the company, and that the unit had been disbanded, when this schedule was completed it might well mean that there will be more production activity in Great Britain and not less. He (Zanuck) while having his headquarters in New York would be "pretty active" in Hollywood. The main problem facing Fox was to make successful pictures at a good price. Recalling previous Fox pictures he admitted that epics sometimes became epics because they got out of hand and sometimes they became runaway productions.

There had even been the danger of "The Longest Day" coming under this classification because of the terrific logistic problems of controlling 37 locations, four separate units and a permanent staff of over 400.

For the future, the prospect facing his company was not entirely bleak or dire. "Fox will lose at least \$25 million this year, a million up or down," said Zanuck. "The bulk of our revenue for 'The Longest Day' won't come in until about the middle of 1963. Until then, it will be probably playing in only 50 situations throughout the world. The bulk of our revenue for 'Cleopatra' which will be prereleased towards the end of spring 1963, will not be returned to us until the middle of 1964. But starting from 1963, we will have stopped the down-

ward trend, and will begin levelling up the upward trend."

Zanuck emphasized that in addition to a regular program of Fox-produced and financed pictures, they would be open to various deals with independent producers and would be putting a great emphasis on television production. In this context Zanuck spoke respectfully of the Warners operation.

"The Longest Day" would need to recoup 18 to 20 million dollars.

In answer to another question about more discipline for stars, Zanuck said that in producing "The Longest Day" he had probably been involved with the largest number of leading international stars than any other producer, and throughout the whole year of production he had found no need to raise his voice, let alone discipline an artist. Zanuck felt that the press was inclined to play up the misdeeds of two or three stars who do something wrong, and ignore the hundreds, in fact, the vast majority of motion picture people, stars, directors, producers and technicians who go about their work and give everything to make the particular subject a success.

Referring to the alleged reports about "Cleopatra," Zanuck added: "I would not hesitate to engage Elizabeth Taylor tomorrow if the subject were right, the price right and her health right. Throughout the production of 'Cleopatra' Miss Taylor worked hard and well on the studio floor. Her private life is her own affair, not mine."

Zanuck light heartedly wound up his press conference with these words: "The charge of my being prejudiced against British subjects can be dismissed if one recalls some of the pictures that I have made in the past—'Disraeli,' 'Clive of India,' 'The House of Rothschild,' 'How Green Was My Valley.' In addition," concluded Zanuck, "I own two British-made Jaguars."

\* \* \*

Seymour Poe, vice-president in charge of world distribution for 20th-Fox, also met the trade press last week, and spoke of the specific plans of the company for the future. While admitting that 20th-Fox would have "a very lean release schedule at best" between now and next August, he declared that "beyond the end of the year, I think the turn of the corner is in sight." There would be 15 features excluding "Cleopatra," which would be available for release apart from any other acquired or coproduced. A reactivation of the British production company would be taking place at an early date. Domestic and foreign activities would be welded together into a global whole, and while there would be rationalization on the Continent, no fundamental changes were contemplated in the British administration.

The big pictures to be produced between now and August, apart from "The Longest Day" were "Gigot," starring Jackie Gleason, "Nine Hours to Rama" with Horst Buchholz, the conventional release of "South Pacific," "The Leopard Story," starring Burt Lancaster and directed by Visconti, "The Prisoner of Valtona," starring Fred-

ric March, Maximilian Schell and Sophia Loren, directed by Vittorio de Sica, and "A Woman in July," starring Joanne Woodward. The company is also editing a film which will be released, possibly in January, called "The World of Marilyn Monroe," made up of some of the great sequences from her very big pictures, and highlights from her last film "Something's Got to Give."

The other subjects were on the drawing boards, "The World of Will Rogers" and "The World of Shirley Temple." Additional material would be those pictures that the company either acquired by purchase or by coproduction. Poe said there would no longer be a distinction between the domestic and foreign market. Distribution and sales would be a global activity. The same would apply to publicity and there would be an interchange of publicity information on the Continent with New York so that the best ideas could be used.

That evening the premiere of "The Longest Day" was held at the Leicester Square Theatre, which was lit up by searchlights for the occasion, something that London hadn't seen since the end of the war. The premiere, which was in aid of the Army Benevolent Fund, was attended by Princess Margaret, Lord Snowdon and their royal party. A feature of the occasion was the representation of regiments which took part in the D-Day landings, marching to the sound of pipes, from Trafalgar Square to the theatre. A specially recorded message from General Eisenhower was played before the film began.

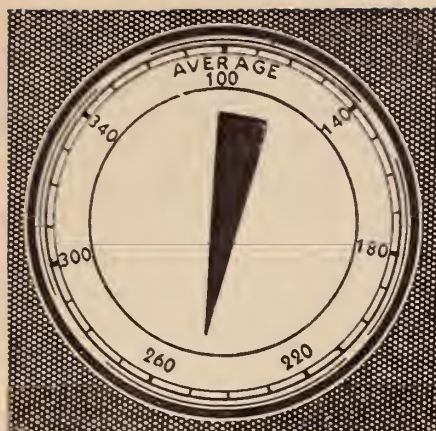
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"Billy Liar" went into production last week with Tom Courtenay in the title role. Also starring are Topsy Jane and Wilfred Pickles. It is directed by John Schlesinger and produced by Joseph Janni, the team of filmmakers who carried the Golden Bear Award from the Berlin Film Festival earlier this year for "A Kind of Loving." Courtenay, 25-year-old Hull born actor who has recently been swamped by critical acclaim for his starring performance in "The Loneliness of the Long Distance Runner," plays Billy, a boy who escapes from reality into a secret life of vivid fantasy; a compulsive liar, his dreams produce a nightmare world in which he is haunted by the fear of being found out. This screenplay, written by Keith Waterhouse and Willis Hall, is to be filmed against the modernistic settings of a Yorkshire town daily being re-created anew, with light, expansive buildings dazzling to an eye accustomed to the cramped, grimy streets which they replace. Four weeks' shooting in Bradford, Manchester and Leeds will be followed by seven weeks interiors at Shepperton Studios, and the film will be distributed by Anglo Amalgamated Film Distributors, Ltd.

## An International Setup For Studio Workers Pay

LOS ANGELES—An international clearing house on motion picture wage scales and working conditions on a western hemisphere basis—which might prove a deterrent to "runaway production"—has been set up by the Inter-American Federation of Entertainment Workers, whose headquarters are in Mexico City. The IATSE unions in Hollywood at the present time are gathering their data for submission to it.





# BOXOFFICE BAROMETER

This chart records the performance of current attractions in the opening week of their first runs in the 20 key cities checked. Pictures with fewer than five engagements are not listed. As new runs are reported, ratings are added and averages revised. Computation is in terms of percentage in relation to normal grosses as determined by the theatre managers. With 100 per cent as "normal," the figures show the gross rating above or below that mark. (Asterisk \* denotes combination bills.)

	BALTIMORE	BOSTON	BUFFALO	CHICAGO	CINCINNATI	CLEVELAND	DENVER	DETROIT	INDIANAPOLIS	KANSAS CITY	LOS ANGELES	MEMPHIS	MILWAUKEE	MINNEAPOLIS	NEW HAVEN	NEW YORK	OMAHA	PORTLAND	SAN FRANCISCO	SEATTLE	AVERAGE
Best of Enemies, The (Col)	135	200		160	110	155	150		110	100	125	100				190					140
Burn, Witch, Burn (AIP)		150	120		125			105		110		90	100		80				85		107
Carry On, Teacher (Governor)				165			200		100	285	95										169
*Centurion, The (PIP)		135			115	75							275				100				140
Convicts 4 (AA)	120		105	160	110						185					150	100	150		90	130
Damn the Defiant! (Col)	115	150	75			75			115						100	160					113
Doctor in Love (Governor)	130	175	120	155	100	110	125		125	145	205	90	225	100	115				250		145
Girl With a Suitcase (Ellis)	125	130	100	130		90		80			110	85	90		115	200					114
Green Mare, The (Zenith)		200									90	60				175			150		135
Happy Thieves, The (UA)			90	190	90	100	90	100	110	100	115		75	80	85			125	100		104
House of Women (WB)		100	125		85						65		90					120	90		96
*Huns, The (PIP)		135			115	75							275				100				140
I Like Money (20th-Fox)			105	160	120	120			115					90		185		165			133
I Thank a Fool (MGM)	125	140	125	175		50			115				100			175	105	135	90		121
Kid Galahad (UA)	100	220	105				125	115		210	130	300	200						150		166
Marco Polo (AIP)			110		85		90			160		90				120	130		175		120
Miracle Worker, The (UA)	150	250		250	95	100	190	155	150	400	285	150		100	90	195	110	165			177
Mothra (Col)					100		90	75		100									90		91
No Man Is an Island (U-I)	125		90	100				130					85		90						103
One Plus One (SR)	130		75		80		80		100		205	100	250			110			65		120
Panic in Year Zero! (AIP)			110		110	60	100			100	95		90					150	100	125	104
Phantom of the Opera, The (U-I)	200	120	160	115			90			115	75	150	95			140		125	100		124
Pirate of the Black Hawk (Filmgroup)	135						65						100					100	100		100
Premature Burial, The (AIP)	225	140	225			100	150	160		185	95	150	300	180	90		200	135	110		163
Pressure Point (UA)	140				85		90				90							135			108
Queen of the Pirates (Col)				130			65	75			100							100			94
Ride the High Country (MGM)	110		100		110	90		100	110	100		100	100	90	105		95	100	150		104
Rome Adventure (WB)	125		130	95	95	80	105	105		95	65	125	110	125	115	160	100	135	100		110
Season of Passion (UA)		100				90		110	100			100	75	80				135			99
Sergeant Was a Lady (U-I)					90			85		100	70				105			100			92
Six Black Horses (U-I)					95		100	100		90	70		100		85			100			93
Sky Above—Mud Below (Embassy)	140	200	130	200	400	150	140	100			420	110			120	195			100	150	183
Spiral Road, The (U-I)	130	250	100	150	110	75	90		135	200	80	150	150	120	100	150	120	135	125		132
Story Count Monte Cristo (WB)		140	80		85				100			90			75		85				94
Stowaway in the Sky (Lopert)	125	155	90	145		145				140	95		150		110	195					135
Summer to Remember, A (Kingsley)	125			165	80	105					110		175	90	110	185					127
Tales of Terror (AIP)		160	130		125		150			125	140		135				150		125	150	139
Tartars, The (MGM)	120		100		90	80	90		90			150			105		85	150			106
300 Spartans, The (20th-Fox)	135	120	115	180	90	135	125	75	115	120			200			140		135	95		127
Two Weeks in Another Town (MGM)	140	270	115	195	95	110	90	75	135	165	85	100	125	100	105	125	120	135	130	100	126
Valiant, The (UA)	130						100	70			160				100	145					118
Wild for Kicks (Times)				165	95										110	200			90		132

## TOP HITS

— OF —

## THE WEEK

Individual runs, not an average.  
Listings are confined to opening  
week figures on new releases only.

### 1. Longest Day, The (20th-Fox)

Chicago .....250  
New York .....200

### 2. If a Man Answers (U-I)

Chicago .....235

### 3. Chapman Report, The (WB)

Chicago .....225

### 4. Kid Galahad (UA)

Milwaukee .....200

### 5. Kind of Loving, A (Governor)

New York .....175



## 'Enemies' Is Healthy Milwaukee Starter

MILWAUKEE—Only one house reported a below-average response at the boxoffice for the week. "The Wonderful World of the Brothers Grimm" in its eighth week at the Palace maintained its leading position, with "West Side Story" in second place and closing after 30 big weeks to make way for "El Cid." "The Best of Enemies" started off in great shape at the neighborhood Times Theatre.

(Average Is 100)

Downer—The Pure Hell of St. Trinian's (Cant'I)	150
Polace—The Wonderful World of the Brothers Grimm (MGM-Cinerama), 8th wk.	200
Riverside—Rear Window (Para), reissue	135
Strand—West Side Story (UA), 30th wk.	175
Telenews—The Centurion (PIP); The Huns (PIP), 2nd wk.	160
Times—The Best of Enemies (Col)	175
Towne—Tarzan Goes to India (MGM); The Tartars (MGM)	100
Warner—Marco Polo (AIP)	75
Wisconsin—Kid Galahad (UA), 2nd wk.	150

## 'West Side' Still Potent In Return to Omaha

OMAHA—Beautiful autumn weather was fine for residents of the area with fall chores and outdoor activity in mind but not so good for Omaha's first-run theatres last week—but the drive-in operators found it to their liking. The Cooper Theatre held up fairly well showing "Windjammer" for the sixth week and "West Side Story" bettered average in the second week of its return engagement at the Admiral.

Admiral—West Side Story (MGM), 2nd wk. return run	115
Cooper—Windjammer (Cinerama), 6th wk.	120
Dundee—Carousel (20th-Fox), reissue; A Matter of Who (Herts-Lian)	105
Omaha—Damn the Defiant! (Col)	85
Orpheum—The Phantom of the Opera (U-I)	85
State—A Very Private Affair (MGM)	100

## Lloyd Hirstine Gets Ill; \$345,000 Suit Halts

DES MOINES—A mistrial was ruled by Polk County district Judge Ralph Randall in the \$345,000 lawsuit brought by Capitol Drive-In Theatre Corp. against the Iowa Highway Commission in a land condemnation case here. The suit will be retried in the November court term. The mistrial ruling was on a highway commission motion after Lloyd Hirstine, principal stockholder and manager of the Capitol, became ill. Hirstine had been on the witness stand for four and a half days and suffered exhaustion.

The Capitol has asked \$300,000 in lieu of a lesser amount awarded by a sheriff's condemnation for four-tenths of an acre of land and access taken over for the widening of Highway 69, which fronts the drive-in. The theatre also seeks \$45,000 for loss of direct access to its property between June 7, 1960, and Oct. 19, 1961.

Attorneys for the commission asked for the mistrial on the grounds that there was "a possibility of unmerited sympathy for the theatre, that a fair and impartial verdict could not be returned, and that an expert witness for the commission was not available because of the postponement of the trial during Hirstine's illness."

Stanley Kramer is reported to have paid the greatest price ever paid for a novel when he purchased Katherine Anne Porter's "Ship of Fools."

## Fairmont's John Watters Heads Tax Study Group

FAIRMONT, MINN. — John Watters, local theatre and restaurant operator, has been named chairman of the Fairmont tax study committee. Cliff Racine, trailer distributor and businessman, was selected as secretary.

Watters said the committee, comprised of 25 Fairmont business and professional men and industrial leaders, will examine the tax structure and financial condition of the city and school district. Watters and members of the committee stressed the point that the tax study committee "is not a group to stifle or hamper progress," but, rather, a group dedicated to the task of learning more about the affairs of the city and the public school district.

## Farewell Luncheon Given for Pearson

MILWAUKEE—An overflow gathering at the farewell luncheon for Harold Pearson at the Steak Ranch Friday (12) was evidence of the esteem in which the former Allied executive secretary was held in every sector of the amusement industry; all branches were well represented.

Were all the sincere tributes paid to Pearson turned into cash, he'd be a wealthy man. Among those who spoke were Ben Marcus, Bernie Strachota, Eddie Johnson, Andy Spheeris, Sam Kaufman and Oliver Trampe.

After 15 fruitful years for Allied, Pearson resigned to enter the soft drink bottling business at Menominee, Mich. Henry Kratz, veteran showman, late of the Prudential Theatres circuit, has been selected to succeed Pearson as Allied's new executive secretary.

## Story to Hammer Films

From Western Edition

LOS ANGELES—Film rights to "Love in Smoky Regions," novel by Angus Hall, have been acquired by Hammer Films, with the deal calling for Columbia release in the U.S.



**AT THEATRE REOPENING—**Among the well-wishers at the opening by Commonwealth Theatres of the renovated Page Theatre in Shenandoah, Iowa, recently were representatives from FEPCO of Omaha, including Esther L. Green, president, and Ronald Rosseter and Emery Toth, managers. Shown above in the Page lobby are Wally Kemp, Commonwealth; Mrs. Green and her husband Harry Humphrey.

## Des Moines Area Lags In Will Rogers Drive

DES MOINES—Exhibitors in this exchange area are lagging behind this year in their efforts and contributions to the Will Rogers Hospital drive, according to Joe Jacobs, local area chairman. In past years, Des Moines area exhibitors have been leaders in the hospital's fund campaign and they can be again, but they must move quickly, Jacobs added.

The Columbia manager met with other local branch managers and film salesmen Monday (15) at the 20th-Fox screening room to map plans for an all-out push as the campaign goes into its final weeks.

"The circuits have contributed generously, but the collective assistance of all exhibitors is a must if this year's drive is to be a success," Jacobs warned. The area chairman pointed to a recent well-received audience collection at KRNT Theatre in Des Moines during a Dave Brubeck jazz concert. "KRNT has been wonderful, and if the legitimate theatre can do it, so can the motion picture theatre," Jacobs said.

He also urged that radio and TV stations come in with their contributions. All of these people are eligible to benefit from Will Rogers Hospital, Jacobs stressed, if they or their families ever need treatment for heart or lung ailments. He added that everyone, everywhere, benefits from the expanded research facilities at the Saranac Lake institution.

"This is the one project whereby the industry takes care of its own," Jacobs said. "Each exhibitor should be interested enough to take up audience collections and see that every member of his organization contributes. The time is short and this year, so are the contributions!" he added.

As a result of the latest Des Moines meeting, exhibitors out in the state will be contacted by phone, or in person, if they have not yet added their contribution. Jacobs expressed the hope that some, who as yet have not been heard from, will be reached through the columns of Boxoffice, and that their "investment" in their future good health will be coming in soon.

## Civic Activities Yield Exhibitor Many Benefits

BURLINGTON, IOWA — Jerome B. Greenebaum, 49-year-old district manager for Central States Theatre Corp. of Iowa and Nebraska and a resident of this community for the last 16 years, is a tireless worker in behalf of many civic projects.

"The benefits to the theatre from civic activities are numerous," Greenebaum said, "for through civic activities one meets and works with community leaders, 'the doers.' The contacts will prove helpful every day in promotions and tieups and by making friends for your theatre."

This alone, however, is not Greenebaum's sole motivation for his many civic activities. "It is my personal feeling," he continued, "that everyone, whether in theatre business or any other business, has a greater obligation to the community in which he lives than merely paying taxes or making an annual contribution to the

(Continued on following page)



# DES MOINES

**Bob Dudley**, former manager of Tri-States Theatre Corp.'s Rivoli at Hastings, Neb., is the new manager of the Strand at Waterloo, Iowa. He succeeds Roy Oldfield, who has been transferred by the circuit to Hastings to manage the Rivoli. New projection equipment at the Empress Theatre, Malvern, has brought much favorable comment from patrons, according to Dell Sayles, manager.

**Irv Heller** of the Palace at Burlington is the dad of Queen Marsha, West Burlington High's Homecoming queen who ruled over festivities there October 5. . . Alma and Cato Mann, former Des Moines Variety boosters and well-known in entertainment circles, were in town for a visit. The Manns now live in South Miami and friends here report it is obvious that Florida sunshine is agreeing with them.

In an MGM move, Daryl Johnson, Des Moines office manager, has been transferred to Minneapolis, to be MGM salesman there. John Winn is taking over Johnson's duties at the Des Moines branch.

**Don McGaffey** and wife from Phoenix, Ariz., visited in Des Moines. Don's mother is Margaret McGaffey of MGM. . . There still is time to rummage through closets and attics for salable items which will help the Women's Variety October 31 rumage sale. Belle Sandler will pick up any contributions. The Women's group met for lunch at the Standard club October 15 and was treated to a demonstration on the art of makeup by model Jean Kirk.

The Cinema 77 Art Film Series began October 17 at the Varsity in Des Moines with the German satire, "Aren't We Wonderful?" The eight-film series will run one night each month and the price for all eight films is six dollars, or \$1.25 single admission. . . October 23, "The Merry Widow" waltzes into the Varsity as the opener of the MGM Golden Operetta Series. The first group of these films will be shown on Tuesday nights for six weeks. Included are "The Great Waltz," "The Chocolate Soldier" and others which sent them away humming a few decades ago.

If the first group goes, Bob Fridley plans to continue with the second package which includes such favorites as "Naughty Marietta" and "Maytime."

**Incidentally**, Baby Boy Fridley, born October 1, was still without a first name October 13. Send your suggestions to the Varsity Theatre, 1207-25th, Des Moines. No boxtops required and no duplicate prizes in case of a tie.

In the contest category, Tony Abramovich, manager of the Des Moines Theatre and a computer of sorts, was a winner of a local radio contest which called for the aggregate score of the three Iowa football teams on a given Saturday. Tony's prize: an empty beer cooler and potato chips. Now if someone will only come through with the beer and dip. . . Congratulations to Mr. and Mrs. Tom Cox, who were married September 28. Mrs. Cox is the former Delores Terry, Columbia steno.

A sign saying, "Reserved for Lady and the Tramp," hung on the fireplug outside the Orpheum Theatre prior to the showing of the Disney repeat here. . . Leon Doherty, manager of the Paramount, did a lot of kid business on the weekend with "Three Stooges in Orbit." The rain helped.

**Hopes are high** that the Wonderland Theatre at Paullina, now community-owned, will be reopened by the end of the month. The roof has been rebuilt and many structural repairs are completed. A crew of volunteer women scrubbed all 260 seats while other volunteers move full-speed ahead with redecorating.

**Margaret Shields** held a WOMPI board meeting prior to the regular monthly meeting October 17 at the Uptown Terrace restaurant. Guests at the regular session included two representatives from the Toastmistress Club. Also, a representative from a cosmetic firm demonstrated makeup products. With Women's Variety scheduling a similar program, the males in the local film industry will be surrounded by a bevy of beauties both at home and at work and might come up with an answer to the question: "Mirror, mirror, on the wall—Who is the fairest of them all?"

## Civic Activities Yield Exhibitor Many Benefits

(Continued from preceding page)

Community Chest or Red Cross. I believe they are obliged to give of themselves, if they sincerely want the right kind of community to live in. I feel the benefits for me are a better town in which to live."

Greenebaum, for the last seven years parade marshal for the Burlington Christmas parade and area band festival, also is a board member of the Burlington Chamber of Commerce, vice-president of the Mercy Hospital advisory board, on the board of directors of the Des Moines County Society of Crippled Children and Adults and president of Grahn School. The latter is a nonprofit organization which works with severely handicapped children, most of them victims of cerebral palsy. He also is a past president of Temple Israel and, for many years, has been active in Boy Scouts, Red Cross and Community Chest. He recently served the school board in an advisory capacity.

## Manager Bill Haver Also Civic Leader

DAVENPORT, IOWA—Bill Haver, manager for Tri-States Theatre Corp., super-



Bill Haver

vises three theatres in the Davenport-Rock Island-Moline area, but still manages to find time for a tremendous amount of civic work. Currently vice-president of the Lions Club, Haver is slated to become president next year. He has served the club in an official capacity for the last four years, particularly in the Lions' sponsored Eye Bank and Blind Center projects.

The local club operates the Blind Center here and meets with blind residents each week. In addition, it provides transportation to and from the Center, and gives radios, books and entertainment. Haver also serves as master of ceremonies for Lions fund-raising drives for the Iowa City Eye Bank and Vinton School for the Blind.

He is entertainment chairman of the United Campaign, on the YMCA camp board, publicity advisor to the retarded children's group, advisor for the Junior Achievement fund, a member of the Chamber of Commerce committee on streets, traffic and parking, and active in the Retail Merchants Ass'n.

"I have always felt," Haver said, "that community service both benefits a person as an individual and also representing his business. It is an opportunity to project ourselves into different circles to help carry the message that we are not the fly-by-nights that some think we are. I try to convey to such groups that we, as they, are hard-working, serious-minded and community-minded people."

## Detroit Record-Holder Is Returning for New Run

From Mideast Edition

DETROIT—"Never on Sunday," holder of the alltime record for length of runs among standard pictures in Detroit, has been booked to open in about four weeks at the Studio-Midtown Theatre, recently added to the "Studio Circuit" here. The picture opened Dec. 22, 1960, for a record run of 46 weeks at the Studio Theatre and was scheduled to move to the newly acquired Studio North, but the unexpected popularity of the then current attraction at the latter theatre required a delay. "Never on Sunday" closed November 8, 1961, at the original Studio and was unable to move into the Studio North till December 21, playing there until February 26 of this year.

With this new booking, it will have played all houses of the Studio group here, which is owned by Edward L. Schuman, with Ross Caccavale as manager of city operations. Allen Vincent is manager of the Studio Midtown—formerly the Midtown, recently leased from the family of Milton H. London, Allied Theatres executive.

James Donald, British actor, portrays a British officer in UA's "The Great Escape."

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## Rozanek Dance Team On Welk TV Show

CRETE, NEB.—Mr. and Mrs. A. Rozanek, local motion picture exhibitors, were guest stars recently on the Lawrence Welk television program. Welk sent the Rozaneks an invitation to appear with his organization after viewing their dance act on another television show.

The Rozaneks will appear in Miami, Fla., at the Americana Hotel as a feature of the president's banquet at the Theatre Owners of America convention in November.

They have performed in ballrooms in such cities as Chicago, New York, Omaha, New Orleans, Dallas, Fort Worth, Houston, Reno, Los Angeles and Hollywood, in addition to making many appearances on television.

## OMAHA

Russell Acton has reopened the theatre at Avoca, Iowa, under the name of C&R Theatre. That action followed his opening of the C&R Theatre at Prescott. He also operates the Rialto at Villisca . . . Ed Opicinsky plans to shutter his Strand Theatre at Newman Grove November 1 and leave on a two or three-week vacation trip . . . Mr. and Mrs. Walter Creal have returned from a trip to Europe, which was sponsored by Dick Walter, Omaha booking agent. Also on the tour was Denman Kountze Jr., movie and drama critic of The World-Herald. Creal owns the Beacon and Center theatres here.

Ralph Falkenberg, veteran exhibitor at Lexington, underwent an operation for a chipped bone in his right elbow and has his arm in a cast . . . Mrs. Vera Carlin, who has the theatre at Spalding, left for a trip to Seattle and the World's Fair . . . Going in the other direction are Sam Deutch, Buena Vista booker, his wife, son and daughter-in-law. They plan to visit Sam's mother in New York City.

Dick Lysinger, exhibitor at Ravenna, is

busy campaigning as a candidate for the Nebraska Legislature . . . Frank Larson, 20th-Fox manager, said he is still working on the Will Rogers Memorial Hospital drive and that he has been getting some response from upstate exhibitors. "But we sure need a lot more," he added . . . Women of Variety Tent 16 are planning a meeting late in the month.

Axel P. Sorenson, owner of the Vog Theatre at Beresford, S.D., was still in the hospital at last report. He has been there about five weeks . . . Norman Grint and his wife, Sargent exhibitors, were among Nebraska representatives at the American Legion convention in Las Vegas . . . Bernie McGee, director of special services for the Cooper Theatre here, has been in Oklahoma City for a couple of weeks helping at the Cooper Theatre there and will remain there a while longer.

Exhibitors on the Row included Nebraskans Sol Slominski, Loup City; Clarence Frasier, Havelock; Sid Metcalf, Nebraska City; Phil Lannon, West Point, and Iowans Charles Vickers, Mapleton; S. J. Backer, Harlan; Arnold Johnson, Onawa; Mrs. Jerry Harper, Missouri Valley, and Cecil Waller, Ida Grove and Red Oak.

## Omaha Students Permitted Heritage Series Cards

OMAHA—For the first time public schools have permitted the distribution of special identification cards in connection with a special series of pictures here, Jack Klingel, city manager of the Cooper Foundation Theatres, reported.

Klingel said the superintendent of the public schools had okayed the issuance of 20,000 cards to junior and senior high schools in Omaha, allowing them to attend the pictures in the Heritage Series, which opened at the State Theatre last week with "David Copperfield."

Others in the series will be "Captains Courageous," November 29; "Little Women," December 13, and "Pride and Prejudice," January 31.

The identification cards will allow students to attend the Heritage Series for 50 cents each, instead of a dollar. In addition, Klingel has been permitted to distribute 5,000 to public schools in Council Bluffs and 3,000 in District 66 in suburban West Omaha.

"All told, including public and parochial high school students, we will issue between 25,000 and 30,000," Klingel estimated.

Bob Shields, manager of the Dundee Theatre, and Jack Harris, trainee-assistant at the State, worked with Klingel in promoting the identification card project.

Klingel said the response was exceptionally good for the first offering in a series of six operettas at the Dundee. The opener was "Naughty Marietta."

## Fred Williams Now Has Louana in Opelousas

From Southeast Edition

NEW ORLEANS—Fred Williams, who recently purchased the Louana Theatre in Opelousas, resigned as general manager for the late Dr. Chatman's Lincoln Theatre in Baton Rouge, effective October 6. The operation of the Lincoln was taken over by Gulf States Theatres in association with Charles Bazzell.

## MILWAUKEE

Carroll Morten, branch manager here for Allied Artists, died Tuesday (9) after a brief illness. Carroll was upped to the manager's position here a year ago to succeed Harold "Bud" Rose, who in turn was assigned to the Cleveland post for the company. Bud had barely taken over, when he became ill, and subsequently resigned, returning to Milwaukee. Carroll leaves a host of friends he made in the short amount of time he was in charge here.

"Morrie" Steinman, the stocky little human dynamo, is here to beat the drums for "El Cid," which opened at the Strand. He says: "With Miss Steinbach at the helm, the film can't miss a record long run." Morrie, it will be recalled, put on the "Dancing Waters" spectacular at State Fair Park during Fair Week and during his "lecture" singled out Miss Steinbach (who was in the audience) to pay a special tribute in the direction of her promotional work, in addition to breaking the news that "El Cid" would appear at the Strand.

The television public is becoming more "sophisticated" and selective in what it watches these days, said Thomas H. Moore, vice-president in charge of the ABC-TV network. Moore was here to dedicate the new WITI-TV tower. He said TV viewers accept shows in cycles and that ABC-TV will continue its "action-adventure" shows, although the cycle had reached its peak. "Now we have moved into the doctor cycle. Fan mail to Dr. Casey of the Ben Casey series, is terrific," he said. "Even real doctors write in," he added.

About 60 students from the Layton School of Art, majoring in fine arts, advertising design and illustration, were guests of Joe Reynolds at the Towne Theatre for a screening of "Gigot." Each student will do a painting of a scene or an impression from the movie, after which the paintings will be hung in the theatre lobby. Prizes of \$100, \$50 and \$25 United States savings bonds will be awarded.

## NY Allied Theatre Ass'n Adds Many Members

From Eastern Edition

NEW YORK—Allied Theatre Owners of New York State has added these new drive-in members:

Ragusa-Maska's Twin, Park and Buffalo; the Plattsburgh, owned by Ann M. Rothermel; Ideal at Canton; Sunset at Massena; Hollywood at Averill Park, owned by James Fisher; Moonlight at Potsdam, owned by John Yianoukos; Grand-View at Angela, owned by Robert Reitler, and the Fort George at Lake George and the Glenn at Glens Falls, owned by Sam Rosenblatt.

New theatre members include the Gallicurci, Margaretville, owned by Roswell R. Sanford; the Town Hall, Lowville, owned by Nicholas Giannouco; American at Troy, owned by John Capano; the Park at Cobleskill, owned by Sam Rosenblatt; the LaSalle at LaSalle, by Lew Levitch, and the Roosevelt at Buffalo, by George Rosing.

President Sidney Cohen said he is getting ready to alert the membership against an avalanche of censorship bills.

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BOXOFFICE

# Showmandiser

THE GUIDE TO BETTER BOOKING AND BUSINESS-BUILDING

## Subteen Jamborees At Big Downtowner

A 13-week Subteen Jamboree series is under way at the Oriental Theatre in Portland, the second largest motion picture house in Oregon. Admission to the Saturday shows is by label or trademark from three brand items from Safeway Stores Co., which is sponsoring the series.

Parents, big brothers or sisters may accompany the youngsters of 5-6 to 14 years.

The series started with "A Dog of Flanders" and five cartoons in color.

A uniformed policeman supplements the staff. Jack O'Bryan, formerly with United Artists, announced the promotion.

## Overnight Passes Prove Effective for 'Boys'

For "Boys' Night Out," booked for four days, Robert H. Pike, manager of the Delsea Drive-In at Vineland, N.J., found an "Official Overnight Pass," distributed by two comely young women to men and boys on downtown streets, was effective. The inexpensive gimmick, printed on one side of 5½x4¼ slips of yellow paper, read:

### OFFICIAL OVERNIGHT PASS

For Husbands and Boy Friends

This pass entitles bearer to stay out late to see  
**BOYS' NIGHT OUT**

Delsea Drive-In (dates)

(BOYS: Give this pass to your wife or girl friend if you don't want her to share the fun with you.)

The girls did a little winking as they passed out the slips. Business was better than average.

## Radio in Ads, Too

William M. Savitt, owner of radio station WCCC in Hartford, Conn., keeps that metropolitan area mindful of the free entertainment available on radio despite the RKO General-Zenith Radio Corp. subscription television test there. For example, he had a two-column ad in the paper advertising "three solid hours of classics" broadcast every night by Ivor Hugh and John Birchard on WCCC's Golden Sound Concert Hall.

## Free Cake, Ice Cream

The second birthday party celebrated by the Oasis Drive-In in Chicago recently drew turn-away crowds. Cake and ice cream during the evening were on the house. About 400 cars had to be turned away from the 1,500-car ainer.

## Deejay in Hut on Marquee for Week Makes Pitch for CARE and 'Island'

The world premiere of "No Man Is an Island" at the Michigan Theatre in Detroit was ushered in with parades, lights, bands, radio and newspaper coverage and a unique disc jockey stunt that drew loads of attention.

An "island native" hut was constructed atop the Michigan Theatre marquee, from which station WXYZ disc jockey Lee Allan began special nightly broadcasts with the understanding that he wouldn't come down until a CARE box, in the lobby of the theatre, was filled with coins. He entered his hut several nights before the premiere and remained there a week until the box was filled.

This stunt drew substantial press coverage and, of course, attracted the attention of hundreds of sidewalk viewers in front of the theatre.

On opening night, a parade honoring

ten Michigan heroes of the Philippine battles began in the downtown area and wound its way to the theatre where the heroes were honored on stage. A proclamation by the mayor officialized the proceedings and lovely girls in Filipino costumes greeted the heroes as they arrived at the theatre in open convertibles. The lobby of the Michigan was decorated in a native-island design in keeping with the story line of the film.

## New Holdover Ad Idea! Photos With Phone Talk

A fresh idea appears in an ad reaching Showmandiser from the Senate Theatre in Springfield, Ill., top-lined, "Senate Holds EL CID for 3rd week."

Occupying the top half of the layout, 2 cols. 11 inches, are bust photos of Senate cashier Theda Guinn and Manager Don Rist, both holding telephone receivers to their ears. Cutlines under Miss Guinn's picture quote her as saying:

"Mr. Rist, we've been getting a lot of calls about 'El Cid' as to whether or not it is being held over. Many of our patrons want to see it for a second time . . . and others have been told by their friends, 'Don't miss it.' What shall I tell them?"

Under Rist's picture is this:

"Tell them yes, Theda. I've checked out records and the 'El Cid' attendance so far exceeds that of 'Ben-Hur' . . . our alltime boxoffice champion . . . so we've made arrangements with the producer for a third week."

## Tommy and Boy Carry Message of 'Lad: a Dog'

Tommy III impersonated Lad in a pen at the Princess Theatre in Hopkinsville, Ky., and walked the streets with a straw-hat-wearing boy, wearing a blanket on which were the playdates and theatre name, to let townsfolk know that "Lad: a Dog" was coming to the Princess screen. Tommy is almost a double of the dog in the film. The newspaper ran a photo of the two, two columns wide. J. W. Phillips Jr., manager of the Princess, reports this is a "wonderful family movie, and the industry would do well to bring forth more of this type."



Disc jockey Lee Allan snapped in the doorway of the native hut in which he remained a full week in a promotion for the world premiere of "No Man Is an Island" at the Michigan Theatre in Detroit.



## The Phantom Rises Again . . . at Console Of Theatre's Renovated Pipe Organ

The Theatre Organ Club, which renovated the big Wurlitzer organ in the downtown Plaza Theatre some time ago, started



The Phantom rises from the pit . . .

a "whispering" campaign for "The Phantom of the Opera" opening at the 2,300-seat El Paso, Tex., first-run. The Hacienda Players, a Little Theatre group, helped one of the organ players to get himself up like the Phantom in the film in preparation for the promotion.

As the house lights dimmed, an organ roared out with Bach's "Toccata" and Fugue in D, which are played by the Phantom in the picture. Many patrons turned to the screen, but were amazed when it remained dark. In the darkened house, the huge console of the Mighty Wurlitzer pipe organ slowly rose from the pit with seemingly nobody at the keys. The organ interlude continued until suddenly the organist for the club, Don Shearer, returned to the

"Toccata" theme. As he did, the main auditorium lights were brought to full brilliance. Don, dressed in black complete with cape, turned to the audience and, holding his hands in front of him as if to shield himself from the strong white lights, allowed the capacity crowd to get a good look at his face. Heavily covered with makeup, he was a dead-ringer for the Phantom of the film! It was very impressive.

The stunt was deliberately underplayed by Bill Chambers, manager, who figured that if he gave people something to talk about, he would have a first-class promotion. The stunt, repeated daily before each showing of "The Phantom" advance trailer, and during the run before each performance turned out to be just that.

Thus the old theatre organ was made to pay off again, both in publicity and enjoyment for the patrons



The Phantom with Manager Bill Chambers . . .

## Charles Stokes Moves: 10,000 'Lolita' Folders

Charles Stokes' first promotion at the Plaza Theatre at Patchogue, Long Island, N.Y., was in behalf of "Lolita." Stokes was transferred late in the summer from the Bar Harbour Theatre, also on Long Island.

Being new to the town at a theatre comparatively new, Stokes set out to get the theatre name and title before as many people as possible. First he had 10,000 folders, 8½x5½, printed in the style he favored while at Bar Harbour; namely, dignified, stage program format with paid advertising on one of the four pages. The Andre chain of beauty salons was his first advertiser.

Some 100 special 8½x11 window cards on pink stock had simply: "How Did They Ever Make a Movie Like 'Lolita' . . . All 'Lolitas' over 18 years old will receive a free pair of Lolita sun glasses, also will be admitted free," plus player names, theatre and address. These cards went into store windows in a radius of 20 miles.

For outside ballyhoo, Stokes borrowed a Buick white convertible, dressed a girl up as Lolita with her glasses and lollipop, and a chaperone. The Plaza assistant manager, accompanied by an usher, drove Lolita and

her chaperone, sitting on the convertible back, to shopping centers, etc., a total of 75 miles, handing out lollipops and programs. This was on a Saturday opening day. The next Saturday, the ballyhoo was repeated with a borrowed Chevrolet convertible, which traveled about 115 miles.

Stokes reports there was a sellout the first Saturday. The film ran three weeks.

## Theatre Display Gets 'Hatari!' Merit Across

"Hatari!" displays up two weeks in advance got the appeal of this top attraction across and the Hollywood Theatre at La Crosse, Wis., enjoyed an excellent run. Joseph Bronk, manager, reports his lobby and front included scenery painted by a staffer, a full-size jeep, three miniature jeeps and toy animals in a miniature African scene arranged by a florist inside a glass display case. A local car dealer furnished the jeep, something very unusual in the Hollywood lobby.

## Change 'Miracle' Ads

Some theatres have changed the ads for "The Miracle Worker" from the conflict approach to "tender" copy . . . "So Rich in Joy. So Touched With Love!"

## 'The Miracle Worker' For Deaf at Discount

Approximately 150 handicapped persons from New Orleans and Baton Rouge turned out in response to an invitation by Frank Henson, manager of Loew's State Theatre in the Crescent City, to a Friday evening showing of "The Miracle Worker." Most of the 150 were deaf and speechless. The invitation cards were good for a special discount admission price.

Father C. J. Springer, spiritual director of St. Mary's Catholic Deaf Society, wearing rubber gloves sprayed with a fluorescent paint, served as narrator via the sign language. An ultraviolet light spotted on Father Springer made only his "talking" hands visible in the darkened auditorium of the theatre.

## GETS POTENT PUBLICITY

The discount showing for the handicapped was the springboard for potent publicity, both before and after, on the radio and television and in the newspapers. Father Springer took over the Second Cup TV show on WDSU Monday after the showing and frequently cited "The Miracle Worker" as a powerful example to inspire deaf mutes everywhere in their efforts to speak and read and lead happy and useful lives. He used stills and film strips to illustrate his guest talk.

All the newspaper columnists and film writers devoted substantial space in high praise of the picture. Bob Sublette of the States Item referred to the filmization of the struggle of Helen Keller up out of the darkness of her double affliction as the "season's finest" motion picture.

## HIGH CRITIC PRAISE

"'The Miracle Worker' is easily the finest American screen production of the year, and takes its place in the ranks of the really intense and moving dramas of all times," Sublette wrote. This writer said the young directors and producers are responsible for a revival of motion picture art.

Henson and assistant Bob Ragsdale also arranged an all-media search for a relative of Helen Keller, and came up with a niece, Mrs. Katherine Erwin. She appeared on a WWL program and related memorable moments and impressions of her close association with the blind-deaf woman who is the subject of "The Miracle Worker," and her equally great companion and teacher, Annie Sullivan.

## 'Tramp' and 'Angels' Bill Potent in Albany, N.Y.

The package made up of "Lady and the Tramp" and "Almost Angels" drew lineups at the Palace Theatre in Albany, N.Y., the first four days. Many parents queued up in the chill and drizzle with their children, disproving in this case, at least, complaints that a "Family Picture" rating is the "kiss of death" at the boxoffice.

The Sunday afternoon lineups at the 2,809-seat house were particularly impressive. The predominant ages ranged from tots in parents' arms (around 3) to 14 or 15. Two cashiers were busy on the Sunday afternoon. Manager Bill With reported a potent business at the concession stand. Admission for children was 50 cents.



## 'Wonderful World . . .' Is Slogan of Stores

Broadway department stores in Los Angeles have joined in a "Wonderful World of . . ." merchandising promotion tagged on MGM's "The Wonderful World of the Brothers Grimm."

The advertising slogan is varied, such as "The Wonderful World of Brides . . . The Wonderful World of Color . . . The Wonderful World of Fashion . . . The Wonderful World of Femininity," the last being exploited by beauty salons in each store.

The promotion, in cooperation with MGM, started October 14. More than 3,000 employees of the Broadway stores are participating in the various activities. There is extensive radio, disc jockey and television coverage featuring the recordings of the film music.

Original oil paintings from the production are on display in the tearoom entrances of individual stores, accompanied by appropriate signs and merchandise.

Costumes from the picture, including the \$3,800 Princess gown of 14-carat gold net worn by Yvette Mimieux, were displayed in corner windows of major stores and a parade of fashions, inspired by the film, dominates the daily luncheon fashion shows in all 12 stores.

More than 5,000 comic books based on the "Wonderful World" characters were distributed to youngsters.

Climaxing the campaign was a tie-in with the Broadway stores' youth program. Star interviews for youth group newspapers were furnished 20,000 members of the Hi-Deb (high school age) and 20,000 members of the Hi-Charmers (girls from 10 to 13 years of age). Members were invited to special fashion shows with more than 55 officers representing the leading high schools as honor guests.

## Free 'Date' Night

The 51 Drive-In in Beaver Valley, Pa., featured a Sunday free "date" ticket as part of an ad in the Beaver County Times. A girl was admitted free with purchase of a ticket by a male friend.



Here's how Shelby Bourne, manager of the Missouri Theatre in Columbia, Mo., decorated his lobby in advance of the opening of "The Music Man," making use of blowups, cutouts and the soundtrack album from the musical hit.

## Big Name, Even When You Can Get One, Needs Expert Handling; Here's How



Sydney Linden, left, general manager of Herbert Rosener Theatres, Los Angeles, was all smiles after he had handed over to Walter Winchell a check for the Damon Runyon Cancer Fund, the proceeds from a special Teen premiere of "Whistle Down the Wind" at the Beverly Hills Music Hall. Some of the Hollywood notables attending were Julie Parrish, Tina Louise and youngster Joyce Brown, also Bo Belinsky, the Los Angeles Angels' pitcher.

A success axiom in showmanship as in life is, do the best with what you've got! In a metropolitan area such as Los Angeles, a showman has a lot more to work with—big names, big newspapers, organizations, etc.—and he is bound to make use of them expertly if he does a good job of promotion.

An example comes from E. D. Harris, public relations and promotion director for Herbert Rosener Theatres, who had "Whistle Down the Wind," described as a delightful phantasy from Britain, to put over at the Beverly Hills Music Hall. Since two, or even three heads are often better than one, particularly in a promotion involving many details, he invited the help of Sidney Linden, Rosener Theatres general manager, and Cecil Cameron, manager of the Music Hall, to get the job well done.

### BIG NAME IS WINCHELL

Big names? The Rosener showmen enrolled one of the biggest, Walter Winchell, the columnist who was in Hollywood at the time. This was done by setting up a benefit for the Damon Runyon Cancer Fund, a charity close to Winchell's heart. It was no trouble to get him to sponsor such a promotion. And since the film stars children, as well as adults, it was arranged as a Teen Matinee Premiere.

Winchell plugged the premiere in his national column, and arranged to introduce to the teenage audience such favorites as Tina Louise, Julie Reding, Carmen Phillips, Nicky Blair, Nick Adams, Sandra Church, Patrice Wymore, newcomer Diane Ladd, Julie Parrish and "praps Lucille Ball, Barbara Stanwyck, Joan Crawford and other beautiful Hollywood "Guysndolls."

This is a list that would sweeten any boxoffice!

Harris reports the arrival of the stars from radio, television, sports and motion pictures attracted large crowd in front of the Music Hall before the show started. Newspaper photographers, radio tapes and television newsreels captured all the activities when Winchell greeted the stars. All used the publicity the same evening and the following day.

The Los Angeles area is a rich one for screenings. Invitations went to radio-TV and newspaper folk; school, women's club and church representatives, and civic leaders, to name only a few of the organizations thus "exposed" to the film.

### LOADED WITH LEADERS

The Youth Film Foundation directorate is "loaded" with important leaders in southern California, and the Rosener showmen made sure this organization got behind "Whistle Down the Wind" as a family picture. Hettie Dyhrenfurth, director, covered practically two counties, sending bulletins to all women's groups, churchmen, editors and columnists plugging Hayley Mills and her film. Harris reports Mrs. Dyhrenfurth even arranged a meeting of Samuel Yorty of Los Angeles with women's and civic groups to urge support of "Whistle Down the Wind" as a spearhead to promote more family films.

With this kind of buildup, the newspaper amusement page editors came through with large layouts and publicity in the weeks before opening.

George Sherlock of London Records had releases of the film's musical score playing on most radio stations after inviting disc jockeys and their families to the advance press screening.



# THE EXHIBITOR HAS HIS SAY

## ABOUT PICTURES

### ALLIED ARTISTS

**Serengeti Shall Not Die** (AA)—Documentary. This is a good documentary jungle picture in color. If your patrons like these, don't fail to use this. Played Sat.—S. T. Jackson, Jackson Theatre, Flomaton, Ala. Pop. 1,480.

### AMERICAN-INTERNATIONAL

**Premature Burial, The** (AIP)—Ray Miland, Hazel Court, Richard Ney. Very good. Did good business. Played Wed., Thurs., Fri.—S. T. Jackson, Jackson Theatre, Flomaton, Ala. Pop. 1,480.

### BUENA VISTA

**Moon Pilot** (BV)—Tom Tryon, Edmond O'Brien, Brian Keith, Dany Saval. Good average picture, more for adults than kids. Many youngsters came but they did not enjoy it too much. Must say it is a nice family picture, of which there are far too few. Splendid color. Played Thurs., Fri., Sat. Weather: Good.—Leonard J. Leise, Roxy Theatre, Randolph, Neb. Pop. 1,029.

**Parent Trap, The** (BV)—Hayley Mills, Maureen O'Hara, Brian Keith. A peach of a picture, with young Hayley Mills. It's a picture to be appreciated by the young and the old. Thoroughly entertaining. Left you with a warm feeling. By golly, Maureen O'Hara and Brian Keith played a nifty part! Played Sun., Mon. Weather: Fair.—The Fletchers, Liberty Theatre, Seward, Alaska. Pop. 2,114.

### COLUMBIA

**Advise and Consent** (Col)—Henry Fonda, Charles Laughton, Don Murray, Walter Pidgeon. Fine picture, good acting, but no business on my Sunday through Tuesday change. Should have played it midweek, though business still would have been off. Believe it should be shown, regardless. Weather: Good.—Bob Smith, Grand Theatre, Canton, Okla. Pop. 1,000.

**Devil at 4 O'Clock, The** (Col)—Spencer Tracy, Frank Sinatra, Kerwin Mathews. A fine film which did average business for us. The trailers and advertising didn't do it justice. Not up to "Bridge on the River Kwai," but a nice picture. Played Sun., Mon. Weather: Fair.—A. Madril, La Plaza Theatre, Antonito, Colo. Pop. 1,255.

**Walk on the Wild Side** (Col)—Laurence Harvey, Capucine, Barbara Stanwyck, Jane Fonda. Interest-holding story all through, in black and white. Quite on the distaff—and morbid—side of life. Could have been a more upright story and still just as good. It was a surprise to us that it did

### 'Greatest' Still Is

Played DeMille's "Greatest Show on Earth" (Paramount) one day as a filler and was really surprised! Fine business for a Tuesday—it was equal to Friday's business. Of course, this one's a real classic anyway. Everybody loved it. Pick it up, it's good, and reasonable too.

DON STOTT

301 Drive-In,  
Waldorf, Md.

average. Played Sun., Mon. Weather: Good. Leonard J. Leise, Roxy Theatre, Randolph, Neb. Pop. 1,029.

### METRO-GOLDWYN-MAYER

**Sweet Bird of Youth** (MGM)—Geraldine Page, Paul Newman, Sandra Knight. Small towns, beware! Here's another of the many, too many, "provocative adult entertainment" pictures. A real fine film, I thought, but these small town hicks want action, action, action—NOT sex, sex, sex. Why doesn't someone make more westerns. Played Sun., Mon., Tues. Weather: Good outside, very dreary inside—seven paid admissions on Monday.—Bill Curran, Ramona Theatre, Kremmling, Colo. Pop. 900.

**Tarzan's Fight for Life** (MGM)—Gordon Scott, Eve Brent, Carl Benton Reid. Good picture. Second or third time I had used it. Did okay on double-bill. Good print, good color. Played Sat.—S. T. Jackson, Jackson Theatre, Flomaton, Ala. Pop. 1,480.

### 'Don't Pass Up This One'

The reissue of "Friendly Persuasion" from Allied Artists still is an excellent picture. Good print, very good color. If you need a fine picture, don't pass up this one. We used it on a Wednesday-Friday date this time.

S. T. JACKSON

Jackson Theatre,  
Flomaton, Ala.

### PARAMOUNT

**Bellboy, The** (Para)—Jerry Lewis, Alex Gerry, Bob Clayton. Did okay on a repeat double-bill. Played Sat.—S. T. Jackson, Jackson Theatre, Flomaton, Ala. Pop. 1,480.

**Psycho** (Para)—Anthony Perkins, Janet Leigh, Vera Miles, John Gavin. This will make your blood clot. It's morbid, but nevertheless very well done, and it has the clever Hitchcock touch. Business very good and they seemed to enjoy it too. A picture that will have you sitting on the edge of the theatre seat. Played Wed., Thurs. Weather: Nice.—Harry Hawkinson, Orpheum Theatre, Marietta, Minn. Pop. 380.

**Summer and Smoke** (Para)—Geraldine Page, Laurence Harvey, Una Merkel. We smoked them out with this one. Didn't break my records, but sure helped our moral. Played Sat., Sun., Mon. Weather: Hot.—Carl P. Anderka, Rainbow Theatre, Castroville, Tex. Pop. 1,500.

**One-Eyed Jacks** (Para)—Marlon Brando, Karl Malden, Katy Jurado. Terrific show but too much competition, so we didn't even make the film costs. Carnival, baseball games, dances all hurt. No fault of the film. Played Wed., Thurs. Weather: Warm.—A. Madril, La Plaza Theatre, Antonito, Colo. Pop. 1,255.

**Too Late Blues** (Para)—Bobby Darin, Stella Stevens, Vince Edwards. Stay away from this one. Darin just doesn't have it in this picture at all. It's just nowhere! Played to an empty house. The few we did have walked out. Played Tues., Wed.

Weather: Rain.—The Fletchers, Liberty Theatre, Seward, Alaska. Pop. 2,114.

### 20th CENTURY-FOX

**King and I, The** (20th-Fox, reissue)—Yul Brynner, Deborah Kerr, Rita Moreno. Excellent entertainment—poor business. Played Sun., Mon., Tues.—S. T. Jackson, Jackson Theatre, Flomaton, Ala. Pop. 1,480.

**State Fair** (20th-Fox)—Pat Boone, Bobby Darin, Tom Ewell, Ann-Margret, Alice Faye. Fell below expectations for below average gross. Just a good show and nothing so exceptional as to warrant the high percentage at this late date. Far too much singing—which the patrons here positively don't care for. During any singing interlude the concession stand is busy. Played Sun., Mon. Weather: Fair.—Leonard J. Leise, Roxy Theatre, Randolph, Neb. Pop. 1,029.

### UNITED ARTISTS

**Jessica** (UA)—Maurice Chevalier, Angie Dickinson, Agnes Moorehead. Very good, with just enough spice from Angie, and a little music and comedy in the typical Chevalier style. Very good boxoffice. Played Wed. Weather: Rain.—Cpl. Bennett H. Owens jr., H&HS Spec. Ser., Marine Corps Air Sta., Beaufort, S. C.

**One, Two, Three** (UA)—James Cagney, Horst Buchholz, Pamela Tiffin. Absolutely one of the cleverest comedies in years. Billy Wilder deserved to have his picture on all the posters. However, those posters and rest of the poor advertising hurt the picture at the boxoffice. It did fair business due to people telling others about it. I was a real booster also. Played Sun., Mon., Tues. Weather: Good.—Bob Smith, Grand Theatre, Canton, Okla. Pop. 1,000.

### UNIVERSAL-INTERNATIONAL

**Six Black Horses** (U-I)—Audie Murphy, Dan Duryea, Joan O'Brien. Not as good as

### Ponder This, Universal!

U-I's "Lover Come Back" is a very good sophisticated comedy, but somehow it's not suited for small towns. Had to run it too many days. (Friday through Monday.) Why not put Doris and Rock in a good small town comedy?

JAMES HARDY

Crescent Theatre,  
Jasonville, Ind.

expected. Not enough characters and not much story. Audie Murphy could do with a better picture. Played Sat. Matinee and night. Weather: Warm.—Evelyn Smith, Follett Theatre, Follett, Tex. Pop. 525.

### WARNER BROS.

**Majority of One, A** (WB)—Rosalind Russell, Alec Guinness, Madlyn Rhue. This was enjoyed by one and all. Good color and a real cute plot. An enjoyable comedy. Played Thurs., Fri., Sat. Weather: Drizzle.—The Fletchers, Liberty Theatre, Seward, Alaska. Pop. 2,114.

**Rome Adventure** (WB)—Troy Donahue, Suzanne Pleshette, Angie Dickinson. What a beautiful picture in color. The scenery was breathtaking, as was Suzanne Pleshette. I hope to see her more often. Good business and comments. Played Sun., Mon., Tues. Weather: Good.—Bob Smith, Grand Theatre, Canton, Okla. Pop. 1,000.



An interpretive analysis of lay and trade press reviews. Running time is in parentheses. The plus and minus signs indicate degree of merit. Listings cover current reviews, updated regularly. This department also serves as an ALPHABETICAL INDEX to feature releases. © is for CinemaScope; V is VistaVision; S is Superscope; P is Panavision; R is Regalscope; T is Technirama. Symbol & denotes BOXOFFICE Blue Ribbon Award; color photography. For listings by company in the order of release, see FEATURE CHART.

## REVIEW DIGEST AND ALPHABETICAL INDEX

++ Very Good; + Good; ± Fair; - Poor; = Very Poor.

In the summary ++ is rated 2 pluses, = as 2 minuses.

P. G. Page	Title	Run Time	Type	Distributor	Reviewed	Boxoffice	Harrison's Reports	Variety	Film Daily	Hollywood Reporter	Parents' Magazine	New York Daily News	Summary
cons. lanor	2672 Airborne (78) Ac.....Diamond-SR	10- 8-62	±										3+2-
	2616 All Fall Down (111) Drama.....MGM	3-26-62	++			+	+	+	+	±	+		10+1-
	2663 Almost Angels (93) Dr/Music....BV	9-10-62	±			±		+	±	±	±		6+3-
	2637 Assignment Outer Space (79) SW-Fantasy.....AIP	6-11-62	±										1+1-
	—B—												
	2583 Bachelor Flat (91) © Com...20th-Fox	12- 4-61	+			±	+	+	+	+	±		9+2-
	2628 Bachelor of Hearts (97) Com...Cont'l	5- 7-62	+										1+
	2664 Earabbas (134) 70 Bib Dr...Col	9-10-62	++					+	+	+	+		9+
	2605 Bashful Elephant, The (80) Com-Dr...AA	2-19-62	+			±					±		3+3-
	2634 Belle Sommers (62) Drama.....Col	5-28-62	±			±			+		±		5+3-
	2653 Best of Enemies, The (104) 7 War Comedy-Drama.....Col	8- 6-62	+			+	+	+	+	+	+		9+
	2609 Big Money, The (89) Comedy....Lopert	3- 5-62	+										1+
	2624 Big Red (89½) Adv.....BV	4-23-62	++			±	+	+	+	+	+		11+1-
	2640 Big Wave, The (73) Drama.....AA	6-18-62	+								+		2+
	2662 Billy Budd (123) © Sea Drama....AA	9- 3-62	++					+	+	+	+		9+
	2461 Bird Man of Alcatraz (142) Dr.....UA	6-25-62	++			++	+	+	+	+	+		14+
	2608 Black Tights (120) 7 Ballet....Magna	2-26-62	++			±	+	+	+	+	+		10+1-
	2667 Bloody Brood, The (69) Crime-Drama.....Astor	9-24-62	+										1+
	2631 Bon Voyage (132) © Comedy....BV	5-21-62	++			+	+	+	+	+	+		13+
	2669 Bourbon St. Shadows (70) Cr.-Dr...MPA	10- 1-62	+										1+
	2640 Boys' Night Out (115) © Com...MGM	6-18-62	++			±	±	+	+	+	+		10+2-
	2651 Brain That Wouldn't Die, The (71) Horror Dr.....AIP	7-30-62	±										1+1-
	2625 Broken Land, The (60) © W'n 20th-Fox	4-30-62	±										1+1-
	2406 Brushfire (80) War Dr.....Para	2-12-62	+			±	-		+	±	±		5+4-
	2619 Burn, Witch, Burn (89) Susp....AIP	4- 9-62	+					+		+	±		4+2-
	—C—												
	2633 Cabinet of Caligari (104) © Horror Drama.....20th-Fox	5-28-62	+			-	+	++	+	+	+		7+1-
	2613 Cape Fear (105) Suspense Dr.....U-I	3-19-62	+			++	+	++	++	+	++		11+
	2658 Carnival of Souls (91) Psycho-Melodrama.....Herts-Lion	8-20-62	+										1+
	2673 Carry On, Teacher (86) Com...Governor	10-15-62	++				++		+				5+
	2603 Cash on Demand (84) Suspense....Col	2-12-62	+			+			++	++			7+
	2659 Centurion, The (77) Spectacle....PIP	8-27-62	±										1+1-
	2661 Chapman Report, The (125) Dr....WB	9- 3-62	+			±	++	+	-				5+2-
	2608 Choppers, The (64) Melodrama....SR	2-26-62	±										1+1-
	2639 Clown and the Kid (65) Com-Dr...UA	6-18-62	±										1+1-
	2660 Coming-out Party, A (98) Com...Union	8-27-62	++			+	++		+	++			8+
	2645 Concrete Jungle, The (86) Dr...Fanfare	7- 9-62	+				+	+			±		4+1-
	2650 Confessions of an Opium Eater (85) Shock Melodrama.....AA	7-23-62	+								±		2+1-
	2590 Continental Twist, The (See "Twist All Night")												
	2620 Convicts 4 (reviewed as "Reprieve") (106) Drama.....AA	4- 9-62	+			+	±	+	+	+	+		6+1-
	2607 Couch, The (89) Suspense.....WB	2-26-62	±			±	±	+	+	±	±		7+5-
	2621 Counterfeit Traitor, The (140) Drama.....Para	4-16-62	++			++	+	++	++	++	++		13+
	2665 Cry Double Cross (65) Melodrama Atlantic	9-17-62	+										1+
	—D—												
	2655 Damn the Defiant! (101) © Ac..Col	8-13-62	+			±		+	+	++			6+1-
	2666 Damon and Pythias (99) Drama..MGM	9-17-62	++				+	+		±	+		7+1-
	2671 Dangerous Charter (76) Ac.....Crown	10- 8-62	±			±			+				3+2-
	2625 Dead to the World (87) Melo.....UA	4-30-62	-								±		1+2-
	2602 Deadly Duo (69) Drama.....UA	2- 5-62	+				+	+	-		±		4+3-
	2594 Desert Patrol (78) War Drama...U-I	1- 8-62	+			+	+	++	+	+	+		7+
	2607 Devil Made a Woman, The (87) Adv.....Medallion	2-26-62	±										1+1-
	2658 Devil's Messenger, The (72) Fantasy-Melodrama.....Herts-Lion	8-20-62	±										1+1-
	2624 Doctor in Love (93) Com. Governor	4-23-62	+			±	+	+	±	±	+		7+3-
	2621 Don't Knock the Twist (87) Drama/Twist numbers.....Col	4-16-62	+			±	±	±	+	±	±		7+5-
	—E—												
	2647 East of Kilimanjaro (72) Adv.....Parade	7-16-62	±										1+1-
	2657 Eegah (90) Com-Fantasy.....Fairway	8-20-62	+										1+
	2588 El Cid (184) 7 Hist. Spec.....AA	12-18-61	++			++	+	+	++	++	++		13+
	2636 Escape From Zahrain (93) 7 Adventure Drama.....Para	6- 4-62	+			±	+	+	+	+	+		7+1-
	2615 Experiment in Terror (123) Susp...Col	3-26-62	++			+	+	++	++	++	++		12+
	—F—												
	2653 Fallguy (64) Crime Drama.....Fairway	8- 6-62	±										1+1-
	2664 Firebrand, The (63) © W'n....20th-Fox	9-10-62	±								±		2+2-
	2623 Five Finger Exercise (109) Dr.....Col	4-23-62	+			±	±	++	+	+	+		8+2-
	2654 Five Weeks in a Balloon (101) © Adv-Comedy.....20th-Fox	8- 6-62	++			+	+	++	+	++	+		10+
	2664 Flame in the Streets (93) © Drama.....Atlantic	9-10-62	+								++	++	5+
	—G—												
	2618 Follow That Dream (110) 7 Com...UA	4- 2-62	+			+	+	+	++	+	+	+	9+
	2619 Forever My Love (115) Romantic Drama.....Para	4- 9-62	+			±	+	+	+	±	+	+	8+2-
	2606 Four Horsemen of the Apocalypse, The (153) © Drama.....MGM	2-19-62	++			++	+	+	++	+	++	++	12+
	—H—												
	2626 Geronimo (101) 7 Outdoor Dr....UA	4-30-62	+			+	+	+	++	+	+	±	8+1-
	2644 Gigot (104) Comedy.....20th-Fox	7- 2-62	++			±	++	++	++	++	++		11+1-
	2605 Girls at Sea (81) Com.....Seven Arts	2-19-62	++										2+
	2651 Guns of Darkness (103) Drama....WB	7-30-62	+			±	±	++	+	+	+	+	8+2-
	2671 Gypsy (149) 7 Musical.....WB	10- 8-62	++				+	++	++				7+
	—I—												
	2613 Hand of Death (60) S-F'n....20th-Fox	3-19-62	±									±	3+3-
	2626 Hands of a Stranger (85½) Susp...AA	4-30-62	±									±	5+5-
	2625 Harold Lloyd's World of Comedy (94) Comedy.....Cont'l	4-30-62	+			±	++	++	++	++	++		10+1-
	2634 Hatari! (159) Adv. Dr.....Para	5-28-62	++			++	+	++	+	++	++		12+
	2634 Hell Is for Heroes (90) War Dr...Para	5-28-62	+			±	+	+			+	+	6+1-
	2612 Hellions, The (87) 7 Outdoor Drama.....Col	3-12-62	+			±	±					-	4+4-
	2639 Hemingway's Adventures of a Young Man (145) © Dr....20th-Fox	6-18-62	++			±	+	++	++	++	++		12+1-
	2668 Hero's Island (94) 7 Period Adv. Drama.....UA	9-24-62	+				±	+	++	++			7+1-
	2610 Hitler (107) Drama.....AA	3- 5-62	±			±	-	+	+	-			4+4-
	2620 Horizontal Lieutenant, The (90) Comedy ©.....MGM	4- 9-62	+			±	±	+	+	++	+		8+2-
	2641 Horror Chamber of Dr. Faustus, The (95) Horror Drama.....Lopert	7- 2-62	+									±	2+1-
	2674 Hot Money Girl (81) Melo.....UPRO	10-15-62	+										1+
	2623 House of Women (83) Drama.....WB	4-23-62	±			±	+	+	+	-	±		6+4-
	2662 Huns, The (85) Spectacle.....PIP	9- 3-62	±										1+1-
	—J—												
	2636 I Like Money (81) © Com...20th-Fox	6- 4-62	+			±	+	++				+	7+1-
	2635 Incident in an Alley (83) Dr.....UA	6- 4-62	±									±	3+3-
	2661 If a Man Answers (102) Com...U-I	9- 3-62	+				±	++	+	+	+		6+1-
	2626 Information Received (77) Dr.....U-I	4-30-62	+				±	+				+	5+1-
	2638 Interns, The (120) .....Col	6-11-62	++			++	±	++	++	++	++		10+1-
	2628 Intruder, The (83) Dr.....Astor	5- 7-62	+			±	++	++	++	++	++		9+1-
	2661 Invasion of the Animal People (55) Science-Fiction.....ADP-SR	9- 3-62	±										1+1-
	2651 Invasion of the Star Creatures (81) Sc.-F'n Comedy.....AIP	7-30-62	±										1+1-
	2673 I Spit on Your Grave (100) Melo (Eng-dubbed).....Audubon	10-15-62	+										1+
	2668 I Thank a Fool (100) © Drama..MGM	9-24-62	+				±	+	±	+	++		7+2-
	2644 It Happened in Athens (92) © Comedy-Drama.....20th-Fox	7- 2-62	+			+	+	-	+	±	+		5+2-
	—K—												
	2645 Jack the Giant Killer (94) Adv-Fantasy.....UA	7- 9-62	+			-		++			±	++	6+2-
	2615 Jessica (105) 7 Rom. Comedy...UA	3-26-62	++			±	±	+	+	±	+		8+3-
	2608 Jet Storm (88) Suspense.....UPRO	2-26-62	+				+						3+
	2604 Journey to the Seventh Planet (80) Adv-Fantasy.....AIP	2-12-62	+				±	±	+	-			5+4-
	—L—												
	2592 Karate (80) Ac Dr.....Brenner	1- 1-62	±										1+1-
	2652 Kid Galahad (95) Com-Dr/Songs..UA	7-30-62	++			+	+	++	+	+	+		8+
	2672 Kind of Loving, A (112) Dr...Gorn'r	10- 8-62	++					++				++	7+
	—M—												
	2627 Lad: a Dog (98) Drama.....WB	5- 7-62	++			±	+	+	+	+	+		7+2-
	2631 Last of the Vikings (102) Dyadiscopes, Adv.....Medallion	5-21-62	+						+			±	3+1-
	2595 Light in the Piazza (105) © Romantic Drama.....MGM	1-15-62	++			+	++	++	++	++	++		13+
	2662 Lion, The (96) © Drama.....20th-Fox												



# REVIEW DIGEST

## AND ALPHABETICAL INDEX

In the summary + is rated 2 pluses. = as 2 minuses.

+ Very Good; + Good; ± Fair; - Poor; = Very Poor.

P. G. Page	Title	Run Time	Type	Distributor	Reviewed	Boxoffice	Harrison's Reports	Variety	Film Daily	Hollywood Reporter	Parents' Magazine	New York Daily News	Summary
2607	Malaga (97) Drama	.....WB			2-26-62	+	+	±	±	±	±	±	8+3-
2621	Man Who Shot Liberty Valance, The (123) Western	.....Para			4-16-62	±	±	+	±	±	±	±	11+1-
2641	Manster, The (72) Horror Dr.	.....Lopert			7- 2-62	±							1+2-
2663	Marco Polo (100) © Adv.	.....AIP			9-10-62	+							3+1-
2654	Matter of WHO, A (90) Com.	.....Herts-Lion			8- 6-62	±							7+1-
2642	Mermaids of Tiburon, The (77) Underwater Adv.	.....Filmgroup			7- 2-62	±							3+3-
2632	Merrill's Marauders (98) © Dr.	.....WB			5-21-62	+							10+1-
2656	Mighty Ursus (90) Adv.	.....UA			8-13-62	±							1+2-
2629	Miracle Worker, The (106) Dr.	.....UA			5-14-62	±							11+
2599	Moon Pilot (98) Comedy	.....BV			1-29-62	+							11+1-
2611	Most Wanted Man, The (85) Com.	.....Astor			3-12-62	-							1-
2632	Mothra (90) Tohoscope, HoDr.	.....Col			5-21-62	+							5+3-
2632	Mr. Hobbs Takes a Vacation (116) © Comedy	.....20th-Fox			5-21-62	±							13+
2597	Murder She Said (87) Mystery	.....MGM			1-22-62	+							8+
2624	Music Man, The (151) © Musical Comedy	.....WB			4-23-62	±							14+
2617	My Geisha (120) © Com-Dr.	.....Para			4- 2-62	+							9+
—N—													
2620	Nearly a Nasty Accident (86) Farce-Comedy	.....Embassy			6-11-62	+							5+3-
2649	Never Let Go (90) Melodr.	.....20th-Fox			7-23-62	+							2+
2631	Night Creatures (81) Adv.	.....U-I			5-21-62	+							6+
2666	Night of Evil (88) Melodrama	.....Astor			9-17-62	+							1+
2655	Night They Killed Rasputin, The (87) Melodrama	.....Brigadier			8-13-62	+							1+
2656	No Man Is an Island (114) War Drama	.....U-I			8-13-62	±							8+2-
2638	No Place Like Homicide (87) Farce-Comedy	.....Embassy			6-11-62	+							5+3-
2643	Notorious Landlady, The (123) Com.	.....Col			7- 2-62	+							9+1-
2656	Nun and the Serpant, The (73) War Drama	.....UA			8-13-62	±							1+2-
—O—													
2667	On Any Street (90) Melodrama	.....Miller-SR			9-24-62	+							1+
2610	Only Two Can Play (106) Com.	.....Kingsley			3- 5-62	+							8+1-
2669	Operation Snatch (83) Com.	.....Cont'l			10- 1-62	+							3+1-
—PQ—													
2643	Panic in Year Zero! (93) Dr.	.....AIP			7- 2-62	+							6+2-
2642	Paradise Alley (81) Comedy	.....Astor			7- 2-62	+							1+
2652	Payroll (80) Crime	.....AA			7-30-62	±							4+3-
2633	Peeping Tom (86) Suspense	.....Astor			5-28-62	+							1+
2637	Phantom Planet, The (82) 5F-Fantasy	.....AIP			6-11-62	±							1+1-
2640	Phantom of the Opera (84) Ho.	.....U-I			6-18-62	±							11+1-
2648	Pigeon That Took Rome, The (101) © Comedy	.....Para			7-16-62	+							10+
2652	Pirates of Blood River (87) © Action	.....Col			7-30-62	+							7+2-
2653	Playgirl After Dark (92) Dr.	.....Topaz			8- 6-62	+							1+1-
2614	Premature Burial, The (81) © Horror Drama	.....AIP			3-19-62	+							6+2-
2672	Pressure Point (87) Drama	.....UA			10- 8-62	±							7+
2606	Prisoner of the Iron Mask, The (80) © Adv. (Eng. dubbed)	.....AIP			2-19-62	±							4+4-
—R—													
2670	Reluctant Saint, The (105) Dr.	.....Davis-Royal			10- 1-62	+							1+
2620	Reprise (See "Convicts 4")												
2667	Requiem for a Heavyweight (87) Drama	.....Col			9-24-62	±							6+
2629	Ride the High Country (94) © Western	.....MGM			5-14-62	+							7+
2655	Rider on a Dead Horse (72) W'n	.....AA			8-13-62	+							2+1-
2663	Ring-a-Ding Rhythm (78) Mus.	.....Col			9-10-62	+							4+1-
2611	Ring of Terror (71) Horror	.....SR			3-12-62	±							1+1-
2635	Road to Hong Kong, The (91) Com.	.....UA			6- 4-62	+							9+
2614	Rome Adventure (118) Com-Dr.	.....WB			3-19-62	+							8+1-
—S—													
2623	Safe at Home! (83) Com-Dr.	.....Col			4-23-62	+							6+2-
2592	Sail a Crooked Ship (88) Comedy	.....Col			1- 1-62	+							8+2-
2599	Saintly Sinners (79) Com-Dr.	.....UA			1-29-62	±							6+5-
2622	Samar (89) Action Dr.	.....WB			4-16-62	+							7+3-
2627	Satan in High Heels (93), Exploitation Melodrama	.....Cosmic			5- 7-62	-							1+4-
2610	Satan Never Sleeps (124) © Comedy-Drama	.....20th-Fox			3- 5-62	+							7+1-
2659	Scarface Mob, The (105) Cr.	.....Desilu			8-27-62	+							1+
2612	Secret File Hollywood (85) Melodrama	.....Crown Int'l			3-12-62	±							1+1-
2602	Sergeants 3 (112) © Outdoor	.....UA			2- 5-62	+							8+
2605	7th Commandment (82) Melo.	.....Crown			2-19-62	±							1+1-
2619	Shame of the Sabine Women, The (80) Adv. Dr.	.....UPRO			4- 9-62	±							2+2-
2627	She Didn't Say No! (96) Comedy Satire	.....Seven Arts			5- 7-62	±							2+

P. G. Page	Title	Run Time	Type	Distributor	Reviewed	Boxoffice	Harrison's Reports	Variety	Film Daily	Hollywood Reporter	Parents' Magazine	New York Daily News	Summary
2657	Shootout at Big Sag (64) W'n Parallel				8-20-62	+							1+
2670	Siege of Hell Street, The (93) Cr-Dr.		.....UPRO		10- 1-62	±							1+1-
2600	ⓈSiege of Syracuse (87) Ⓢ Adv.-Ac.		.....Para		1-29-62	+	±	-	+	+	-		3+4-
2615	ⓈSix Black Horses (80) W'n.....U-I				3-26-62	+	-	±	+	+	+	±	6+3-
2646	ⓈSky Above—the Mud Below, The (90) Documentary		.....Astor		7- 9-62	±	±	±	+	±	±	+	11+1-
2668	ⓈSon of Samson (90) Hist. Spectacle.....Medallion				9-24-62	+							1+
2635	ⓈSpiral Road, The (140) Adv.....U-I				6- 4-62	+	+	±	±	±	±	±	11+1-
2616	ⓈⓈState Fair (118) ⓈMusical.....20th-Fox				3-26-62	+	±	±	+	±	+	±	10+1-
2637	ⓈStory of the Count of Monte Cristo, The (101) Ⓢ Adv. ....WB				6-11-62	+	±	±		+	±	+	7+2-
2647	ⓈStowaway in the Sky (82) Adventure .....	Lopert			7-16-62	+	±	±	+	+	±	±	10+1-
2654	ⓈStrangers in the City (83) Dr...Embassy				8- 6-62	±	-	+	+			±	4+3-
2611	ⓈSweet Bird of Youth (120) Ⓢ Drama .....		MGM		3-12-62	±	+	±	±	±	+	±	12+
2622	ⓈSwingin' Along (74) Ⓢ Com/Mus. ....20th-Fox				4-16-62	+		±	+	±	-		4+3-
2665	ⓈSword of the Conqueror (95) Ⓢ Drama .....		UA		9-17-62	+		±	+	+	-		4+2-
—T—													
2636	ⓈTales of Terror (90) Ⓢ Ho.....AIP				6- 4-62	±	-	+	±	±	±	±	10+2-
2644	ⓈTartars, The (83) Action.....MGM				7- 2-62	±	±	-	+	±	±	±	6+6-
2650	ⓈTarzan Goes to India (86) Ⓢ Ac.....MGM				7-23-62	+	±	+	+	±	+	±	9+1-
2630	ⓈTaste of Honey, A (100) Dr.....Cont'l				5-14-62	±	±	±	±	±	±	±	12+1-
2614	Tell-Tale Heart, The (78) Horror Drama .....	Danziger-SR			3-19-62	+							1+
2613	Temptation (94) Melodr. ....Cameo				3-19-62	+							1+
2596	ⓈTender Is the Night (146) Ⓢ Drama .....		20th-Fox		1-15-62	±	+	±	±	+	+	±	11+
2665	Terror of the Bloodhunters (60) Melodrama .....	AIP			9-17-62	±							1+1-
2632	ⓈThat Touch of Mink (99) Ⓢ Com.....U-I				5-14-62	±	+	+	±	±	+	±	11+
2598	Then There Were Three (82) Ac.....Parade				1-22-62	±		+		+			3+1-
2639	There Was a Crooked Man (106) Comedy .....	Lopert			6-18-62	±							2+
2673	Third of a Man (81) Melo.....UA				10-15-62	+					+		2+
2629	13 West 57th (80) Dr.....Col				5-14-62	±	±	±	+	±	+	+	7+4-
2659	Ⓢ300 Spartans, The (113) Ⓢ Action Spectacle .....	20th-Fox			8-27-62	±		±	±	+	+		6+2-
2647	Three Stooges in Orbit, The (87) Farce-Comedy .....	Col			7-16-62	+	-	+	+	+	±	±	6+3-
2646	Trauma (93) Suspense Dr.....Parade				7- 9-62	+							1+
2616	Twist All Night (87) Comedy With Music, color prolog.....AIP				3-26-62	+		±	±	+	-		4+3-
2666	Two and Two Make Six (89) Com-Dr .....	Union			9-17-62	+		+					2+
2669	Two Tickets to Paris (78) Mus.....Col				10- 1-62	±		±		+	±		4+3-
2657	ⓈTwo Weeks in Another Town (104) Ⓢ Drama .....	MGM			8-20-62	±	±	±	+	-	±		6+4-
—U—													
2603	Underwater City, The (78) Adv.-Fantasy .....	Col			2-12-62	±	±	±		±	+	±	6+5-
—V—													
2648	Valiant, The (89) War Drama .....	UA			7-16-62	+	+	±	+		+	+	6+1-
2670	ⓈVery Private Affair, A (95) Drama	MGM			10- 1-62	+		+		+	+	+	5+
2606	Victim (100) Drama.....Astor				2-19-62	±	+	±	±	+	±	±	12+
2601	View From the Bridge, A (110) Drama .....	Cont'l			2- 5-62	±	+	±	±	±	±	±	13+
—W—													
2602	Walk on the Wild Side (114) Dr.....Col				2- 5-62	±	±	+	±	±	-	+	10+1-
2660	ⓈWaltz of the Toreadors (105) Comedy-Drama .....	Cont'l			8-27-62	+	±	+	+	+	±	+	8+1-
2638	What a Carve Up! (See "No Place Like Homicide")												
2615	War Hunt (81) War Drama.....UA				4- 2-62	±	±	+	+	±	±	±	10+2-
2567	ⓈⓈWest Side Story (155) Panavision. Musical Dr. ....UA				10- 9-61	±	±	±	±	±	±	±	14+
2646	ⓈWhen the Girls Take Over (80) Comedy .....	Parade			7- 9-62	±							1+1-
2674	Where the Truth Lies (83) Drama (Eng.-dubbed)		Para		10-15-62	±			+	-		+	3+2-
2612	Whistle Down the Wind (98) Drama .....	Astor			3-12-62	±	+	±	+	±	±	±	12+
2645	ⓈWild Westerners, The (70) W'n.....Col				7- 9-62	+	±	±	+	+	±	±	7+4-
2609	Womanhunt (60) Mystery .....	20th-Fox			3- 5-62	-					-		2-
2658	ⓈWonderful World of the Bros. Grimm (137) .....	MGM-Cinerama			8-20-62	±	±	±	±	±	±	±	14+
2609	World in My Pocket (93) Suspense	MGM			3- 5-62	+	+	+	+	±	±		6+2-
—XYZ—													
2671	Young Go Wild, The (88) Melodrama .....	Manson			10- 8-62	±							1+1-
2638	Zotz! (87) Comedy .....	Col			6-11-62	±	-	+	+	+	+		5+2-



Feature productions by company in order of release. Running time is in parentheses. © is for CinemaScope; ⑤ Vistavision; ⑥ Panovision; ⑦ Technirama; ⑧ Other anamorphic processes. Symbol ① denotes BOXOFFICE Blue Ribbon Award; ② Color Photography. Letters and combinations thereof indicate story type—(Complete key on next page). For review dates and Picture Guide page numbers, See REVIEW DIGEST.

# FEATURE CHART

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ALLIED ARTISTS	Type	Rel. No.	AMERICAN INT'L	Type	Rel. No.	BUENA VISTA	Type	Rel. No.	COLUMBIA	Type	Rel. No.	CONTINENTAL	Type	Rel. No.	
The Bashful Elephant (80) OD..6201 Molly Mack, Buddy Baer			Twist All Night (87) ...M..703 June Wilkinson, Louis Prima, Sam Butera and the Witnesses (Includes a color sequence)						②The Hellions (87) ①...Ac..620 Richard Todd, Anne Aubrey						MARCH
Hitler (107) .....BiD..6203 Richard Basehart, Cordula Trantow, Maria Emo									Belle Sommers (62) .....D..621 Polly Bergen, David Janssen						
Hands of a Stranger (85½) D..6204 Paul Lukather, Joan Harvey, Jas. Stapleton, Irish McCalla			Burn, Witch, Burn (89)...Ho..704 Janet Blair, Peter Wyngarde			④Moon Pilot (98) .....C..128 Tom Tryon, Dany Saval, Brian Keith, Edmond O'Brien			Don't Knock the Twist (87) .....M..622 Chubby Checker, Marl Blanchard			Harold Lloyd's World of Comedy (94) (Episodes from Lloyd's 1924-39 features) .....C..			APRIL
The Big Wave (73).....D..6202 Sessue Hayakawa, Mickey Curtis			Phantom Planet, The (82) SF..711 Dean Fredericks, Coleen Gray						Experiment in Terror (123)...D..623 Glenn Ford, Lee Remick						
			②Assignment Outer Space (79) .....SF..712 Archie Savage, Gaby Farinon						Safe at Home! (83) .....D..624 Mickey Mantle, Roger Maris, Patricia Barry						
Rider on a Dead Horse (72) .....OD..6212 John Vivyan, Lisa Lu, Bruce Gordon, Kevin Hagen			The Brain That Wouldn't Die (71) .....Ho..705 Herb (Jason) Evers, Virginia Leith						Five Finger Exercise (109)...D..625 Rosalind Russell, Maximilian Schell, Jack Hawkins, Richard Beymer			②Bachelor of Hearts (97) ...C.. Hardy Kruger, Sylvia Syms			MAY
			Invasion of the Star Creatures (81) .....SF..706 Bob Ball, Frankie Ray						13 West Street (80).....D..626 Alan Ladd, Rod Steiger, Dolores Dorn, Michael Callan			A Taste of Honey (100).....D.. Dora Bryan, Rita Tushingham			
Reprieve (106) .....D..6205 (See "Convicts 4" in October listing)			②Prisoner of the Iron Mask (80) ⑤.....Ac..701 Michael Lemoine, Wandisa Guida			④④Bon Voyage (132) ...C..129 Fred MacMurray, Jane Wyman, Michael Callan, Deborah Walley			②Mothra (90) .....Ac..627 All-Japanese cast (Eng-dubbed)			Never Let Go (90) .....D.. Peter Sellers, Richard Todd			JUNE
The Bridge (104) .....D..6207 (Eng-dubbed) Volker Bohnet									Advise and Consent (138) ② D..628 Charles Laughton, Henry Fonda, Don Murray, Walter Pidgeon, Gene Tierney, Franchot Tone						
Confessions of an Opium Eater (85) .....D..6206 Vincent Price, Linda Ho									②The Wild Westerners (70) W..629 Jas. Philbrook, Nancy Kovack, Guy Mitchell, Duane Eddy						
Payroll (80) .....Ac..6210 Michael Craig, Francoise Prevost															
The Frightened City (97) D..6211 Herbert Lom, John Gregson, Yvonne Romain			②Tales of Terror (90) ⑤ .....Ho..710 Vincent Price, Basil Rathbone, Peter Lorre, Debra Paget			④Big Red (89) .....OD..130 Walter Pidgeon, Gilles Payant			The Notorious Landlady (123) .....MyC..701 Jack Lemmon, Kim Novak, Fred Astaire						JULY
			Panic in Year Zero! (93) ② D..708 Ray Milland, Jean Hagen, Frankie Avalon						Zotz! (87) .....C..702 Tom Poston, Julia Meade, Ceil Kellaway						
			②Marco Polo (100) ②..Ad..709 Rory Calhoun, Yoko Tani						The Interns (120) .....D..703 Michael Callan, Cliff Robertson, Jas. MacArthur, Haya Harareet						AUGUST
									The Three Stooges in Orbit (87) .....C..704 Stooges, Edson Stroll						
②El Cid (181) ②.....D..6220 Charlton Heston, Sophia Loren, Raf Vallone (CinemaScope version, available for special engagements)			②White Slave Ship (92) ② .....Ad..713 (formerly "Wild Cargo") Pier Angeli, Edmund Purdom						②Damn the Defiant! (101) ② .....D..705 Alec Guinness, Dirk Bogarde, Anthony Quayle			②Waltz of the Toreadors (105) .....CD.. Peter Sellers, Margaret Leighton			SEPTEMBER
									②The Best of Enemies (104) .....CD..706 David Niven, Alberto Sordi			The Impersonator (64).....C.. John Crawford, Jane Griffiths			
Convicts 4 (106) .....D..6205 (was "Reprieve") Ben Gazzara, Stuart Whitman, Ray Walston, Vincent Price, Rod Steiger, Sammy Davis jr.			Warriors Five (92) .....Ac..707 Jack Palance, Jo Anna Ralli			②Almost Angels (93) ..D/M..135 Vincent Winter, Peter Weick			Ring-a-Ding Rhythm (78)...M..707 Chubby Checker, Dukes of Dixieland						
									Requiem for a Heavyweight (87) .....D..708 Anthony Quinn, Jackie Gleason, Julie Harris, Mickey Rooney			The Hands of Orlac (...).....D.. Mel Ferrer, Dany Carrel			OCTOBER
Billy Budd (123) ② ....D..6208 Robert Ryan, Peter Ustinov, Melvyn Douglas, Terence Stamp			②Reptilicus (...).....SF..715 Bodil Miller, Carl Ottosen						Two Tickets to Paris (78) M..709 Joey Dee, Gary Crosby, Kay Medford			Operation Snatch (83) .....C.. Terry-Thomas, George Sanders, Lionel Jeffries			
									We'll Bury You! (75) ..Doc..711						
②Day of the Triffids (119) ② .....Ho..6209 Howard Keel, Nicole Maurey, Mervyn Johns			②Samson and the Seven Miracles of the World (...) ②..Ac..714 Gordon Scott, Yoko Tani			②In Search of the Castaways (...) .....Ad.. Maurice Chevalier, Hayley Mills, George Sanders			②Pirates of Blood River (87) ⑤ .....Ad..710 Kerwin Mathews, Glenn Corbett			The Loneliness of the Long Distance Runner (103) ..D.. Michael Redgrave, Tom Courtenay			NOVEMBER
									The War Lover (...) .....D..712 Steve McQueen, Robert Wagner, Shirley Ann Field						
②55 Days at Peking (...) ① ..D.. Charlton Heston, Ava Gardner, David Niven			②The Young Racers (...)..Ac..716 Mark Damon, Bill Campbell			②Lobo the Wolf (...) .....Ad.. True-Life Adventure			②Barabbas (134) ⑦70....Dr..713 Anthony Quinn, Silvana Mangano, Arthur Kennedy, Katy Jurado			The Assassin (...) .....D.. John Ireland			DECEMBER
②Travels of Marco Polo (...)..D.. Anthony Quinn, France Nuyen			②The Raven (...) ② .....Ho.. Vincent Price, Peter Lorre			②Miracle of the White Stallions, The (...) .....D.. Robert Taylor, Lilli Palmer			②Bye Bye Birdie (...) ② C/M.. Janet Leigh, Dick Van Dyke			The Balcony (...) .....D.. Shelley Winters, Peter Falk			COMING
			The Pit (...) .....Ho.. Dirk Bogarde, Mary Ure			Son of Flubber (...) .....C.. Fred MacMurray, Nancy Olson			②Lawrence of Arabia (...) ②..D.. Alec Guinness, Anthony Quinn						
									Congo Vivo (...) .....Ad.. Jean Seberg, Gabriele Ferzetti						



# FEATURE CHART

The key to letters and combinations thereof indicating story type: (Ad) Adventure Dromo; (Ac) Action Dromo; (An) Animated-Action; (C) Comedy; (CD) Comedy-Dromo; (Cr) Crime Dromo; (DM) Dromo with Music; (Doc) Documentary; (Dr) Drama; (F) Fantasy; (Ho) Horror Drama; (Hi) Historical Dromo; (M) Musical; (My) Mystery; (OD) Outdoor Dromo (S) Spectacle; (SF) Science-Fiction; (W) Western.

	EMBASSY	M-G-M	PARAMOUNT	20TH-FOX	UNITED ARTISTS
	Rel. Type No.	Type Rel. No.	Type Rel. No.	Type Rel. No.	Type Rel. No.
MARCH		Four Horsemen of the Apocalypse (153) © D..209 Glenn Ford, Ingrid Thulin, Charles Boyer, Lee J. Cobb World in My Pocket (93) D..210 Rod Steiger, Nadja Tiller, Peter Van Eyck	Forever My Love (115) D..6111 Romy Schneider, Karl Boehm Brushfire (80) D..6112 John Ireland, Jo Morrow, Everett Sloane	The Innocents (99) © D..207 Deborah Kerr, Michael Redgrave Womanhunt (60) D..206 Steve Piccaro, Lisa Lu Satan Never Sleeps (124) © D..205 William Holden, Clifton Webb, France Nuyen	The Children's Hour (109) D..6211 Audrey Hepburn, Shirley MacLaine, James Garner The Clown and the Kid (65) D..6207 John Lupton, Mike McGreevey
APRIL		Sweet Bird of Youth (120) © D..212 Geraldine Page, Paul Newman The Horizontal Lieutenant (90) © C..213 Jim Hutton, Paula Prentiss All Fall Down (111) D..211 Eva Marie Saint, Warren Beatty, Karl Malden, Angela Lansbury	The Man Who Shot Liberty Valance (123) W..6114 James Stewart, John Wayne, Vera Miles The Counterfeit Traitor (140) D..6113 William Holden, Lilli Palmer (pre-release)	State Fair (118) © D/M..208 Pat Boone, Bobby Darin, Pamela Tiffin, Ann-Margret, Alice Faye, Tom Ewell Broken Land (60) © W..209 Kent Taylor, Jody McCrea, Dianna Darrin	The Magic Sword (80) Ad..6214 Basil Rathbone, Estelle Winwood Mighty Ursus (90) Ad..6220 Ed Fury Jessica (105) © C..6219 Maurice Chevalier, Angle Dickinson War Hunt (81) D..6217 John Saxon, Robert Redford
MAY	No Love for Johnnie (110) © D.. Peter Finch, Mary Peach	Ride the High Country (94) © OD..216 Randolph Scott, Joel McCrea	Escape From Zahrain (93) © Ac..6115 Yul Brynner, Madyln Rbue, Sal Mineo	Hand of Death (60) Ho..212 John Agar, Paula Raymond The Cabinet of Caligari (104) © HoD..211 Glynnis Johns, Dan O'Herlihy	Follow That Dream (110) © C..6216 Elvis Presley, Arthur O'Connell Geronimo (102) OD..6221 Chuck Connors, Kamala Devi Incident in an Alley (83) D..6218 Chris Warfield, Erin O'Donnell Third of a Man (80) D..6226 Simon Oakland
JUNE	Two Women (99) D.. (Eng-dubbed) Sophia Loren	Lolita (152) D..217 James Mason, Shelley Winters, Peter Sellers, Sue Lyon Boys' Night Out (115) © C..218 Kim Novak, James Garner, Tony Randall, Janet Blair The Tartars (83) Ad..223 Orson Welles, Victor Mature	Hell Is for Heroes (90) D..6116 Steve McQueen, Bobby Darin, Fess Parker, Bob Newhart	Lisa (112) © D..210 Stephen Boyd, Dolores Hart It Happened in Athens (92) © Ad..214 Jayne Mansfield, Nico Minardos	Road to Hong Kong (91) C..6227 Bing Crosby, Bob Hope, Joan Collins, Dorothy Lamour
JULY	No Place Like Homicide (87) HoC.. Kenneth Connor, Shirley Eaton The Sky Above—the Mud Below (90) Doc..	Tarzan Goes to India (86) Ad..222 Jock Mahoney, Simi, Mark Dana	The Counterfeit Traitor (140) D..6113 William Holden, Lilli Palmer My Geisha (120) © CD..6118 Shirley MacLaine, Yves Montand, Edw. G. Robinson, Bob Cummings	Mr. Hobbs Takes a Vacation (116) © C..215 James Stewart, Maureen O'Hara, Fabian, Lari Peters Air Patrol (70) © Ac..216 Willard Parker, Merry Anders	Jack the Giant Killer (94) Ad..6222 Kerwin Mathews, Judi Meredith The Miracle Worker (106) D..6225 Anne Bancroft, Patty Duke West Side Story (155) © M..6201 Natalie Wood, Richard Beymer, The Valiant (89) D..6228 John Mills, Ettore Manni
AUGUST	Strangers in the City (80) D.. Robert Gentile, Kenny Delmar	Two Weeks in Another Town (104) © D..220 Kirk Douglas, Edw. G. Robinson, Cyd Charisse, Geo. Hamilton The Wonderful World of the Brothers Grimm (137) Laurence Harvey, Karl Boehm (Cinerama engagements only)	Hataril (159) Ad..6119 John Wayne, Red Buttons, Elsa Martinelli, Hardy Kruger	5 Weeks in a Balloon (101) © Ad..218 Red Buttons, Fabian, Barbara Eden, Cedric Hardwicke, Peter Lorre Hemingway's Adventures of a Young Man (145) © D..213 Richard Beymer, Susan Strasberg, Diane Baker, Paul Newman The Firebrand (63) © Ad..217 Kent Taylor, Lisa Montell	Bird Man of Alcatraz (143) D..6230 Burt Lancaster, Karl Malden Judgment at Nuremberg (189) D..6205 S. Tracy, B. Lancaster, R. Widmark, M. Dietrich, M. Clift, J. Garland The Nun and the Sergeant (73) Ac..6125 Robert Webber, Anna Sten
SEPTEMBER		I Thank a Fool (100) © D..301 Susan Hayward, Peter Finch		I Like Money (81) © C..241 Peter Sellers, Nadia Gray, Herbert Lom The 300 Spartans (113) © Ad..219 Richard Egan, Diane Baker, Sir Ralph Richardson	Kid Galahad (95) CD..6231 Elvis Presley, Gig Young, Lola Albright, Joan Blackman Sword of the Conqueror (95) © Ad..6232 Jack Palance, Guy Madison
OCTOBER	Long Day's Journey into Night (174) D.. Katharine Hepburn, Ralph Richardson, Jason Robards Jr., Dean Stockwell 7 Capital Sins (...) D.. Dany Saval, Nicole Mirel Crime Does Not Pay (...) D.. Richard Todd, Michele Morgan	A Very Private Affair (95) D..303 B. Bardot, Marcello Mastroianni Swordsman of Siena (92) © Ad..304 Stewart Granger, Sylva Koscina, Christine Kaufmann The Savage Guns (...) © OD..306 Richard Basehart, Alex Nicol	The Pigeon That Took Rome (101) © C..6202 Charlton Heston, Elsa Martinelli, Harry Guardino	Loves of Salammbô (72) © Ad..223 Jeanne Valérie, Jacques Bernas, Edmund Purdom The Longest Day (180) © D..221 All-Star cast; depiction of the Allied landings on D-Day (Pre-release)	Hero's Island (94) © Ad..6229 James Mason, Neville Brand, Kate Manx, Rip Torn Pressure Point (91) D..6233 Sidney Pottier, Bobby Darin
NOVEMBER	Constantine and the Cross (114) Ad.. Cornel Wilde, Christine Kaufmann	Period of Adjustment (...) © C..308 Tony Franciosa, Jane Fonda, Jim Hutton	Girls! Girls! Girls! (106) C/M..6205 Elvis Presley, Stella Stevens, Robert Strauss, Laurel Goodwin Wonderful to Be Young (92) © C/C..6209 Cliff Richard, Robert Morley	Gigot (104) C..220 Jackie Gleason, Katherine Kath, Jean LeFebvre, Gabrielle Dorziat (Pre-release)	The Manchurian Candidate (126) D.. Frank Sinatra, Laurence Harvey, Janet Leigh, Angela Lansbury The Women Warriors (96) Ac.. Louis Jourdan, Sylvia Syms
DECEMBER		Seven Seas to Calais (102) © D..309 Rod Taylor, Keith Michell Billy Rose's Jumbo (125) © M..310 Doris Day, Jimmy Durante, Martha Raye, Stephen Boyd, Dean Jagger	It's Only Money (84) C..6206 Jerry Lewis, Zachary Scott, Joan O'Brien Who's Got the Action? (93) © C..6207 Dean Martin, Lana Turner, Eddie Albert, Nita Talbot		Taras Bulba (...) © D.. Tony Curtis, Yul Brynner Two for the Seesaw (...) D.. Shirley MacLaine, Robert Mitchum
COMING	Night Is My Future (...) D.. Mai Zetterling, Birger Malmsten	Mutiny on the Bounty (...) © 70..Ad.. Marlon Brando, Trevor Howard The Golden Arrow (...) Ad.. Tab Hunter, Rossana Podesta The Main Attraction © D..307 Pat Boone, Nancy Kwan	A Girl Named Tamiko (...) © D.. Laurence Harvey, France Nuyen My Six Loves (...) CD.. Debbie Reynolds, David Janssen Hud Bannon (...) © D.. Paul Newman, Melvyn Douglas	The Last Days of Sodom and Gomorrah (104) S..301 Stewart Granger, Pier Angeli, Stanley Baker, Rossana Podesta The Queen's Guards (...) © D.. Raymond Massey, Daniel Massey The Lion (...) © D.. William Holden, Capucine, Trevor Howard	Beauty and the Beast (77) Ad..6223 Joyce Taylor, Mark Damon A Child Is Waiting (...) D.. Judy Garland, Burt Lancaster The Caretakers (...) D.. Robert Stack, Joan Crawford, Polly Bergen



# FEATURE CHART

## UNIVERSAL-INT'L

Loer Come Back (107) .C. 6205  
Rock Hudson, Doris Day,  
Tony Randall, Edie Adams

Desert Patrol (78) .Ac. 6206  
Michael Craig, John Gregson,  
Richard Attenborough

The Outsider (108) .D. 6207  
Tony Curtis, Bruce Bennett,  
James Franciscus

Nearly a Nasty Accident  
(86) .C. 6208  
Jimmy Edwards, Shirley Eaton,  
Kenneth Connor

Cape Fear (106) .D. 6209  
Gregory Peck, Robert Mitchum,  
Polly Bergen

The Day the Earth Caught  
Fire (91) .D. 6210  
Janet Munro, Leo McKern

Night Creatures (81) .Ho. 6213  
Peter Cushing, Yvonne Romain

Six Black Horses (80) .W. 6214  
Andie Murphy, Dan Duryea,  
Joan O'Brien

Lonely Are the Brave (107)  
(P) .OD. 6215  
Kirk Douglas, Gena Rowlands,  
Walter Matthau

That Touch of Mink  
(99) (P) .C. 6216  
Cary Grant, Doris Day, Gig  
Young, Audrey Meadows

Information Received (77) .D. 6217  
Sabina Sesselman, Wm. Sylvester

The Spiral Road (140) .D. 6218  
Rock Hudson, Burl Ives,  
Gena Rowlands

The Phantom of the Opera  
(84) .Ho. 6219  
Herbert Lom, Heather Sears,  
Michael Gough, Edw. de Souza

No Man Is an Island  
(114) .D. 6220  
Jeffrey Hunter, Marshall Thompson,  
Barbara Perez

If a Man Answers (102) .C. 6221  
Sandra Dee, Bobby Darin,  
Michelle Presle, John Lund

Stagecoach to Dancer's Rock  
(72) .W. 6222  
Warren Stevens, Martin Landau,  
Jody Lawrence, Judy Dan

To Kill a Mockingbird (.) .D.  
Gregory Peck, Mary Badham

Freud (.) .D.  
Montgomery Clift, Susannah York

Lancelot and Guinevere  
(.) (P) .Ad.  
Cornel Wilde, Jean Wallace

## WARNER BROS.

The Couch (89) .D. 160  
Shirley Knight, Grant Williams

Malaga (96) .Ad. 161  
Trevor Howard, Dorothy Dandridge,  
Edmund Purdom

Rome Adventure (118) .D. 162  
Tony Donahue, Angie Dickinson,  
Rossano Brazzi, Suzanne Pleshette

House of Women (85) .D. 163  
Shirley Knight, Andrew Duggan

Samar (89) .Ad. 164  
George Montgomery, Gilbert Roland,  
Ziva Rodann, Joan O'Brien

Lad a Dog (98) .D. 158  
Peter Breck, Peggy McCay

Merrill's Marauders  
(98) (C) .D. 165  
Jeff Chandler, Ty Hardin

The Music Man (151) (M) .168  
Robert Preston, Shirley Jones  
(Special engagements only)

Guns of Darkness (103) .Ad. 169  
Leslie Caron, David Niven

The Story of the Count of  
Monte Cristo (101) (S) .Ad. 167  
Louis Jourdan, Yvonne Furneaux

The Chapman Report (125) .D. 251  
Efrem Zimbalist Jr., Shelley Winters,  
Jane Fonda, Claire Bloom, Glynis  
Johns

What Ever Happened to Baby  
Jane? (.) .D. 252  
Joan Crawford, Bette Davis

Gay Purr-ee (.) .An. 253  
Voices of Judy Garland, Robert  
Goulet, Red Buttons, Hermione  
Gingold

Gypsy (149) (M) .M. 254  
Rosalind Russell, Natalie Wood,  
Karl Malden

Term of Trial (.) .D.  
Laurence Olivier, Simone Signoret

Not on Your Life! (.) (P) .C.  
Robert Preston, Tony Randall

PT 109 (.) (P) .D.  
Cliff Robertson

## A.D.P. PRODUCTIONS

Invasion of the Animal  
People (55) .SF.  
John Carradine, Barbara Wilson

Terror of the Bloodhunters  
(60) .Ho.  
Robert Clarke, Steve Conte

## ASTOR

Victim (100) .D. Feb 62  
Dirk Bogarde, Sylvia Syms

Whistle Down the Wind  
(98) .D. Mar 62  
Hayley Mills, Bernard Lee

Peeping Tom (86) .D. May 62  
Karl Boehm, Moira Shearer

The Intruder (83) .D. May 62  
William Shatner, Frank Maxwell

Night of Evil (88) .D. Aug 62  
Lisa Gaye, William Campbell

The Bloody Brood (69) .D. Sep 62  
Peter Falk, Barbara Lord

The Outcry (.) .D. Oct 62  
Steve Cochran, Betsy Blair,  
Aida Valli

## ATLANTIC PICTURES

Cry Double Cross (65) .D. Jun 62  
Hardy Kruger, Martin Held

Flame in the Streets  
(93) (C) .D. Sep 62  
John Mills, Sylvia Syms

## AUDUBON FILMS

Spit on Your Grave  
(100) .D. Sep 62  
Christ-an Marquand

## BRIGADIER FILM ASSOCIATES

The Night They Killed Rasputin  
(87) .D. Jul 62  
Edmund Purdom, Gianna Maria  
Canale

The Tell-Tale Heart (78) .Ho. Sep 62  
Lawrence Payne, Adrienne Corri

Smashing of the  
Reich (84) .Doc. Oct 62

Kamikaze! (89) .Doc. Oct 62

## COLORAMA

The Trojan Horse  
(105) (C) .D. Jul 62  
Steve Reeves, John Drew Barrymore

## CROWN-INTERNATIONAL

Blood Lust (68) .D. Jan 62  
Wilton Graff, Lyliyan Chauvin

The Devil's Hand (71) .D. Jan 62  
Linda Christian, Robert Alda

The 7th Commandment  
(85) .D. Feb 62  
Jonathan Kidd, Lyn Statton

Secret File Hollywood  
(82) .D. Feb 62  
Robert Clarke, Francine York

Dangerous Charter  
(76) (P) .D. Sep 62  
Chris Warfield, Sally Fraser

Stakeout (81) .D. Oct 62  
Bing Russell, Bill Hale

Varan the Unbelievable  
(70) .D. Oct 62

Myron Healy, Tsuruko Kobayashi

First Spaceship on Venus  
(81) .D. Oct 62  
Yoko Tani, Oldrick Lukes

## MISCELLANEOUS

### DESILU

The Scarface Mob (106) .D. Aug 62  
Robert Stack, Keenan Wynn

### ELLIS

Make Mine a Double (86) .C. Feb 62  
Brian Rix, Cecil Parker

### FAIRWAY INT'L

The Choppers (64) .D. Feb 62  
Arch Hall Jr., Marianne Gaba

Eegah (90) .Ad. May 62  
Arch Hall Jr., Marilyn Manning

Fallguy (64) .D. May 62  
Ed Dugan

### FANFARE FILMS

The Concrete Jungle  
(86) .D. Jun 62  
Stanley Baker, Sam Wanamaker

### GOVERNOR

Doctor in Love (87) .C. Apr 62  
Michael Craig, Virginia Maskell,  
James Robertson Justice

Carry On, Teacher (86) .C. Jul 62  
Kenneth Connor, Leslie Phillips,  
Joan Sims, Hattie Jacques

### HERTS-LION INT'L

A Matter of Who (90) .C. Aug 62  
Terry-Thomas, Sonja Ziemann

Carnival of Souls (91) .D. Sep 62  
Candace Hilligoss, Frances Feist

The Devil's Messenger  
(72) .F. Sep 62  
Lon Chaney, Karen K Adler

Daughter of the Sun God  
(75) .Ad. Oct 62  
Lisa Montell, Bill Holmes

Escape to Berlin (80) .D. Oct 62  
Christian Doerner, Suzanne Korda

JOSEPH BRENNER ASSOCIATES  
Karate (80) .Ad.  
Joel Holt, Frank Blaine

### KINGSLEY

Only Two Can Play (106) .C. Mar 62  
Peter Sellers, Mai Zetterling

### LOPERT FILMS

The Big Money (89) .C. Mar 62  
Ian Carmichael, Belinda Lee

There Was a Crooked  
Man (106) .C. Jun 62  
Norman Wisdom, Alfred Marks

The Horror Chamber of Dr.  
Faustus (95) .Ho. Jul-26  
Pierre Brasseur, Aida Valli

The Monster—Half Man, Half  
Monster (72) .Ho. Jul 62  
Peter Dinklage, Jane Hylton

Stowaway in the Sky  
(82) .Ad. Jul 62  
Pascal Lamorisse, Andre Gille

### MAGNA FILMS

Black Tights (120) (M) .M.  
Cyd Charisse, Zizi Jeanmaire

### MEDALLION

Last of the Vikings (102)  
(S) .Ad. May 62  
Cameron Mitchell, Edmund Purdom

Son of Samson (90) .S.  
Mark Forest, Chelo Alonso

## MPA FEATURE FILMS

Bourbon St. Shadows  
(70) .D. Sep 62  
Richard Derr, Mark Daniels

## PARADE RELEASING ORG.

A Public Affair (75) .D. Mar 62  
Myron McCormick, Edw. Blinn

When the Girls Take Over  
(80) .C. May 62  
R. Lowery, M. Miller, J. Ellison

Marshall Thompson, Gaby Andre

Trauma (92) .D. May 62  
Lynn Bari, John Conte

Make Way for Lila  
(90) .D. Jun 62  
Erika Remberg (Eng-dubbed)

East of Kilimanjaro (75)  
Vistarama .Ad. Jul-62

## PARALLEL FILM DISTRIBUTORS

Shootout at Big Sag  
(64) .W. Jun 62  
Walter Brennan, Luana Patten

## PLAYSTAR PRODUCTIONS

Ring of Terror (71) .Ho.  
George Mather, Esther Furst

## PRODUCERS INT'L (PIP)

The Centurion (77) .S.  
John Barrymore, Jacques Sernas

The Huns (85) .S.  
Chelo Alonso, Jacques Sernas

## SEVEN ARTS ASSOCIATED

Girls at Sea (81) .C.  
Guy Rolfe, Ronald Shiner

She Didn't Say No! (96) .C.  
Eileen Herlie, Perlita Neilson

## TIMES FILM

Wild for Kicks (92) .D. Jan 62  
David Farrar, Noelle Adam

Frantic (81) .D. Mar 62  
(Eng-dubbed) Jeanne Moreau  
Also available with sub-titles at  
90 minutes running time

## TOPAZ FILMS

Playgirl After Dark  
(92) .M. Jul 62  
Jayne Mansfield, Leo Genn

## TRANS-LUX

And the Wild Wild  
Women (85) (C) .D.  
Anna Magnani, Giulietta Masina

## UNION FILM DISTRIBUTORS

A Coming-Out Party (98) .C. Aug 62  
James Robertson Justice, Leslie  
Phillips

Two and Two Make Six (89) .C.  
George Chakiris, Janette Scott

## UNITED PRODUCERS (UPRO)

The Siege of Hell Street (93) .D.  
Donald Sinden, Nicole Berger

Sname of the Sabine  
Women (80) .Ad.  
Lex Johnson, William Wolf

Hot Money Girl (81) .D. Oct 62  
Eddie Constantine, Dawn Addams

## WOOLNER BROS.

Flight of the Lost Balloon  
(91) (S) .Ad. Oct 61  
Mala Powers, Marshall Thompson

## FOREIGN LANGUAGE

### ARGENTINA

Summerskin (96) .8- 6-62  
(Angel) .Alfredo Aleon

### FRANCE

Back Streets of Paris (94) 6-18-62  
(President) .Simone Signoret

End of Desire (86) .8-13-62  
(Cont'l) .Maria Schell

Five Sinners (80) .8- 6-62  
(Astor) .Marina Petrova

Girl With the Golden Eyes,  
The (90) .9- 3-62  
(Kingsley) .Marie Laforet

Jules and Jim (105) .6-11-62  
(Janus) .Jeanne Moreau, Oskar  
Werner

La Belle Americaine (100) 1-22-62  
(Cont'l) .R. Dhery, C. Brosset

Last Year at Marienbad  
(98) .4-16-62  
(Astor) .Delphine Seyrig, Giorgio  
Albertazzi, Sacha Pitoeff

Le Dab Se Rebelle (96) .8-13-62  
(Times) .Jean Gabin

Magnificent Tramp, The  
(76) .7-16-62  
(Cameo) .Jean Gabin, Darryl Cowl

Maiden, The (90) .5-21-62  
(Green-Roth) .Claudine Dupuis

Riffi for Girls (97) .6-11-62  
(Cont'l) .Nadia Tiller, R. Hosseln

Shoot the Piano Player (92) 9- 3-62  
(Astor) .Charles Aznavour

Sweet Ecstasy (75) (C) .8-13-62  
(Audubon) .Elke Sommer

Testament of Orpheus (79) 6- 4-62  
(P-A-W) .Jean Cocteau auto-  
biography

Tomorrow Is My Turn (117) 4- 9-62  
(Showcorp) .Charles Aznavour

Zazie (86) .4- 30-62  
(Astor) .Catherine Demongeot

Tales of Paris (85) .10-15-62  
(Times) .F. Arnoul, C. Marquand

### GERMANY

Arms and the Man (96) 3-26-62  
(Castino) .O. W. Fischer, Lilo  
Pulver

Beginning Was Sin, The (88) 9- 3-62  
(Globe) .Ruth Niehaus, Viktor  
Staal

Wozzeck (81) .4-23-62  
(Brandon) .Kurt Meisel

### GREECE

Antigone (88) .10-15-62  
(Ellis) .Irene Papas

Take Me Away, My Love  
(90) .9- 3-62  
(Greek M.P.) .Christian Sylba

### ITALY

Bell' Antonio (101) .5-21-62  
(Embassy) .Marcello Mastroianni,  
Claudia Cardinale, P. Brasseur

Boccaccio '70 (165) .7-16-62  
(Embassy) .Sophia Loren, Anita  
Ekberg, Romy Schneider

Divorce—Italian Style  
(104) .10- 1-62  
(Embassy) .Marcello Mastroianni

Lady Doctor, The (103) .10- 1-62  
(Governor) .Toto, Abbe Lane

Love Is a Day's Work (84) 3-19-62  
(Cont'l) .Jean Sorel, Lea Massari

Night, The (La Notte)  
(120) .3-19-62  
(Lopert) .Jeanne Moreau, Marcello  
Mastroianni, Monica Vitti

### JAPAN

Happiness of Us Alone  
(133) .9- 3-62  
Keiju Kobayashi, Hideko Takamine

Island, The (96) (C) .9-24-62  
(Zenith) .Nobuko Otowa

Throne of Blood (108) .4- 9-62  
(Brandon) .Toshiro Mifune

### MEXICO

Important Man, The (99) (C) 8- 6-62  
(Lopert) .Toshiro Mifune

La Estrella Vacía (107) .7- 2-62  
(Azteca) .Maria Felix

### NORWAY

Young Sinners (86) .8- 6-62  
(Brenner) .Liv Ullmann

### POLAND

Joan of the Angels? (101) .6-18-62  
(Telepix) .L. Winnicka, M. Volt

### RUSSIA

Flight to the Stars (46) .8- 6-62  
(Artkino) .Documentary

Home for Tanya, A (97) .7- 2-62  
(Artkino) .Ljudmila Marchenko

Sound of Life, The (78) .5- 7-62  
(Artkino) .Vasilii Livanov

Violin and Roller (55) .9-24-62  
(Artkino) .Igor Fomchenko

### SPAIN

Viridiana (90) .4-16-62  
(Kingsley) .Francisco Rabal, Silvia  
Pinal, Fernando Rey

### SWEDEN

Devil's Wanton, The (72) .8- 6-62  
(Embassy) .Birger Malmsten

Through a Glass Darkly  
(91) .4- 30-62  
(Janus) .Harriet Andersson, Max  
von Sydow



# SHORTS CHART

Short subjects, listed by company, in order of release. Running time follows title. Date is national release month. Color and process as specified.

Prod. No.	Rel. Date	Prod. No.	Rel. Date	Prod. No.	Rel. Date
<b>BUENA VISTA</b> (All in color)					
<b>CARTOON SPECIALS</b> (Two-reel)					
0097 Goliath II (15)	Nov 61	7120 The Batman	Oct 62	5201 Honorable House	Jan 62
122 Donald and the Wheel (18)	Dec 61	<b>STOOGES COMEDIES</b> (Reissues)		5202 Honorable Family Problem (7)	Mar 62
119 Saga of Windwagon Smith (14)	Apr 62	6403 Pies and Guys (16 1/2)	Nov 61	5203 Peanut Battle (7)	Apr 62
<b>FEATURETTE SPECIALS</b>		6404 Sweet and Hot (17)	Jan 62	5204 Loyal Royalty (6)	May 62
118 Horse With the Flying Tail (48)	Jan 62	6405 Flying Saucer Daffy (17)	Feb 62	5205 Send Your Elephant to Camp (6)	Jul 62
<b>LIVE ACTION SPECIALS</b> (Three-reel)		6406 Oils Well That Ends Well (16)	Apr 62	5206 Honorable Paint in Neck (7)	Sep 62
105 Islands of the Sea (28)	Nov 61	6407 Triple Crossed (16)	May 62	5207 Fleet's Out (6)	Oct 62
127 Bear Country (33), reissue	Apr 62	6408 Sappy Bull Fighter (15 1/2)	Jul 62	5208 Home Life (7)	Nov 62
131 Water Birds (31), reissue	Sep 62	7401 Husbands Beware (16)	Sep 62	<b>UNIVERSAL-INT'L</b> <b>COLOR SPECIALS</b> (One Reel)	
<b>REISSUE CARTOONS</b> (7 mins.)		7402 Creeps (16)	Oct 62	4271 Treasure of the Deep	Nov 61
17101 Donald's Lucky Day	Jan 62	<b>WORLD OF SPORTS</b>		1272 Caramba	Dec 61
17102 Donald's Cousin Gus	Feb 62	6801 Aqua Ski-Birds (9 1/2)	Oct 61	4273 Mabuway	Jan 62
17103 Fire Chief	Mar 62	6802 Clown Prince of Rasslin	Feb 62	4274 Leaping Dandies	Feb 62
17104 Early to Bed	Apr 62	6803 On Target (9)	Apr 62	4275 Pink Land Blue Waters	Mar 62
17105 Canine Caddy	May 62	<b>CROWN INTERNATIONAL</b> <b>COLOR SUBJECTS</b>		4276 Bahama Holiday	Apr 62
17106 Springtime for Pluto	Jun 62	The Trumpet (23)	Mar 62	4277 Fabled Island	May 62
17107 Dog Watch	Jul 62	The Magic Tide (32)	Jul 62	4278 Strictly Sidney	Jun 62
17108 The Art of Skiing	Aug 62	The Plucky Plumber (18)	Oct 62	<b>WALTER LANTZ CARTOONS</b> (Technicolor—Can be projected in the Anamorphic Process, 2.35-1) (All run between 6 and 7 min.)	
17109 How to Play Baseball	Sep 62	<b>M-G-M</b> <b>TDM AND JERRY CARTOONS</b> All 1.75-1 Ratio (Color—All New)		4211 Doc's Last Stand	Nov 61
17110 Mickey's Delayed Date	Oct 62	W363 Greek to Me-ow (7)	Dec 61	4212 Case of the Red-Eyed Ruby	Dec 61
17111 Chicken Little	Nov 62	W364 High Steaks (7)	Jan 62	4213 Rock-a-Bye Gator	Jan 62
17112 Two Chins and a Miss	Dec 62	W365 Mouse Into Space (7)	Mar 62	4214 Home Sweet Homewrecker	Feb 62
<b>SINGLE REEL CARTOONS</b>		W366 Landing Stripling (7)	Apr 62	4215 Pest of Show	Feb 62
125 Aquamania (9)	Jan 62	W367 Calypso Cat (7)	Jun 62	4216 Mackerel Moocher	Mar 62
<b>COLUMBIA</b> (Reissues)					
<b>ASSORTED &amp; COMEDY FAVORITES</b>					
6423 Flung by a Fling (16)	Dec 61	<b>PARAMOUNT</b> <b>COMIC KINGS</b>		4217 Room and Bored	Mar 62
6424 The Gink at the Sink (16 1/2)	Feb 62	F21-1 Frogs Legs (6)	Apr 62	4218 Fowled-Up Birthday	Apr 62
6434 The Fire Chaser (16)	Mar 62	F21-2 Home Sweet Swampy (10)	May 62	4219 Rocket Racket	Apr 62
6435 Marinated (16)	Mar 62	F21-3 Hero's Reward (10)	May 62	4220 Phoney Express	May 62
6425 Let Down Your Aerial (17)	Apr 62	F21-4 Psychological Testing (9)	Jun 62	4221 Careless Caretaker	May 62
6426 Clunked in the Clink (16)	May 62	F21-5 Snuffy's Song (8)	Jun 62	4222 Mother's Little Helper	Jun 62
6436 Microscoop (16)	Jun 62	F21-6 The Hat (10)	Jun 62	4223 Tragic Magic	Jul 62
7421 Spies and Guys (16 1/2)	Sep 62	<b>COLOR SPECIALS</b> (2 Reels)		4224 Hyde and Sneak	Jul 62
7431 Strop, Look and Listen (15 1/2)	Oct 62	B21-1 Spring in Scandinavia (15)	Dec 61	4225 Voo-Do Boo-Boo	Aug 62
<b>CANDID MICROPHONE</b> (Reissues)		B21-2 Fire Away, the Story of a Trotter (17)	Apr 62	4226 Crowlin' Pains	Sep 62
6553 No. 3, Series 3 (10 1/2)	Jan 62	<b>MODERN MADCAPS</b> (Technicolor)		4227 Punchy Pooh	Sep 62
6554 No. 4, Series 3 (11)	Apr 62	M21-3 Popcorn & Politics (6)	Nov 61	4228 Little Woody Riding Hood	Oct 62
6555 No. 5, Series 3 (10 1/2)	May 62	M21-4 Giddy Gadgets (6)	Mar 62	4229 Corny Concerto	Oct 62
7551 No. 1, Series 4 (10)	Sep 62	M21-5 Hi Fi Jinx (6)	Mar 62	<b>WALTER LANTZ REISSUES</b> (Color Cartunes—Can be projected in the Anamorphic process, 2.35-1)	
<b>COLOR SPECIALS</b>		M21-6 Funderful Suburbia (6)	Mar 62	4231 The Tree Medic	Nov 61
6450 Ball Play (9)	Jul 62	M21-7 Samson Scrap (10)	Mar 62	4232 After the Ball	Dec 61
<b>COLOR FAVORITES</b> (Technicolor Reissues)		<b>NOVELTOON</b> (Technicolor)		4233 Chief Charlie Horse	Jan 62
6605 Grape-Nutty (6)	Nov 61	P21-3 Kozmo Goes to School (6)	Nov 61	4234 Woodpecker from Mars	Feb 62
6606 The Popcorn Story (6 1/2)	Dec 61	P21-4 Perry Poggun (6)	Jan 62	4235 Calling All Cuckoos	Mar 62
6607 Cat-Tastrophe (6)	Jan 62	P21-5 Without Time or Reason (6)	Jan 62	4236 Niagara Fools	Apr 62
6608 Wonder Gloves (7)	Jan 62	P21-6 Good and Guilty (6)	Feb 62	4237 Arts and Flowers	May 62
6609 Dr. Bluebird (8)	Feb 62	P21-7 TV or No TV (6)	Mar 62	<b>SPECIAL</b> <b>2-REEL COLOR SPECIALS</b>	
6610 The Family Circus (6 1/2)	Mar 62	<b>SPORTS IN ACTION</b> (1-Reel Color)		4201 All That Oriental Jazz (16)	Nov 61
6611 Big House Blues (7)	Mar 62	D21-1 Symphony In Motion (10)	Jan 62	4204 Football Highlights of 1961 (10)	Dec 61
6612 The Oompahs (7 1/2)	Apr 62	D21-2 Bow Jest (10)	Apr 62	4202 Land of the Long White Cloud	Mar 62
6613 The Air Hostess (8)	May 62	D21-3 Fun in the Sun (9)	Jul 62	<b>WARNER BROS.</b> <b>BLUE RIBBON HIT PARADE</b> (Technicolor Reissues—7 min.)	
6614 Giddyap (6 1/2)	Jun 62	D21-4 Mighty Mites	Jul 62	9304 Leghorn Swaggled	Nov 61
6615 Georgie and the Dragon (7)	Jul 62	D21-5 On the Wing	Aug 62	9305 A Peck of Trouble	Dec 61
7601 Gerald McBoing Boing on Planet Moo (7)	Sep 62	<b>20th CENTURY-FOX</b> <b>MOVIEDNE CINEMASCOPEs</b> (Color, unless specified)		9306 Tom-Tom Tomcat	Jan 62
7602 Happy Tots (7)	Sep 62	7111 Assignment South Africa (10)	Nov 61	9307 Sock-a-Doodle-Do	Feb 62
7603 Willie the Kid (7)	Oct 62	7112 Sound of Arizona (10)	Dec 61	9308 Rabbit Hood	Mar 62
<b>LOOPY de LOOP</b> (Color Cartoons)		7201 Sport Fishing Family Style (8)	Jan 62	9309 Ain't She Tweet	Apr 62
6703 Loopy's Hare-Do (7)	Dec 61	7202 Mel Allen's Football Highlights of 1961 (10)	Jan 62	9310 Bye Bye Bluebeard	May 62
6704 Bungle Uncle (7)	Jan 62	hblack and white	Feb 62	9311 Homeless Hare	Jun 62
6705 Beef for and After (7)	Mar 62	7203 Primitive Finhters (8)	Mar 62	9312 Bird in a Guilty Cage	Jul 62
6706 Swash Buckled (7)	Apr 62	7204 Holiday in Ireland (9)	Apr 62	9313 Fool Coverage	Aug 62
6707 Common Scents (7)	May 62	7205 Champion Annler (9)	May 62	<b>BUGS BUNNY SPECIALS</b> (Technicolor—7 min.)	
6708 Bearly Ahle (7)	Jun 62	7206 Quebec Sports Pageant (9)	Jun 62	9722 Wet Hare	Jan 62
7701 Slippery Slippers (7)	Sep 62	7207 City of the World (10)	Jul 62	9723 Bill of Hare	Jun 62
7702 Chicken Fracas-See (7)	Oct 62	7209 Story Book Wedding of Princess Sophia and Prince Juan Carlos (10)	Aug 62	<b>MERRIE MELODIES</b> <b>LDONEY TOONS</b> (Technicolor—7 min.)	
<b>MR. MAGOO REISSUES</b> (Technicolor)		7210 Killers and Clowns (9)	Sep 62	9703 Beep Prepared	Nov 61
6753 Magoo's Masterpiece (7)	Nov 61	<b>TERRYTOON 2-D's</b> All Ratios—Color		9704 The Last Hungry Cat	Dec 61
6754 Magoo Beats the Heat (6) (Both © and standard)	Dec 61	5126 Sappy New Year (7)	Dec 61	9705 Nelly's Folly	Dec 61
6755 Magoo Slept Here (7)	Feb 62	5221 Klondike Strike Out (7)	Jan 62	9706 A Sheep in the Deep	Feb 62
6756 Magoo's Puddle Jumper (6 1/2) (© and standard)	Mar 62	5222 Where There's Smoke (7)	Feb 62	9707 Fish and Slips	Mar 62
6757 Magoo Goes Skiing (7)	May 62	5223 He-Man Seaman (6)	Mar 62	9708 Quackodile Tears	Mar 62
6758 Trail-Blazer Magoo (6)	Jul 62	5224 Nobody's Ghoul (7)	Apr 62	9709 Crow's Feet	Apr 62
7751 Magoo's Cruise (6)	Sep 62	5225 Riverboat Mission (7)	May 62	9310 Mexican Boarders	May 62
7752 Magoo's Problem Child (6) (© and standard)	Oct 62	5226 Rebel Trouble (7)	Jun 62	9711 Zoom at the Top	Jun 62
<b>SPECIAL COLOR FEATURETTES</b>		5227 Taming the Cat (7)	Jul 62	9712 Slick Chick	Jul 62
6442 Wonderful Israel (19)	Dec 61	5228 Runaway Mouse (7)	Aug 62	9713 Louvre Come Back to Me	Aug 62
6443 Wonders of Philadelphia (18)	Mar 62	5229 Big Chief No Treaty (10)	Sep 62	<b>WORLD-WIDE ADVENTURE</b> <b>SPECIALS</b> (Color Reissues) (Two-Reel)	
6444 Pleasure Highway (19 1/2)	Apr 62	5230 First Flight Up (6)	Oct 62	9002 Fabulous Mexico (18)	Mar 62
6445 Wonders of Dallas (17)	Jul 62	<b>TERRYTOON CINEMASCOPEs</b>		9501 This Sporting World (10)	Nov 61
7441 Wonderful Switzerland (15)	Sep 62	5112 Tree Spree (6)	Nov 61	9502 Emperor's Horses (9)	Dec 61
<b>SERIALS</b> (15 Chapter-Reissues)		<b>5112 Tree Spree (6)</b>		9503 Wild Water Champions (9)	Feb 62
6160 Monster and the Ape	May 62	<b>5112 Tree Spree (6)</b>		9504 Racing Thrills	Apr 62
		<b>5112 Tree Spree (6)</b>		9505 King of the Outdoors	Jul 62
		<b>5112 Tree Spree (6)</b>		9506 Water Wizards	Aug 62

## FOREIGN LANGUAGE FEATURE REVIEWS

**La Viaccia** A Ratio: 1.85-1 Period Drama  
Embassy Pictures 103 Minutes Rel. Oct. '62

A little masterpiece of filmmaking, especially as regards artistic low-key photography by Leonida Barboni which resembles daguerreotypes of 19th Century Florence and a haunting musical score by Piero Piccioni based on melodies by Debussy, this Alfredo Bini Italian-language film may be too grim and sordid for some art house patrons. However, the names of Jean-Paul Belmondo, who scored in "Breathless," and the well-publicized Claudia Cardinale, both of whom give their finest portrayals under Mauro Bolognini's astute direction, will have marquee value in class spots. The bordello episodes make it strictly adult fare. The screenplay, based on the novel, "The Inheritance," by Mario Pratesi, alternates between an Italian farm, the "La Viaccia" of the title, and an elaborate Florence brothel, inhabited by scantily clad but generously upholstered prostitutes. Belmondo plays a farm boy, sent to work in his uncle's winery in the city, who falls genuinely in love with Claudia, a brothel inmate. After some romantic moments and several colorful action episodes, the boy is knifed by a jealous admirer of the girl, the bordello is closed and he dies within sight of the farm, which no longer belongs to his family. In addition to Belmondo and Miss Cardinale, there are fine performances by Pietro Germi (better known as a director), Paul Frankeur and Gina Sammarco, who is outstanding as the kindly madame of the "house."

Jean-Paul Belmondo, Claudia Cardinale, Paul Frankeur, Gina Sammarco, Pietro Germi.

**Scampolo** F Ratio: 1.85-1 Romantic Comedy  
(Das Madchen Scampolo)

Casino Films 104 Minutes Rel. ———

Romy Schneider, fast-looming as one of the Continent's most promising young actresses, winningly enacts the title role in this Alfred Weidenmann Agfa Color comedy, headed for reasonably satisfactory grossing performance on the art theatre circuit and in those situations where German language is understood. The Ilse Lot-Dupont, Frank Hollering and Herbert Reinecker script, directed by Herr Weidenmann, is one of those relatively uncomplicated excursions, against the background of the Isle of Ischia, Italy (Scampolo means something left over—a remnant of material or a scrap of bread). A laundry delivery girl, Fraulein Schneider meets struggling young architect Paul Hubschmid; in the course of ensuing events, she's instrumental, inadvertently though it may be, in getting the important minister of housing (Victor De Kowa) to hire Herr Hubschmid for some vital developments. German dialog is accompanied by English titles.

Romy Schneider, Paul Hubschmid, Georg Thomalla, Eva Maria Meinecke, Franca Paris, Wolfgang Wahl.

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# Opinions on Current Productions

# FEATURE REVIEWS

Symbol Ⓢ denotes color; Ⓒ CinemaScope; Ⓥ VistaVision; Ⓢ Superscope; Ⓟ Panavision; Ⓡ Regalscope; Ⓣ Technirama. For story synopsis on each picture, see reverse side.

## The Loneliness of the Long Distance Runner

A

Ratio: 1.85-1 Drama

cons.  
lanac  
1-2

Continental Distributing 103 Minutes Rel. Nov. '62

The latest in Britain's recent cycle of realistic films dealing with "angry young men" is a strong, brilliantly acted drama of drab, middle-class folk, produced and directed by Tony Richardson on a par with his "A Taste of Honey." Starring Michael Redgrave and a striking young newcomer, Tom Courtenay, this is a natural for art house showings if a bit too grim for most regular situations. But, discriminating moviegoers who flocked to "Room at the Top" and to "Saturday Night and Sunday Morning," also adapted from his story by Alan Sillitoe, will find this graphic tale of a Borstal (reform school) boy to their liking. Director Richardson has faithfully captured the regimentation of prison life and, in the superbly realized flashbacks, introduced as recollections of the running boy, he shows the depressing details of his early life. Well photographed against dreary Lancashire backgrounds, the picture is absorbing throughout with its one flaw being difficulty in understanding the thick North England dialects. Courtenay, a lanky actor with a gaunt countenance, is ideally cast as the rebellious youth. Redgrave is excellent as the pompous prison warden. A Woodfall production.

Michael Redgrave, Tom Courtenay, Avis Bunnage, James Bolen, Topsy Jane, Alex McCowan, Julia Foster.

## Stagecoach to Dancers' Rock

F

Ratio: 1.85-1 Western

Univ.-Int'l (6222) 72 Minutes Rel. Dec. '62

A surprisingly good western, obviously produced on a moderate budget, "Stagecoach to Dancers' Rock" is tailor-made for the pistol-packing, sagebrush enthusiasts. Some may be of the opinion that it becomes a little too brutal and over-violent in the late footage, but action fans will accept it as a necessity to all good films of this kind. Despite a familiar formula, that of passengers on a stagecoach traversing desolate, Indian-ridden country, the script and direction have tried to avoid the clichés that go with it and have succeeded—almost. The players, not yet with marquee value, turn in commendable performances. The passengers on the tragic ride consist of a gunman, a gambler, a pretty medical student, a Chinese girl, a government Indian agent and a cavalry major, along with the two drivers. Greed, prejudice and revenge ride the stage, as well. Romance is on the slim side, the producers, apparently, preferring to concentrate on the action rather than on sentimental aspects of the story. A Gray-Mac production for Universal release, the picture was produced and directed by Earl Bellamy from an original story by Ken Darling. Ed Fitzgerald's photography has captured some fine scenic shots, while Franz Steininger has given it good musical background.

Warren Stevens, Martin Landau, Jody Lawrance, Del Moore, Don Wilbanks, Bob Anderson, Judy Dan.

## Too Young, Too Immoral

A

Ratio: 1.85-1 Drama

Rialto International 88 Minutes Rel. Sept. '62

Raymond Phelan, who produced, directed, photographed and edited (which probably means wrote) this low-budget melodrama about drug addiction, shows distinct promise, especially as regards his camera work of the sights and sounds of familiar New York locations. With no marquee names (the players are all off-Broadway stage actors), the picture must rely on its sensational title, which has little bearing on the story, and an attention-getting theatre front which plays up the intimate bedroom episodes to attract passers-by in downtown key city houses. Actually, the picture is a moderately suspenseful chase programmer with the revealing bedroom scene and an obviously interpolated reverse striptease, showing a minor character showering and then putting on bra and panties, necessary only as an exploitable angle. Phelan stars "the city of New York" and Manhattanites will be fascinated by the recognizable shots of the Times Square scene with its flashing lights and Automats, the Central Park tower, the annual Macy's Thanksgiving Day parade, an Italian street festival and the beach at Fire Island. Phelan also proves a natural actor in the leading role while Taylor Mead contributes a fine character bit. John Francis is fair as an elderly esthete.

Raymond Phelan, Donald Ratka, John Francis, Susan Ashley, Taylor Mead, Larry Healey, Brenda DeNaut.

## Long Day's Journey Into Night

A

Ratio: 1.85-1 Drama

Embassy 174 Minutes Rel. Nov. '62

Eugene O'Neill's autobiographical play has been translated to the screen in its entirety, which means that it must be classed as adult fare. It is strictly a class picture which the producers frankly admit is "aimed at the mature of mind and the sensitive in spirit." The fame of the author, the play and the sure-to-come word-of-mouth are in the favor of the exhibitor who can look for healthy boxoffice returns. Flawless is the only word that can describe the performances of the five characters. Katharine Hepburn, as the dope addicted mother, never has given such a great performance. And also delivering solid impacts are Ralph Richardson, as her husband; Jason Robards jr., as their eldest son; Dean Stockwell, as the younger son, and Jeanne Barr, as the maid. The musical background is only a piano and heard infrequently, but when it does come, it fits in appropriately with the mood. Andre Previn plays his own score. While praise must be heaped on the players, it was Sidney Lumet's direction that must have been the source of inspiration. It was produced by Ely Landau and enacted, exactly as on stage, with additional exteriors, in accordance with the terms of the estate of the late Eugene O'Neill.

Katharine Hepburn, Ralph Richardson, Jason Robards jr., Dean Stockwell and Jeanne Barr.

## The Frightened City

F

Ratio: 1.85-1 Crime Melodrama

Allied Artists (6211) 97 Minutes Rel. July '62

Engrossing in detailed mop-up by London police forces of a vicious "protection" gang groomed to vicious and violent perfection by Herbert Lom, this filmed-in-England Zodiac production (John Lemont and Leigh Vance are listed as coproducers) doesn't need excuses from any showcase slotting it into top half of a double feature or even booking it solo; it has all of the basic ingredients of fast-action crime melodrama, and, moreover, manages to bring in not a little of the anticipated British character touches that have enhanced and embellished many a top-budget import. Lemont directed from an original story by himself and coproducer Vance, the versatile Herbert Lom, long a familiar character portrayer in this genre, cast in a totally unsympathetic, sneering, snarling, suavely convincing role of the London town accountant who undertakes a mad scheme to amalgamate the six gangs concerned with the "protection" racket. That he is doomed to eventual failure is evident from initial fade-in shots, but Lemont and Vance have incorporated sufficient freshness and spiritedness to make the onlooker forget for long stretches the conventional development and denouement. John Gregson makes an authoritative detective inspector and Sean Connery is strikingly effective.

Herbert Lom, John Gregson, Yvonne Romain, Sean Connery, Alfred Marks, Olive McFarland.

## Young, Willing and Eager

A

Ratio: 1.85-1 Crime Melodrama

Manson-States Rights 77 Minutes Rel.

An unrelievedly grim, strictly adult bit of melodrama, this will attract the action crowd, and, through subsequent word-of-mouth, the general, mass market. It has the spirited delineations of a pair of youthful newcomers, Jess Conrad, as a would-be singing headliner forced into crime and eventual murder, and Christina Gregg, as an avarice-minded young lady who doesn't mind getting pregnant to prove a point. Hermione Baddeley, an actress of no little ability, is best-remembered on this side of the Atlantic from the Academy Award-winning "Room at the Top"; she plays here a heart-of-gold fortune-teller "Princess," who befriends Miss Gregg as the latter wanders into her life. Tom Blakeley produced and Lance Comfort directed from a Brock Williams-Derry Quinn screenplay. Since a strong point of the story revolves around Miss Gregg's giving birth out of wedlock, the film can't very well be recommended for the matinee trade. She is a physically well endowed young lady, and provided with a well-integrated promotion campaign, could emerge among the easily identified young ladies of the international screen scene. Young Conrad has the handsome good looks that go hand-in-hand with matinee idol status. This is packaged to go with Manson's "The Young Go Wild," reviewed October 8.

Jess Conrad, Hermione Baddeley, Kenneth Griffith, Christina Gregg, Patrick Magee, Patrick Jordan.

The reviews on these pages may be filed for future reference in any of the following ways: (1) in any standard three-ring loose-leaf binder; (2) individually, by company, in any standard 3x5 card index file; or (3) in the BOXOFFICE PICTURE GUIDE three-ring, packet-size binder. The latter, including a year's supply of booking and daily business record sheets, may be obtained from Associated Publications, 825 Van Brunt Blvd., Kansas City 24, Mo., for \$1.00, postage paid.



# FEATURE REVIEWS Story Synopsis; Exploits; Adlines for Newspapers and Programs

## THE STORY: "Long Day's Journey Into Night" (Embassy)

It is 1912. The family has just risen after a fitful night of foghorns. Ralph Richardson and his sons Robards and Stockwell, are aware of the fact that the mother, Miss Hepburn, recently returned from a sanitarium, has been up in the night and apparently gone back to her narcotics habit. Richardson, ten years older than his wife and a veteran actor, loves her dearly, although disgusted with her weakness for dope. Life is a constant battle among the family members, but there always is immediate forgiveness after a quarrel. It is a psychological war of nerves. Although nothing really is resolved, there appears to be a better understanding of each other's problems, frustrations and desires as the story draws to an eerie close.

### EXPLOITIPS:

Capitalize on the fame and prestige of O'Neill and the successful run of the play. Stress that the story is autobiographical and was forbidden to be played until after his death. Play up the fact that the four principal players split the award for best acting at the Cannes Film Festival, the first time that the honor was shared by practically the entire cast of a picture. Book stores are natural tieups.

### CATCHLINES:

What Was the Mystery Behind the Mother's Strange Behavior? . . . It Will Hold You Spellbound . . . See Eugene O'Neill's Greatest Play—the Story Back of His Own Genius.

Batt.  
Royalt.

## THE STORY:

### "The Loneliness of the Long Distance Runner" (Cont'l)

Tom Courtenay, an 18-year-old Lancashire youth, is sent to the Borstal reformatory for robbing a bakery. There, the warden (Michael Redgrave) believes that the salvation of wayward youths is their participation in sports and he soon finds Courtenay to be a long-distance runner worthy of being matched against a competing public school. Although resentful of Redgrave's regimentation, Courtenay goes into a training program. During his lonely runs, he remembers the details of his early life, when his widowed mother took the large sum given her by his father's factory and spent it on a new lover. Courtenay started stealing to finance his little pleasure expeditions and was finally trapped by the local police. On the day of the big race, Courtenay out-distances all the others but deliberately pauses near the finish line—to lose the race and show his contempt for Redgrave's authority.

### EXPLOITIPS:

Stress that this was produced and directed by Tony Richardson, who made "A Taste of Honey" and other top British hits. Compare Tom Courtenay to Rita Tushingham, Albert Finney and Laurence Harvey in similar British pictures.

### CATCHLINES:

One of the Year's Top Movie Experiences . . . Tom Courtenay Joins Rita Tushingham and Albert Finney As One of Great Britain's Acting Discoveries.

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## THE STORY: "The Frightened City" (AA)

Six gangs run a "protection" racket in London. Accountant Herbert Lom one day decides to amalgamate the units, assigning Alfred Marks to the delicate task, the latter, as leading "insurance collector" naming Sean Connery. The latter's girl friend, Olive McFarland, is a singer at Marks' night club. When French girl Yvonne Romain, Lom's niece, is signed as a singer at the same club, romance encounters difficulties; Connery, attracted to Yvonne, undertakes an affair with her. Detective-inspector John Gregson, meanwhile, determines to stamp out the vicious "protection" empire, but he's hampered by out-dated laws. Savage warfare breaks out between David Davies' gang and Lom's leadership. Davies is murdered by Marks. Vengeful Connery kills Marks and confesses to Gregson, the deed opening the move in a fatal crash-down on Lom's plans.

### EXPLOITIPS:

Police are constantly waging war against crime and vice. Have your local police chief lend his name to a newspaper-radio-TV "alert" advising citizenry how to handle extortion, et al. Make up an arrow-type directional sign bearing the picture's title to spot on various corners.

### CATCHLINES:

The Secret Syndicate of Big-Time Crime Takes Over! . . . Untouchable by the Law—Until They Declare War on Each Other! . . . These Are the Crime-Makers! Vicious! Violent!

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morphi

projel  
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## THE STORY: "Stagecoach to Dancers' Rock" (U-I)

Six persons of various vocations board a stagecoach in Tucson for the long ride to Fort Yuma, facing the perils of the country as it was in 1873. A Chinese girl, Judy Dan, develops chicken pox, although some of the others believe it is smallpox and want to get rid of her. The drivers, too, are sure it is smallpox and when a stop is made to rest the horses and five of the passengers get out, the drivers whip the horses and leave the passengers stranded. Martin Landau, a poetic gunman, goes berserk and kills the cavalry officer, Don Wilbanks, and eventually Jody Lawrance, a medical student. When rescue by another stagecoach appears certain, it is discovered that the driver is dead from an Indian arrow. The stagecoach crashes, Landau eventually meets his death, leaving Warren Stevens, a gambler, and the Chinese girl to make their way to civilization together with the coach horses.

### EXPLOITIPS:

Go after the western fans, playing up the fact that their possible TV favorite programs are mere specks when compared with a theatre screen. If a stagecoach is available, it would be a natural street ballyhoo. A wagon wheel in the lobby, with a suitable poster, should draw attention.

### CATCHLINES:

A Rip-Snortin', Action-Packed Saga of the Old West . . . Five Frightened Persons Stranded in an Indian-Infested Country.

## THE STORY: "Young, Willing and Eager" (Manson)

Seventeen-year-old Christina Gregg leaves her stepfather's third-rate roadside cafe in aftermath of an attempt by a customer to molest her. Wandering around, she meets "Princess Sophia" (Hermione Baddeley) who, realizing the girl needs help, takes her to a nearby cafe, where owner Kenneth Griffith hires her. She lives with Hermione. She later meets Jess Conrad, a would-be crooner, and it's love-at-first-sight. Pregnant by Conrad, she gets him to marry her. Unable to get a singing job, Conrad is forced to steal and Christina provides an alibi. Breaking into an empty house, Conrad is disturbed by the owner's arrival. It is Griffith. Mortally wounding Griffith, Conrad dashes out into the night, forcing a couple from their parked car. He picks up Christina and drives desperately away. Police find them in the woods the next morning, Conrad dying.

### EXPLOITIPS:

Since bulk of the chase-and-effect centers around automobiles, it might be well to get a few young aides in a jalopy and send them through downtown streets with appropriate banners.

### CATCHLINES:

Passion and Violence Seldom Shown on the Screen! . . . A Daring Story of Today's Youth! . . . Youth Seeking Thrills and Finding Them—the Wrong Kind!

WIDE  
OR

## THE STORY: "Too Young, Too Immoral" (Rialto)

After Donald Ratka, a drug "pusher" who tries to break away from a narcotics ring, is killed in Times Square, his brother, Raymond Phelan, determines to find out the cause of his death. He contacts Donald's school pals and girl friends and finally learns about the mysterious "big shot" who uses school boys and underlings to do his pushing and dirty work. Learning that the "big shot" needs someone to recover a sunken package of heroin, Phelan makes a deal with John Francis, the wealthy cripple who is boss of the narcotics ring, to dive for the sunken package. Francis and his henchmen attempt to kill Phelan after he finds the heroin cache, but he manages to elude them, turn the heroin over to the police and advise them of Francis' whereabouts. The fleeing Francis is pushed down a steep flight of steps when he attempts to kidnap Phelan.

### EXPLOITIPS:

For downtown key city exploitation houses, use the revealing bedroom and striptease stills and blowups to attract passers-by, plus the attention-getting title. In regular situation, stress the "Starring the City of New York" angle.

### CATCHLINES:

He Was Too Weak to Kick the Fatal Drug Habit . . . School-boys Caught Up in the Wicked Ring of Drug Addiction . . . Starring the Sights and Sounds of New York City . . . Actually Filmed on Manhattan's Sidewalks.

Aug  
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NAME .....

POSITION .....

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# THE MODERN THEATRE

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I. L. THATCHER, Managing Editor

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*Simplicity keynotes the decor of the auditorium in the new Fox Theatre, Fort Collins, Colo. This view from the rear of the auditorium shows the uncluttered motif, and gives good exposition to the impres-*

*sive stage curtain which reaches across the whole width of the room. The picture fills the end of the auditorium. Ceiling lighting is well illustrated. All of the 850 luxury seats are on the orchestra floor.*

# NEW DESIGN FEATURES IN FOX, FORT COLLINS

## Unusual Use of Construction Materials Adds to Charm of New Showcase

By KIRK KNOX

**S**IMPLICITY is the keynote of the new half-million-dollar Fox Theatre in Fort Collins, Colo., formally opened last month. Exterior lines are clean-cut with no frills, and the interior has the same uncluttered aspect.

But that does not mean that this new house lacks anything in charm or luxurious atmosphere. These attributes have been achieved by ingenious use of construction materials and discriminating selection of modern furnishings and appointments.

Melvin C. Glatz, purchasing agent and superintendent of construction and real estate for Fox Intermountain Theatres, designed the building and the color scheme, and architects for the project were Richard Crowther and Associates.

### IN A SHOPPING CENTER

The new Fox presents an impressive appearance from South College Avenue, the nearest major thoroughfare in the shopping center location. Two large "FOX" signs are affixed to the top of the building, and the change panels (60 feet overall) which wrap around the building angle surmount a narrow canopy which also wraps around the corner location. South of the entrance is a large, built-in product display case.

The theatre front is described by Glatz as "almost completely of glass and contemporary." He called the boxoffice "radical in concept." It is in the front of the foyer, has no glass around it, and is

made of white Formica decorated with walnut strips.

The foyer and lounge combined are 24x110 feet, with restrooms at the west end. Glatz calls the foyer-lounge area "simple, contemporary, functional and built for ease of traffic control." The standee area is roped off with holdout posts, measures about 14x60 feet, and is termed "quite large."

The refreshment service is centered in the foyer at the south and backed up against the auditorium. Two "V's" jut from the straight center line of the service stand at either end. There are duplicate

drink, and popcorn facilities at each "V," making for ease of operation. Ice cream and candy are in the center location.

Patron seating is provided along the north wall of the foyer. This wall is of sculptured concrete blocks.

Carpeting for the foyer and the auditorium aisles is deep coral overlaid with lighter coral with a figured design in pale gold, turquoise and black. The auditorium floor is described by Glatz as "integral color colorundum, non-slip concrete."

The rear wall of the auditorium is Fiber-

*Continued on page 8*



*Corner location of entrance for the new Fox has a wraparound effect, as does the change panel above the projecting canopy at the entrance. The entrance is at the northeast portion of the building which is located in a large shopping center, with parking space to the east. An ingenious closed display case is at the left of the entrance. Glass doors and panels give a "wide-open" look to the theatre entrance.*





Spacious foyer of the Fox is seen looking west past the refreshment stand, toward restrooms at east end. Tile floor at the front of the foyer gives way to patterned multi-colored carpeting for most of its length. The north wall is of sculptured concrete block. Seats for waiting patrons are located a bit past midway of the foyer to the west. An ample number of wall ashtrays are available. The standee area is roped off with holdout posts for ease of traffic control.



Curved refreshment stand is a focal point of the foyer. It has duplicate service equipment at either end, making for efficient service. The backbar is attractively decorated and tastefully lighted through Plexiglas panels. Auditorium below, with projection booth jutting forward into the seating area is pictured from stage toward rear. Floors are

generally of nonslip concrete, and aisles are carpeted in the same material as is the foyer. The auditorium is without furbelows and has an extremely "clean" appearance. Fiberglas panels decorate the walls and, with the massive front curtain, provide most of the "decoration." The theatre is equipped for stereophonic sound reproduction.





## NEW DESIGN FEATURES IN FOX

*Continued from page 6*

glas set behind perforated masonite. The ceiling is a "T-bar system." Sidewalls are concrete block overlaid at intervals with fireproof drapery panels. The ceiling is midnight blue; drapes and the impressive stage curtain, as well as the floor, are all bittersweet color.

The 115x31-foot fireproof front drapery is especially attractive, reaching from floor to ceiling and from wall to wall without interruption or additional frills. This magnificent front drape is, as it should be, the visual center of attraction in the auditorium.

### 63x28-FOOT PICTURE

Patrons at the grand opening were pleasantly surprised by the 63-foot-wide picture, 28 feet high, which fills the entire front of the new Fox. Most distant seats from the screen are only 80 feet away. All seating is main floor—there are no balconies.

The 14x24-foot projection room protrudes from the rear auditorium wall into the seating area. Special lenses are used to present the most perfect picture possible with the short throw.

Glatz said the whole facility has been so designed that any currently known picture process may be utilized, including Cinema-Scope, Vista-Vision, Cinerama, Cine-Miracle and Todd-AO, as well as big-screen television.

The auditorium contains 856 chairs; and the rear section seating is loge type with spring-filled backs. The seating is liberally spaced for comfort and easy access. Upholstery is burgundy color.

Sound is fully stereophonic, including three large speakers with low and high frequencies above the screen. Eight additional ceiling speakers provide a "surrounded by sound" effect.

Restrooms are ultramodern in design. They have Formica walls and ceramic floors of a triangular pattern, with acoustical ceilings. The ladies' facility is provided with a curved white vanity about eight feet in length.

The Daily Coloradoan welcomed the theatre with a front page story and picture,

### CREDITS:

*Air Conditioning:* WESTINGHOUSE  
*Beverage Dispensers:* SODAMASTER  
*Carpet:* ALEXANDER SMITH  
*Changeable Letters, Frames:* ADLER  
*Curtain Tracks, Motors:* TRUE-ROLL  
*Draperies:* GROSH SCENIC STUDIOS  
*Ice Cream Cabinet:* BALLY  
*Lamps:* EXCELITE  
*Lenses:* SUPER SNAPLITE, VICOM  
*Plumbing:* CRANE  
*Popcorn Warmers:* ACTION SHEET METAL  
*Projection and Sound:* SIMPLEX  
*Rectifiers:* STRONG  
*Rewinds:* GOLDBERG  
*Screen:* WALKER  
*Seats:* AMERICAN  
*Sign Manufacturer:* EX CEL ART  
*Stereophonic Sound:* AMPEX



*Interior boxoffice of the new Fox makes it possible for patrons to avoid combat with weather while buying tickets. The boxoffice is entirely open and without glass between ticket seller and public. Its dark trim is of walnut. Cone-shaped shades suspended from the ceiling focus shots of light on the stand.*

and with a special section devoted entirely to the new house and its opening which was held with great fanfare and attended by the mayor, distinguished guests and Fox

Intermountain officials from Denver.

Robert E. Pennock, resident manager for Fox at Fort Collins, is a veteran of 17 years in the town and has been 27 years with Fox.

## Unusual Styling in New Indoor Theatre



*The Edens Theatre, Northbrook, Ill., scheduled for November opening.*

The Edens Theatre, to be constructed in Northbrook, Ill., will have the distinction of having the nation's largest hyperbolic paraboloid roof. The "saddle-shell" roof, which will cover the 1,350-seat Edens will measure 159 feet between working points at the abutments and 221 feet from tip to tip.

The shell will be only four inches thick. Integral concrete edge members are 30 inches wide and vary 22 inches deep at the tips to 58 inches at the prestressed abutments. The entire shell is rotated about the abutment points so that one tip is 59'-6" above the lobby floor level and the other

is 39'-6". Precast, prestressed vertical wall sections will form the curved walls.

According to the architect, Perkins and Will, this type of construction was selected to give a completely free space on the inside and a dramatic soaring effect on the exterior. The architect also chose the saddle shell roof for geometric configuration, especially well-suited for auditoriums, and its acoustical properties. The finished ceiling will consist of the concrete soffit of the shell. Completion of the Edens is scheduled for mid-November.



# DESIGNING TODAY'S INDOOR THEATRE FOR UTMOST CHARM

New Techniques and Materials  
Offer Many Possibilities

By ELLIOT WILLENSKY, AIA\*

**T**ODAY'S WELL-DESIGNED indoor theatre offers its audiences the spectacle, glamor, and group participation that TV, the picture-windowed living room, and the comforts of the family car cannot hope to provide. Designing a successful hardtop theatre requires a clear understanding of the particular needs that today's potential audiences seek to satisfy. The key to profitable operation now and in the highly competitive future is the recognition and proper satisfaction of these needs.

Basic, of course, is a top quality technical setup. The eventual goal of every audience is to enjoy a panoramic sight-and-sound experience in roomy comfort. Ideally, therefore, the modern theatre should be equipped with the most up-to-date equipment feasible and be planned flexibly enough to utilize further developments as they occur.

Every individual who takes a trip to his local movie house, however, also seeks to fulfill other needs. Consciously or not, he

\*Elliot Willensky is a practicing architect in New York City and was responsible for the design of General Drive-In's Menlo Park Cinema.

*One of a group of space dividers by Arts for Architecture in which the roughness of the mortar joints and the parting lines of the mold have been left untouched to add a bold texture. Other screen patterns are much finer in finish, emphasizing the softly flowing curves of the masonry shapes.*



seeks an attendant splendor, a carefully conceived atmosphere which prepares him for and eventually culminates in the motion picture presentation. In the past this atmosphere involved bogus Babylonias, pretentious Italianate palaces, specious Spanish courtyards; elaborate effects that today's economics and public taste have largely made impractical.

Nevertheless, the modern theatre building itself can provide a unique drama, opulence and variety in a scale appropriate to its location, its budget, and its audience's expectations.

To the average moviegoer the thought-

fully planned entry, lobby, lounge and auditorium can provide a welcome visual and spatial diversion from the everyday familiarities of contemporary domestic life. If these amenities are made aware to the surrounding community, the theatre building itself becomes a stimulus for leaving the home and car to enjoy a special type of entertainment experience—a type of relaxation not available in another medium.

In a competitive area then, the physical qualities of the building when compared with those of other theatres become critical in determining where the patrons will go. By offering a concrete invitation to the community to relax and enjoy a film in a glamorous atmosphere the carefully conceived theatre creates a "draw" among potential patrons because it alone can provide the uniquely diverting and fulfilling experiences they seek.

## A DISTINCTIVE PERSONALITY

The primary goal in designing an indoor theatre, therefore, must be to provide its patrons with *more* than a superb film presentation. It must provide them with comfort, atmosphere, and a distinctive personality.

How can this primary goal be achieved? There is no pat answer to this question. Every theatre project presents its own problems and from a careful study of these problems by the developer and his architect a concept must be arrived at which will dictate the direction the design is to take. The type of audience sought, the size of the theatre, the type of films it will run, its location in the community or out of it, its relationship to the street and to parking will all influence the basic concept. The budget, building codes and insurance considerations are often serious factors which place limitations upon and sometimes pro-



*This grouping of Architectural Pottery's cylindrical planters shows a discerning eye for proportion and arrangement. In addition, canical, hemispheric, and free-form shapes are also available as free-standing items or on metal or wood stands. Finishes include matte black and white, unglazed off-white, and many special colors and patterns, offering many choices.*

*Continued on following page*



## DESIGNING TODAY'S THEATRE

*Continued from preceding page*

vide ideas for the best approach.

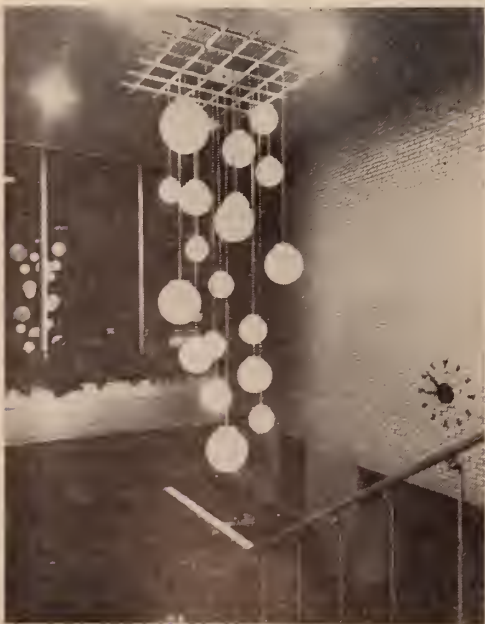
One thing is certain, however: The primary goal cannot be accomplished by ignoring the basic problems of theatre design and imposing solutions upon them much as adding frosting to a stale cake. The misguided point of view that the use of newly available materials—the more the better—can compensate for any planning or design deficiencies is doomed to failure. This approach effectively disperses any possible character a building might achieve. When a group of competing theatres all use this approach none benefit from it.

In this era of high construction costs it is imperative that any expenditure, regardless of how small, whether for a new building or for an alteration, result in a unified project embodying the qualities of commodity, firmness and delight, and revealing an integrity of purpose and a freshness of approach.

Since every project presents its own characteristic set of goals, limitations, and problems, it would be fruitless to become too specific as to a design approach in this article. Nevertheless, every successful design must expertly solve certain problems common to all theatres. In this regard certain suggestions can be made, all of which must be tempered by the individual requirements of the project at hand and the talents of its designer.

### IDENTIFICATION

In our highly literate society the written word has become so important that the value and charm of symbolic communication—the optician's giant sized spectacles, the barber pole, the mortar and pestle are vanishing from the American scene. First impressions and quick identification are important for a theatre as for any other commercial enterprise. Whenever possible



Opal glass spheres are available in diameters from 8 to 20 inches in Habitat's line. Here they are used to form a large scale installation in a lobby space. Notice the delicate pins used to secure the globes to the fixtures.

a theatre's identity should result from more than just its sign. It should be a composite impression derived from the building's basic shape, its silhouette, texture, color and lighting, as well as its sign. It is sad that the ornate marquee which has always symbolized the theatre has been deemphasized to the point that it can no longer be isolated from similar though unrelated motifs in adjacent store fronts. Even the changeable letter attraction signs are now finding uses, particularly along the roadsides, in many other establishments.

The glittering marquee sets a tone for the experience ahead. It provides a vivaciousness, an excitement which keys up the audience for the film presentation in store. Without the sparkle of incandescent lights the event of entering a theatre is akin to drinking flat champagne. With the advent of the new, long-life bulbs manufactured by Duro-Lite, maintenance costs need not be so high as with standard bulbs and, with imaginative placement, fewer bulbs can be made to do an excellent job.

As for signs themselves, there is no doubt that professional advice is necessary for effective installations. The bonus offered by the typical sign fabricator of a design thrown in for "free" has been an immense contribution to the mediocrity of signs across the breadth of the land. Ideally, if the building's architect is capable of handling this specialty, it should become part of his all-inclusive design for the building. If not, graphic designers specializing in architectural problems are available as consultants.

### LIGHTING

Floodlighting of all varieties of buildings has become more frequent. With the development of the quartz-iodide lamp it is now feasible to illuminate a facade with a minimum number of small-sized, unobtrusive light sources and with light, the color quality of which, resembles the flattering warm tones of incandescent lighting. Whatever textural interest a facade has can be made to do double duty through a carefully planned and executed floodlighting installation. Since a great deal of theatre activity takes place after dark this aspect of nighttime identification is of major importance.

While on the subject of lighting it would be appropriate to mention the products of two decorative light fixture manufacturers that are leaders in their field. Habitat Inc. and Heifetz Co. both produce handsome, high-quality, contemporarily styled fixtures in a variety of shapes, color, and materials that lend themselves to both large-scale compositions in chandeliers and to small-scale intimate use in lounge areas. Heifetz' Rotaflex line and Habitat's Lumacryl fixtures both offer the advantage of variety to the designer. The large number of component shapes, colors, and techniques of mounting make possible a tremendous variety of combinations from which appropriate installations can be chosen to complement the decor of the building.

Though "custom lighting" is often avoided for fear of expense, at least one manufacturer, Harry Gitlin Lighting, is able to offer custom items at prices competitive with production line products and of the quality required in theatre installations. Many theatres as well as other



Two examples of successful integration of signs into overall architectural effect. Menlo Park's Cinemo utilizes adoption of antique typeface to recall character of traditional playbills. New York City's Cinema I and II take different approach by use of crisp, sans-serif, extended letters to echo crisp quality of its facade. Signs are all distinctive and very legible.



commercial operations have been enhanced by this firm's work.

### TICKETS AND REFRESHMENTS

Practically speaking, the financial success of a theatre operation is physically centered at the boxoffice and refreshment areas. Too often, a carefully built-up atmosphere is jarred by the ill-considered planning of these two vital areas.

An approach gaining favor today is the elimination of the formal boxoffice in favor of a low desk-type situation at which tickets are sold within an outer lobby. Though this approach lends itself to interesting effects, especially in art-house situations, there is no doubt that the old-fashioned boxoffice still has a significant place in new or renovated theatres. Once again "progress" seems to be ruling against the traditional symbol and the very real charm of the boxoffice booth standing free in the exterior lobby.

With the possibilities of color reproduction on porcelain enameled steel or aluminum, or on ceramic glazed tiles, the boxoffice can become a decorative focal point for the entrance lobby. One suggestion

*Continued on page 15*





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Smart, and trim, the new Globe Theatre glistens in the noontime sun of bustling Salinas, Calif. "Globe" signature on front of building, is lighted at night by neon behind letters, giving a dramatic effect against the plain stucco. Formerly the Vogue, the house had been closed since 1951.



An old-fashioned boxoffice and wooden doors once dominated the front of the theatre. New glass doors, and a boxoffice to the side, have added clean lines to the front.



## NEW LIFE FOR LONG-CLOSED THEATRE

Art House Thrives in Salinas, Calif., After Two 'Hep' Exhibitors Give It a Re-Do

**T**HE YEAR 1939 welcomed the new Vogue Theatre to Salinas, a thriving north-east-California agricultural center. For 12 years it served first-run needs for a surrounding area of 50,000. Then, a hassle over rent closed the theatre. A once glittering picture palace brooded in empty silence.

But, in 1961, two ambitious art house owners, Bruce Matson, and Kirke Erskine, operators of the Hill and Steinbeck Theatres, in Monterey (21 miles away), decided Salinas was ripe for a new theatre, new ideas, and a new type of entertainment. They took one look at the slumbering, dusty old Vogue, and said:

"This is going to be the 'New Globe.'"

Rolling up their sleeves, with Monterey contractor, Steve Magyar, Matson and Erskine dug into piles of dust, mildew, and doubting Thomases.

There were plenty of these "Thomases" who doubted Salinas needed any kind of a new movie theatre, let alone an "art house!"

Erskine, a mean man with a slide rule and pencil, sat down to a task of trans-



Old, and half-hidden candy counter area, has been transformed into a charming "conversation corner" for moviegoers waiting for next show-break. (That's a genuine rubber plant.)





Footlights highlight the new and rich gold curtains of the Globe. (Note exit tunnel to right of picture. Exits lead "back" to front of theatre.) Stadium balcony (built when theatre was constructed in 1939) was retained and, along with wide-spacing of seats, offers utmost in patron comfort.

forming an old, tattered, and very empty theatre, into the smart, new Globe.

His problem: An art house, but not too "arty" looking. Clean lines, without bric-a-brac, yet still looking like a theatre. After several broken pencils, an end result was the use of glass, chrome, and veneer, creating an impression of "bigness," "newness," and "neatness."

The biggest engineering problem was construction of two side tunnels for exits (the house having no rear exits.) An ingenious setup of placing the exitways to the side of the stage, and going out to the front of the theatre, via two concrete tunnels, was devised. The brainwork of Erskine and Magyar, plus \$10,000, accomplished this little feat.

Major construction in the front of the

theatre consisted of taking the boxoffice from the center, and placing it to the side; removing old and tired-looking wooden doors, and replacing with smart new glass ones. Out went moth-eaten, narrow poster frames, and in went large, chrome trimmed ones, that could handle anything up to a six-sheet.

An old marquee, and the front of the building were treated to new paint, plaster, and neon. The entire building was re-wired.

Existing plumbing fixtures, in good shape, but "real dirty," were put back into shape by chief maintenance man, Ed Youngbar.

A dramatic front of black-rock tile, called "Webbrock," was installed by Magyar. The tile is both sturdy and good looking,

and amazingly free of maintenance headaches.

In the auditorium, where 650 dog-eared seats had been, 447 spanking new seats took their place. Supervising the installation, by National Theatre Supply of San Francisco, was branch manager Bob Woelfl, who also supervised the placing of equipment in the booth.

Wide spacing of the new seats was the order of the day. So were six speakers in the auditorium, for stereophonic tapes and records. A wall-to-wall screen, with shimmering, gold curtains, added to the richness of the appointments.

#### CONCESSIONS RELOCATED

An ancient candy counter, located to the side of the lobby, but practically out of sight, was moved to the center, where head-on traffic could not miss it.

Assisting in the layout and planning of the concessions, was Jerry Drew, ad man for both the Hill and the Steinbeck (and Steinbeck manager). Drew, and Matson, with an eye to good taste (both in decor, and in selling items) conceived a neat, and functional snackbar.

Popcorn ("Horrors, in an art house!"), ice cream, Coke, candies (domestic and imported), and coffee, are the items dispensed. The new house had the honor of installing the first "Glasco" combination pre-mix drink machine, and icemaker in the area.

Attractive, modern lighting fixtures were installed by the Louis Electric Co. of Salinas. Easy-to-clean, and eye-catching veneer woodwork modernized the lobby. Both the lobby and auditorium were completely repainted.

#### ATTENDANCE IS GOOD

Attendance-wise, the new Globe Theatre, is proving a wise move of owners Matson and Erskine, who converted an old, closed theatre into a new, open, and thriving showplace.

Concessions-wise, the house is hitting a sturdy average of 30 cents a customer. Drew, and Erskine, who "sneaked" popcorn into art houses, via the Steinbeck, two years ago, are very proud of this. (Drew is now managing the Globe.)

Salinas civic leaders, and ordinary moviegoers, have not only expressed their vocal approval of the New Globe, but have given the best of all support . . . their dollars at the boxoffice.

#### CREDITS:

Air Conditioning: WESTINGHOUSE  
Carpet: ALEXANDER SMITH  
Coffeemaker: WEST BEND  
Coke Dispenser and Icemaker: GLASCO  
Ice Cream Freezer: SAVAGE  
Lamps: BRENKERT  
Lenses: BAUSCH & LOMB  
Plumbing: CRANE  
Popcorn Warmer: STAR  
Projectors: SIMPLEX  
Rectifiers: SIMPLEX  
Rewinds: NEUMADE, GOLDE  
Screen: WALKER  
Seats: AMERICAN



Attractive, functional, and a "manymaker," the Globe's new concessions stand dispenses cake, candy, coffee, and popcorn to art-house patrons. Average sale is 30 cents per patron.





*A gleaming, white concrete front, plus a new marquee and vertical sign, make the Lido Theatre a standout on its block in Los Angeles. A light-studded soffit, glass and aluminum doors, and carpet extending to the sidewalk are other features of the remodeled Fox West Coast house.*



## FOX WEST COAST CONTINUES TO UPDATE

### Los Angeles Lido Given De Luxe Facelift in Circuit-Wide Program

**T**HE LOS ANGELES Lido Theatre has been given the de luxe treatment in a \$100,000 remodeling by Fox West Coast Theatres. An imposing, new facade of concrete and imported marble, a dominating marquee and vertical sign and a new greenery-bedecked boxoffice at one side are only a few of the special features of the updated theatre.

New all-glass and aluminum doors, and carpet and vinyl tile extending from the sidewalk lobby through the interior lobby,

#### CREDITS:

*Air Conditioning:* WESTINGHOUSE

*Carpet:* MAGEE

*Drink Dispensers:* SELMIX, LIQUID CARBONIC

*Lamps and Motor Generator:* STRONG

*Lenses:* BAUSCH & LOMB

*Lobby Doors:* KAWNEER

*Marquee Letters:* ADLER

*Marquee Panels:* BEVELITE

*Marquee Manufacturer:* LUMINART

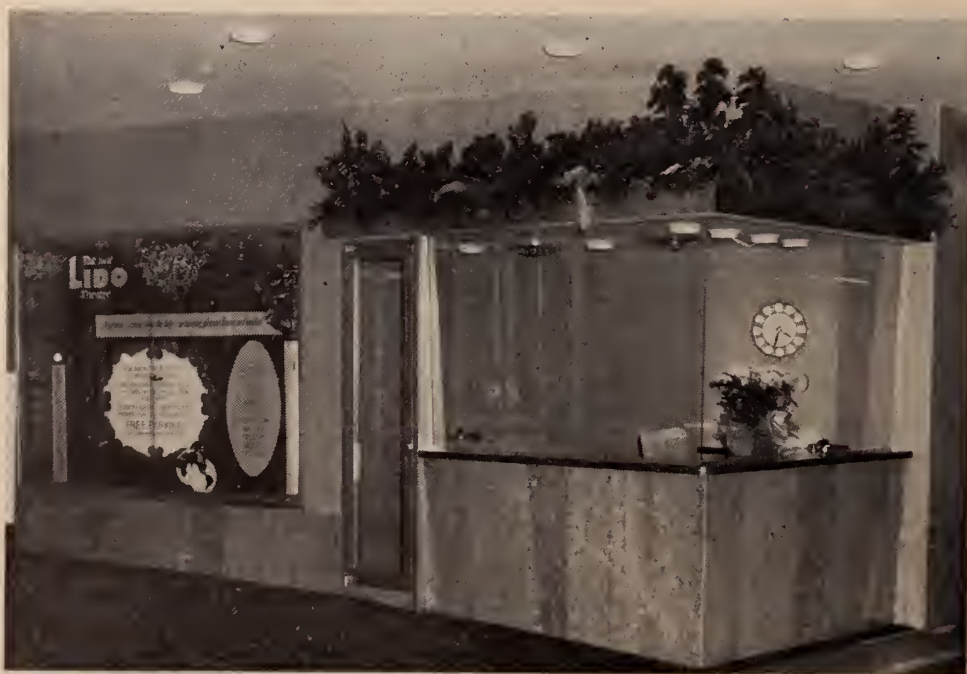
*Plumbing:* KOHLER

*Projection, Sound, Rewinds:* SIMPLEX

*Screen:* WALKER AMERICAN

*Seats:* AMERICAN

*Stage Equipment:* R. L. GROSH



*Imported marble faces the large boxoffice at one side of the Lido entrance, and is continued on the exterior lobby wall as a dado. Extra-large glass and aluminum display frames are on the lobby walls on both sides. Plantings above the boxoffice are a pleasing and fresh decorative touch.*

plus massive aluminum and glass display cases on the outer lobby walls, are also notable.

A handsome, custom-made refreshment stand is located in the main floor foyer, offering soft drinks, candy, ice cream and popcorn, although the Lido is an art house. The counter has a completely mirrored back wall, and the planter treatment of the box-office is repeated atop a center backbar candy case.

Seating in the auditorium is all new (capacity 836) including 250 springback loge chairs which are on 38-inch centers. Other seating is spaced in rows 36 inches back-to-back.

Luxurious new stage draperies, a larger (17x33 feet) screen, new wall and ceiling lighting, new carpeting and new wall and ceiling baffles which contribute to better sound are other important facets of the auditorium.

The same carpeting which was laid throughout the theatre cushions the floor of the mezzanine lounge which is tastefully furnished and decorated. Remodeled rest-rooms are located on this floor.

A new, year-round air conditioning system was installed to serve the entire theatre.

Further, a parking lot, adjacent to the theatre, was resurfaced to provide additional parking space for 100 cars.

The Lido is an outlying, de luxe house and is managed by Al Bogatch and Roy Evans, Fox West Coast's first-run district manager, and the modernization program was directed and supervised by J. Walter Bantau, director of construction for the circuit.





All-new seating, an widely spaced centers, was installed in the Lida auditorium, new carpet was laid in the aisles, a new screen and stage draperies were hung, and new light fixtures were installed on the re-decorated walls. The projection booth was also updated and re-equipped.



A view toward the rear of the auditorium shows the lowered ceiling and baffled walls.



This photograph of the mezzanine lounge offers a good view of the carpet which was also installed in the outer and inner lobbies and in the auditorium aisles of the Lida.

might be the incorporation of large-scale, colorful reproductions of theatre tickets. The excitement of colors vividly arranged and the charm of modern and antique type faces on the tickets could lend a concentrated dash of color to that point in the lobby which is the patron's first stop in his entry to the theatre. Another approach might involve the use of old theatre handbills or movie posters both of which would add character if used correctly.

The refreshment area presents a more difficult problem. It is unfortunate that some available vending devices are so garish that they intrude upon a carefully built-up atmosphere in a lobby or lounge. If there is little choice among designs for these devices it becomes the job of the architect or decorator to de-emphasize the false notes they inject without de-emphasizing the important financial role they play in a successful theatre operation. Once again it is necessary to rely upon the imagination of the designer to integrate harmoniously the benefits of vending machines, the focal character of the refreshment area and the total effect upon the spaces into which they are set.

### WALL PLANES

One of the simplest, lightest, and least expensive ways to enclose a theatre is to follow the lead of industry and investigate the manner in which factories are enclosed. Since the problem of enclosing large volumes of space at minimum cost is similar for both theatres and industrial buildings, it seems reasonable that metal siding be seriously considered more often for theatre use.

One of the handsomest types, and one which is least industrial in appearance, is the Mahon "Ribbed Pattern" metal wall. It is available in both steel and aluminum and can be ordered prefinished in any color. Because it is sold as a complete insulated panel, as well as in the form of metal siding, its uses are possible both in new construction and in renovations where there is a desire to conceal an existing wall surface. The "Ribbed Pattern" type can be commended for the delicacy of its ribs (1½-inch high fins, ¼-inch wide every six inches along the width of the panel) and for the fact that the panels are furnished up to sixty feet in length making horizontal joints unnecessary when the panels are used in the normal vertical position.

In the realm of masonry, more and more attention is being paid to the use of block rather than brick in exterior walls to cut erection costs. Many patterned blocks are available to add textural interest to walls and the shapes themselves vary according to locality. Consulting a local builder's supply house will reveal what possibilities exist. Trazatex, a concrete block supplied with a honed, integral terrazzo finish in a dimensionally precise block is an interesting material for both indoor and outdoor use. The dense terrazzo finish is highly weatherproof, and the colors available are subtle and capable of being used in simple or complex patterns to enhance the appearance of a building.

Continued on following page



*Continued from preceding page*

Glass is now available in colors, textures, and patterns in a variety greater than ever before. Color can be had as tints, opaques cast integrally with the glass or as fired-on, fused coatings. An ancient technique recently introduced on the American market is Venturina Glass, a product developed in Italy in the Etruscan town of that name. The process involves the fusing of colored glass fibers between layers of flat glass sheet. The color quality and swirling patterns which result offer a lavishness appropriate for use as an accent in a theatre. The maximum size presently available is 18x28 inches which would make it ideal for use in a divider screen.

On the subject of such screens, the firm of Arts for Architecture offers intricate masonry screens built of precast concrete or gypsum units which are exciting visual elements combining the talents of sculptors and the techniques of quantity production. The elegant curvilinear forms have a definite place in theatre decor. A number of different styles is available making the product a versatile addition to the growing lines of screen components.

To the realm of corrugated, perforated metal paneling for acoustic use has been added the more decorative types sold under

the name of Epco Three-Dimensional Panels. The panels come in a number of patterns which offer different scales and textures for use on walls or ceilings. Erdle Perforating Co., its manufacturer, also produces heavier weight materials for use as screens on the exterior of buildings. Whether to provide sun protection or to disguise an existing wall, the company's Olympic line has definite possibilities.

## INTERIOR FURNISHINGS

A worthwhile discussion of furniture, draperies and carpeting would require an article of its own. There is a group of accessories, however, which can add a note of distinction to the interior or exterior of a contemporary theatre. Architectural Pottery, a California concern with distributors across the country, manufactures an extensive line of ceramic planters for plants, bushes and trees, as well as sand urns, ash trays, and various other decorative items. They are simple but visually exciting in form and have been exhibited and have won awards all over the world for excellence in design. A new addition to this line is a group of large-size, exterior planters fabricated from Fiberglas reinforced plastics which offer lightness, color and durability for use with individually potted trees. A look at the firm's catalog will open up many possibilities for uses of these planters.

All of the products mentioned above were

chosen because they exhibit a high quality of design and practicality in and of themselves. Using any of them can add immeasurably to the appearance of a building. The final success of their installation, however, depends upon the talent, versatility, and practicality of the architect and the outlook of his client, the developer. The products themselves cannot be expected to create a unified, interesting atmosphere. They can contribute to such a quality if used with skill and discriminating taste.

The primary goal of comfort, atmosphere, and personality mentioned earlier will be achieved only if the individual charged with the design of the theatre uses his understanding, his skills, and the products and techniques available to him wisely and with sensitivity.

## SOURCES:

Architectural Pottery, 2020 South Robertson Blvd., Los Angeles 34, Calif.  
Arts for Architecture, Inc., 16 East 53rd St., New York 22, N. Y.  
Duro-Lite Lamps, Inc., 2321 Hudson Blvd., North Bergen, N. J.  
Erdle Perforating Co., 171 York St., Rochester 11, N. Y.  
Hobitot, Inc., 336 Third Ave., New York 10, N. Y.  
Harry Gitlin Lighting, 917 Third Ave., New York 22, N. Y.  
Helfetz Co., Clinton, Conn.  
R. C. Mohon Co., Detroit 34, Mich.  
Trozetex-Morble Face Blocks, Inc., Michigan Avenue, Kenilworth, N. J.  
Venturina Glass-Fiber Corp., 437 Fifth Ave., New York 10, N. Y.

# Three Dimensional Murals in New Art House



*Handsome, sculptured mural behind boxoffice desk.*



*Smart auditorium in Park Square Cinema, New York.*

Boston's newest, intimate art theatre, the Park Square Cinema, opened September 19 in the former Telepix Theatre which was completely redesigned by William Rise-man Associates, architects of that city.

Brilliant color and graphic art complement the crisp, contemporary lines of the theatre. Norman Ives, one of America's foremost graphic artists, designed two extraordinary, three-dimensional murals to represent the art of the motion picture in a sculptured, abstract form.

In the mural at the theatre entrance, the effect of the four levels of black squares,

in addition to the varying lengths of the shadows they cast, creates the visual illusion of a curved and undulating background, when viewed frontally. Approached from either side, the black squares acquire different and varied configurations which continually change as the viewer passes the wall.

In the interior mural, the visual action occurs in the close value color relationships, which, by varying the quantity of the color and the structural order, invites the eye to wander. These murals symbolize the motion of the cinema art form.

The architects, who are presently engaged in planning theatres throughout the United States, employed many new technical innovations which have resulted in improved sight lines, acoustics, sound and projection for this theatre.

These technical improvements, the extremely comfortable, lounge-type seating, the stimulating architectural interior and the graphic art all contribute toward an exciting, warm and intimate atmosphere.

The theatre is owned by Joseph E. Levine and Albert R. Daytz.





hart

## EVERYONE FALLS FOR THE DIFFERENT TASTE OF DR PEPPER!

that's why fountain-vending sales again broke all records...for the 13th year in a row!

You can add up the facts for yourself:

*Fact #1:* Dr Pepper tops all flavor brands in soft drink sales.

*Fact #2:* Last year Dr Pepper fountain-vending sales again broke all records. For the *13th* year running.

*Fact #3:* Dr Pepper set an all-time record last year for the number of theaters switching to Dr Pepper.

With these facts in mind, you know somebody's found the right combination. Part of that combination is Dr Pepper itself. It's a different soft drink and people like it. Not a cola, not a root beer, it's a happy blend of many fruit flavors. Like no other soft drink in the world. Because of its

special taste, Dr Pepper is a year 'round best seller.

Another part is smart promotion, advertising, and merchandising. All three work around the clock on every level: National, regional, local... neighborhood by neighborhood, store by store.

The facts tell their own story to the theater man who knows his business. And you can prove the answer beyond all doubt: as hundreds of other theater men have done, replace your slowest-moving drink with Dr Pepper and see the difference in sales!

Write to the Fountain-Vending Division, Dr Pepper Company, P. O. Box 5086, Dallas, Texas. The complete details will be on their way to you in hours.



IT'S DIFFERENT...I LIKE IT!

NATIONALLY ADVERTISED ... NATIONALLY DISTRIBUTED!

P.S.

The happy couple above are Bunion and Maybelle, two of the friendly new heroes of our 1962 advertising program. You'll see them in LIFE, in LOOK, every week on CBS-TV and ABC-TV network programs, and in newspapers across the country. You'll also hear pretty, perky Peggy King for Dr Pepper every weekend during the peak season on NBC Radio's "Monitor."



## The Legal Angle —

# COURT FINDS 'BROADCAST SOUND' CONSTITUTES A DRIVE-IN AS NUISANCE

By NORMAN SHIGON\*

IT IS TRUE that we live in the "Space Age." It is a fast-moving world of automation, computers, and advanced technology.

However, even in this modern world, there still exists the quiet life of rural areas largely untouched by the dynamic movement of city life. Some people in the country cherish their noise-free life where at night only the sound of crickets and the hooting of owls may be heard.

### USED NO IN-CAR SPEAKERS

In a recent decision of the Pennsylvania Supreme Court, in *Guarina vs. Bogart*, 407 Pa. 307 (1962), the highest appellate court of that commonwealth held that the Bogart Theatre in Springbrook Township was so operating its drive-in theatre as to constitute the ozone a nuisance as a matter of law. The Court pointed out that the proprietors of that theatre did not pipe sound into the cars of their patrons. Rather, the decision indicated that the theatre owners gave the sound "to the world through large amplifying horns hung in trees," and that one of these amplifying horns, placed at a distance of only 102 feet from the home of one of the complaining parties, would blast away at the showing of any feature. In fact, in the opinion by Justice Musmanno, the Court pointed out that:

"... All the dialog, battle action between the Indians and the United States Cavalry, gun fights between gangsters and the police, aerial jousting between airplanes locked in mortal conflict above the clouds, music (melodious and cacophonous) hits the home of the plaintiffs (complaining parties), turning what should be a haven of quiet and tranquility into a bedlam of sound."

### COURT ACTION TO OBTAIN RELIEF

The Court pointed out that as a result of the "clamor, tumult, and uproar, which prevents conversation, precludes sleep, and destroys relaxation and repose," the complaining parties brought an action in equity in the lower court. They sought to obtain relief "from the auditory flagellation," which had compelled them to close their windows so that "on sultry nights this cure is as bad as the disease because they thus deprive themselves of ventilation and consequently their health has been grievously affected," according to the Pennsylvania

Supreme Court's opinion. Justice Musmanno went on to point out that in addition "to the blasting invasion of their homes through the mighty horns perched in the trees, they are disturbed by 'the continuous and spasmodic loud and raucous blowing of automobile horns, the glare of high-powered lights, and the constant passing and repassing and parking of automobiles at all hours of the night'" in the neighborhood of the complaining parties' homes.

The decision of the Appellate Court pointed out that the contentions of the complaining parties had been denied by the drive-in theatre owners who claimed that their "under-the-stars theatre" did not emit "loud, boisterous, intolerable and objectionable noises," and, in fact, the theatre owners claimed that the plaintiffs were annoyed only because of "their peculiar sensitivity to sound."

### CLAIMS OF DRIVE-IN OWNERS

The drive-in theatre owners pointed out that the complaining parties knew what they were getting into when they purchased their home in 1950 and, moreover, the drive-in theatre proprietors maintained that the complaining parties had "slept on their rights" since they waited from 1950 until 1960 to seek redress for their grievances. In addition, the owners of the drive-in maintained they only operated their theatre four nights a week.

After taking considerable testimony, the lower court concluded that the business of operating a drive-in theatre in the manner in which it was conducted did not constitute a private nuisance and, therefore, relief, as prayed for by the complaining parties, was denied.

An appeal was taken to the Pennsylvania Supreme Court. The lower court had held that:

"The social utility of the conduct of defendants' business in an area particularly adaptable therefor outweighs the gravity of the harm to a householder who with the foreknowledge of conditions established his household within an orbit of sensation generated by the operation of the business."

The highest court in Pennsylvania pointed out that the lower court's findings had presupposed that the drive-in theatre owners were running their business for the social benefit of the neighborhood, but that

this was not in accord with the facts. The Supreme Court of Pennsylvania indicated that the defendants were engaged in a profitable enterprise, that they placed a charge for the entertainment offered, but that this did not give them a license to harm others merely for the sake of "gratifying their clients."

In fact, the Pennsylvania Supreme Court quoted from an earlier decision in *Anderson vs. Guerrein*, 346 Pa. 80 at 83, which also involved the operation of a drive-in theatre to the "intolerable annoyance of neighbors." In that case, the Pennsylvania Supreme Court sustained an injunction and indicated:

"The operation of the theatre is neither a public duty nor a private necessity and if defendants cannot operate it, for whatever reason, without depriving plaintiffs of a normal enjoyment of their homes, they must abandon the enterprise altogether."

### PREDOMINANTLY RURAL AREA

The Pennsylvania Supreme Court indicated that the lower court was incorrect in trying to distinguish the *Anderson* decision on the basis that in that case the drive-in theatre had been located immediately adjacent to a heavily populated residential neighborhood, whereas in this situation "the neighborhood is predominantly rural."

In fact, Justice Musmanno pointed out that:

"A person who lives in the country has possibly a greater right to peace and tranquility than one who abides in the middle of the city. That is the principal reason which impels many people to get back close to nature."

The Court pointed out that in another case, where defendant had operated an automobile race track, and had maintained that adjoining property owners had no right to complain about noises and distraction because it was merely agricultural country, the Pennsylvania Supreme Court had stated in *Kohr vs. Weber*, 402 Pa. 63, that "this does not take away from the landowner his right to the natural use and enjoyment of his property." In fact, in that decision, the Pennsylvania Supreme Court said:

"A person who buys residential property in the country because he expects to find the peace and serenity missing in urban centers may have a greater claim than the urbanite to protection from abnormal noises which disturb his rest, ruin his rest, and deprive him of the equality associated from time immemorial with a suburban abode."

### BASIS FOR LEGAL OPERATION

The Pennsylvania Supreme Court pointed out that the erection and operation of any particular business does not depend on the utilitarian value and profit-making possibilities of the enterprise to its owner, but the propriety and legality for its continued erection and operation is dependent upon:

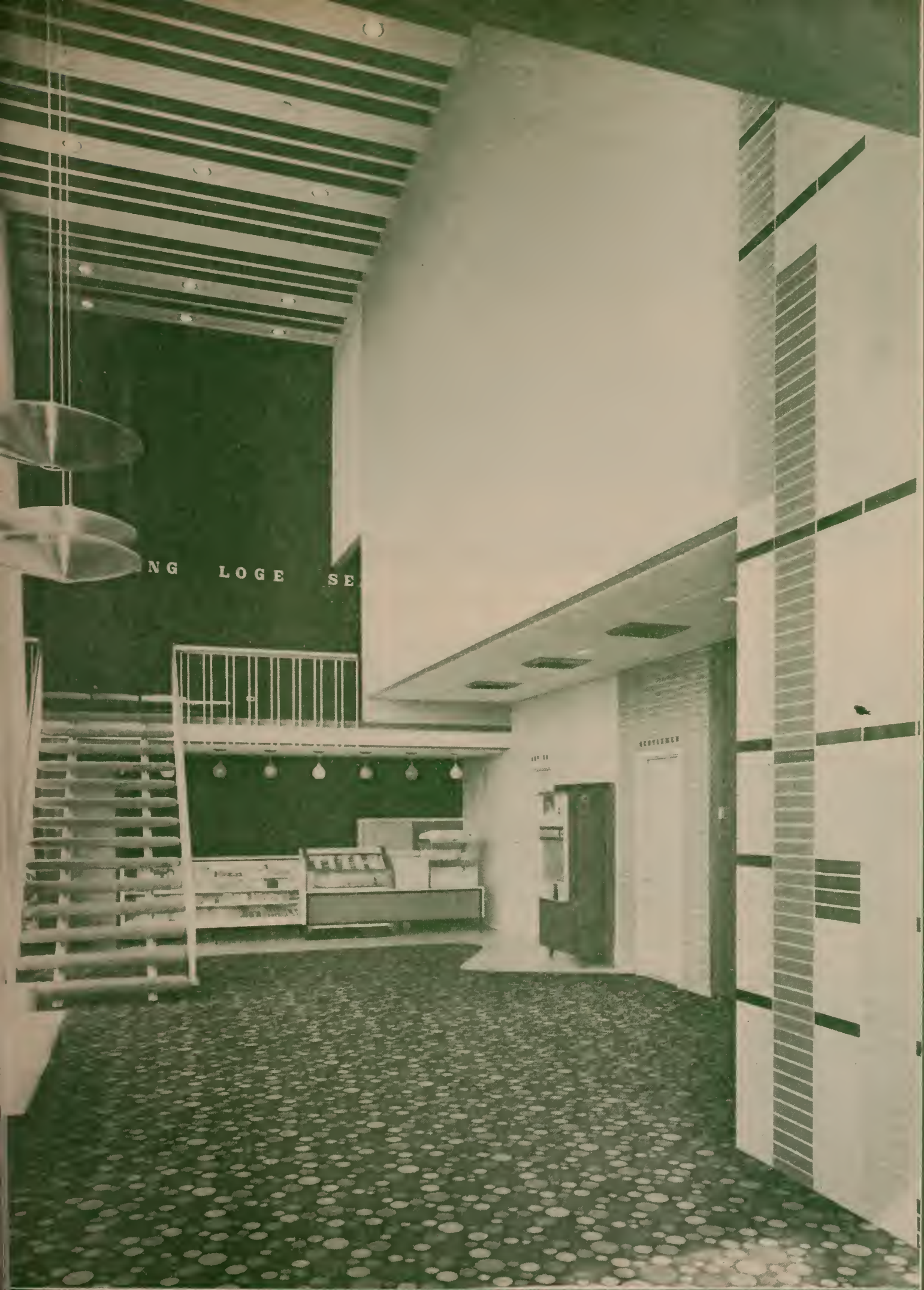
"Its general setting of good in the whole living panorama of society, so that no one will suffer unnecessarily from its presence and especially that no preventable harm will result to the

\*Attorney at Law, Philadelphia, Pa.

Continued on page 52



• A Portfolio of Theatre Planning Ideas •



BAYSHORE CINEMA, LONG ISLAND, N. Y.

OWNER • Associated Prudential Theatres

ARCHITECT • Maurice D. Sornik





The wide-open look of many of today's new theatres is typified by the imposing facade of the Cheltenham, a Stanley Warner shopping center house, located near Philadelphia. Two-story-high glass panels set in

white brick open up the entire lobby and mezzanine lounge to the outside view. White draw draperies, which are hung from floor to ceiling, can be closed on occasion. Drew Ebersson was the architect.

## NEW THEATRES ARE 'OPEN' HOUSES

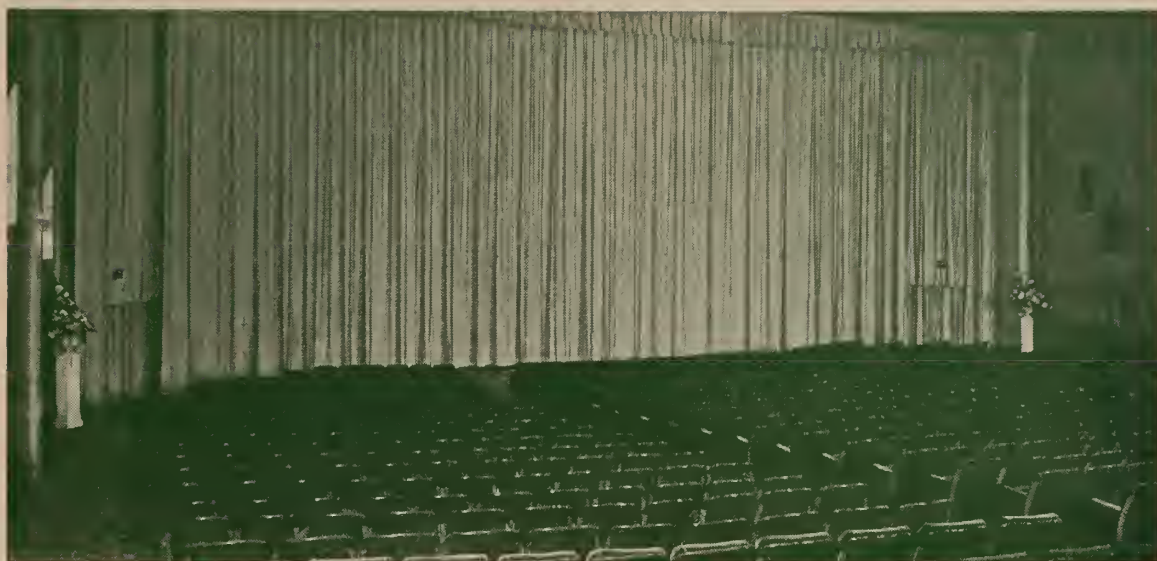


Another shopping center theatre with an outgoing character is the Cinema in Menlo Park, N.J. This view shows the three-story-high circulation lobby and art

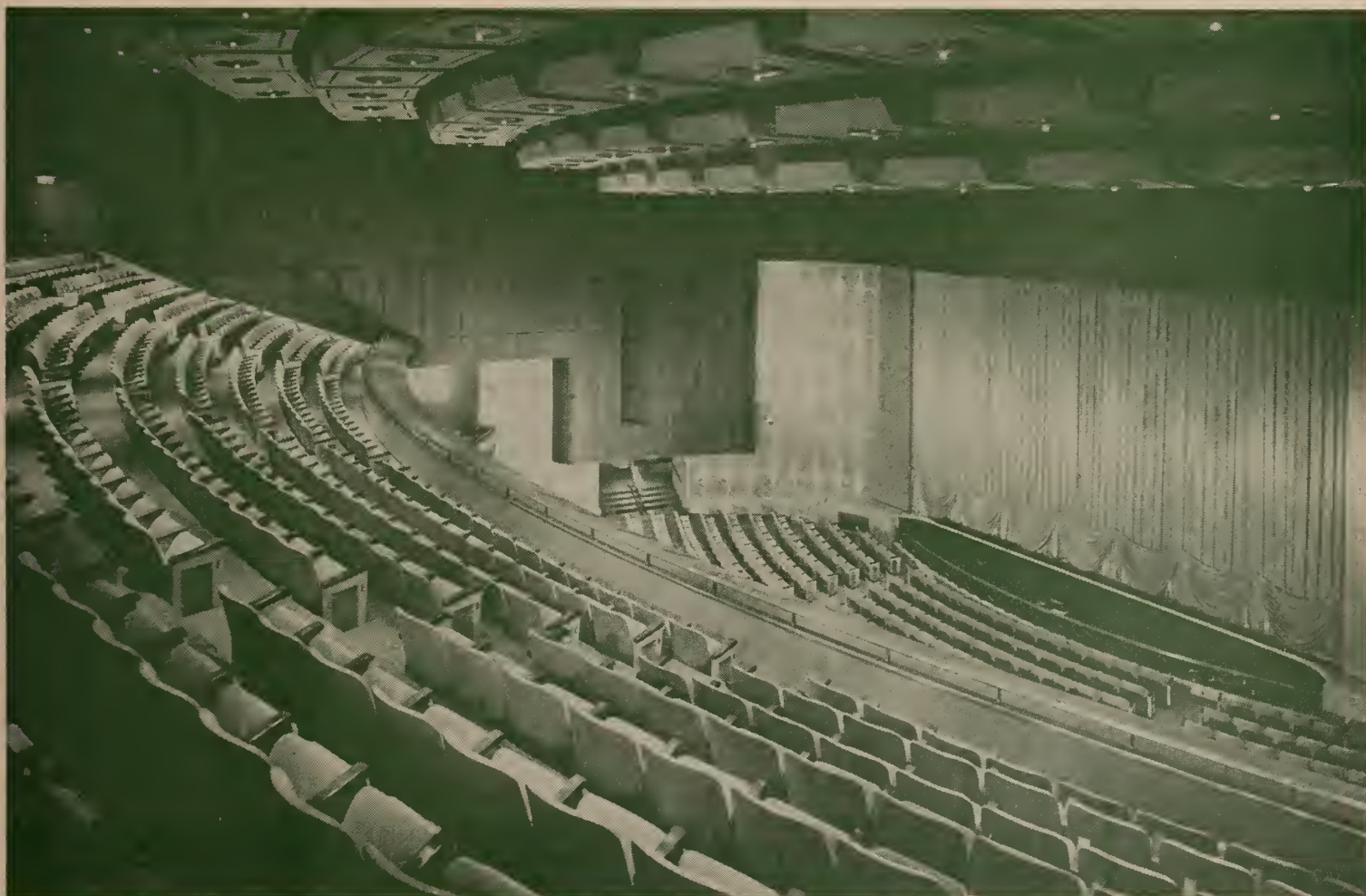
gallery with room dividers for exhibits. Lathrop Douglass was architect for General Drive-In. Elliot Willensky was the designer; Ben Schlanger, consultant.



# BEAUTY IN AUDITORIUM DESIGN AND DECOR



An important remodeling job of the past year was the \$100,000 facelifting given to the Wilshire Theatre in Santa Monica, Calif., by Fox West Coast Theatres. Seating capacity was reduced to 836 seats; orchestra chairs spaced on 36-inch centers and loge seats 38 inches, back-to-back; all new seats installed. A wall-to-wall, seamless screen stretches across the front of the auditorium—covered when not in use by screen draperies which curve into the side walls. New carpet was also laid.



In the remarkable Fisher Theatre, Detroit, a special seating arrangement has equipped the house to present both screen and stage presentations. Seating in the 33-year-old theatre was reduced from 3,000 to 2,081, with 1,222 on the orchestra and mezzanine, another 384 on the lower balcony, and still another 455

seats in the upper balcony which can be used when musical comedies are shown. A vertical-lift aluminum grille screen which normally cuts off the upper balcony can be raised when this area is needed. Rapp & Ropp was architect for Fisher Bros. Corp., owner, and Nederlander Theatrical Corp., lessee of the house.





A delightful atmosphere greets the patrons as they enter this spacious lobby in the remodeled Fisher Theatre, Detroit. Lighting plays an important role in the overall decor, enhancing the other decorative treatments. Luminous ceiling panels consisting of large-diameter, anodized gold aluminum rings, intermixed with smaller rings, blend and unify other lighting, which includes custom-designed crystal and brass chandeliers, and floor-level lighting in planting areas, such as at the staircase at left, which adds to the beauty of the foliage. Vinyl wall covering especially designed to carry out the line and form of the chandeliers is used over the entrance doors from the outer arcade, and blends with the adjoining walls of hand-selected and matched East Indian rosewood and imported and domestic marble. The dancer was especially commissioned in bronze.

## LIGHTING CREATES MOOD FOR PLEASURE

Far more than utilitarian purposes are served by contemporary theatre lighting, a fact which is graphically attested to by the photographs on this page. The new lighting fixtures can be utilized in decorative patterns, as in the ceiling panels shown above; and the individual designs of chandeliers are modern, light and charming. The pleasant illumination of theatre interiors does indeed set the mood for pleasure, and adds to the total entertainment experience of going out to the theatre. Lighting, therefore, should be given special consideration by the architect and the designer.



Balloon-like, modernistic chandeliers light two intimate conversation areas in the lobby-lounge of the new Cherry Hill Cinema, opened by General Drive-In Corp. in the Cherry Hill Mall, a community research and development shopping center in Cherry Hill, N.J. Supplemental lighting includes ceiling spots, downlights over the refreshment bar and cove lighting over the displays of paintings.



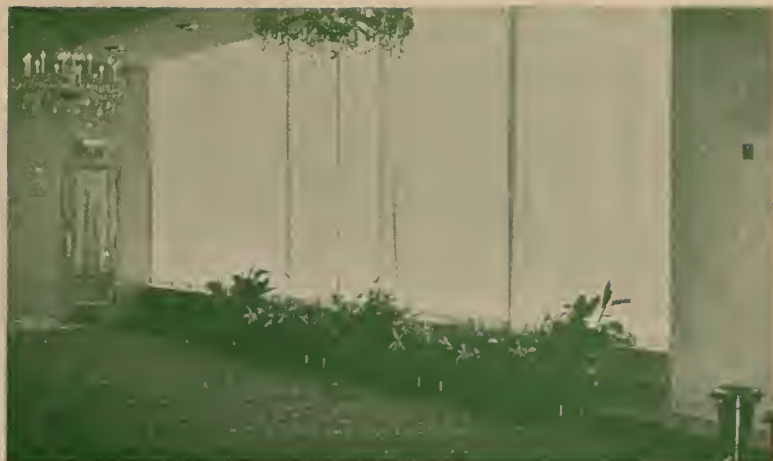
Two milk-white chandeliers, with the individual cylinders suspended at different heights, illuminate opposite ends of the lobby in General Drive-In's Cinema, Menlo Park, N.J. Called "wall-washers," they are designed to illuminate the vertical surfaces evenly.



# GARDENS—A FRESH AND GRACIOUS TOUCH FOR INDOOR THEATRES



The garden theme finds more and more frequent expression in the styling of indoor theatres, adding a charm all its own. At the top of this page, the mezzanine lounge in the Cheltenham features a low, 15-foot planter at the base of the room-high windows overlooking the street. This is a continuation of the garden motif which is repeated from the planters on the esplanade, to greenery in the lobby, over the concessions stand and in front of the projection booth. In the center, the Parkway, an art house, not only has the larger planter shown in the lobby, but also a smaller one in the center of the outer lobby. In the case of the Penthouse Cinema, below, the greenery is especially refreshing because it is located high above the ground. The Penthouse is located atop RKO's Proctor Theatre in Newark, and was given a complete remodeling and reopened as an art house. The theatre seats 750 persons.



Planter in lounge of Cheltenham Theatre, near Philadelphia.



Lobby of remodeled Parkway Theatre, Miami, Fla., features attractive brick planter.



Impressive planter graces lobby-lounge of the Penthouse Cinema, Newark, N.J.





# FOUR WAYS TO THE PATRONS' HEARTS . . .

. . . Through Their Stomachs

◀ A "big top" canopy is a gay and attention-winning feature of the remodeled concessions bar in the Fox Wilshire, Santa Monica, which offers its refreshments in the traditional over-the-counter style.



◀ A vending battery offering cigarettes, ice cream and cold drinks is located near a conversation corner in the lounge of the Cherry Hill (Pa.) Cinema. It supplements a conventional refreshment service bar.

The refreshment bar in the new Cheltenham Theatre, located near Philadelphia, combines over-counter service with a cold-drink vender located alongside (lower left photo). Note the long planter over the stand, a garden theme carried throughout the house.



A maze, located at the entrance of each of two lanes in the remodeled Crest Drive-In (Hickman Mills, Ma.) concessions building, makes for smooth flow of traffic and faster service. Each holds 150 persons.



# 'STEP RIGHT IN-YOUR TICKET'S WAITING'

The cashier becomes a receptionist with the new indoor boxoffices because the open, desk-like ticket counters are highly conducive to a few words of pleasant conversation, not limited to the query: "How many, please?" And, patrons like the protection from inclement weather, too.



The semicircular boxoffice desk in the Cinema, Menlo Park, N.J., is paneled in white plastic, and provides facilities for two cashiers. It is located in an almost all-glass entrance pavilion. The full-length translucent draperies are in bright colors.



One of two open-style boxoffices in the Cherry Hill, N.J., Cinema. The other is located just ahead of this one at the left as patrons enter. Both are made more attractive by lacy grillwork that rises from the counters, and guide ropes direct flow of traffic.

## LUXURIOUS APPOINTMENTS FOR THE LADIES

A tastefully furnished, meticulously maintained powder room for Milady is a must for every well-groomed theatre, and good illumination is essential, particularly over the mirrored cosmetic bar.



The entire Lido Theatre in Los Angeles was recently given a thorough updating, and the ladies' room was not overlooked. Note downlights over powder bar.



In the remodeling of the Wilshire, Santa Monica, Calif., the ladies' lounge was given this new treatment. Note interesting contrast between plain and patterned walls and figured upholstery and the carpet.



# NEW STYLING IN DRIVE-IN ARCHITECTURE



Dramatic attraction board at the new Thunderbird Drive-In, Glendale, Ariz.



Patio entrance to indoor auditorium and concessions, Lancaster (Calif.) Drive-In.



Architects and owners continue to strive for, and come up with, new ideas to make the indoor theatre more attractive and more appealing to patrons in design and services offered. At the top of the page, National General Corp.'s first drive-in, Glendale, Ariz., boasts of an impressive attraction board, with shrubbery lining the paved and well-lighted entrance roads. The screen tower in the background is in turquoise and white and provides extensive storage room in the base. Center photo shows the attractively styled patio entrance to the refreshment building on the left and the indoor auditorium on the right at the Lancaster Drive-In, Lancaster, Calif. The auditorium has 371 retractable theatre chairs and is weather-conditioned the year-round. The Lancaster also provides a well-lighted and patrolled parking lot for the indoor theatre patrons, located behind the concessions-theatre building. Below, paved, elevated ground in front of the concessions-projection building makes an ideal location for the patio at the new Oasis Drive-In, Davenport. Here patrons may sit on comfortable benches and eat while watching the movie. The Oasis also has a specially designed, hairpin holdout drive to smooth traffic flow.



New Oasis Drive-In, Davenport, Iowa, features patio on elevated ground.



# VITAL FACTS PROJECTIONISTS SHOULD KNOW

**Replacement of Worn Parts,  
Careful Maintenance and  
Cleanliness of Equipment  
Are the Keys to Better  
Projection and Sound**

By WESLEY TROUT

**T**HE VERY FACT that motion picture films may be projected successfully is due largely to the action of the intermittent movement. As the film comes down over the upper feed sprocket, into the gate which holds it steady while being projected, it is pulled down at a constant speed of one and one-half feet per second (or 24 separate photographs per second). After the film enters into the film guiding system (lateral guide rollers and film gate), it must stop at the aperture and remain absolutely motionless for a period of 1/32nd of a second, in order that the picture on the film can be properly projected on the screen.

After this rest period, the movement of the film is sharply accelerated so that the succeeding picture may be pulled down into position in front of the aperture. These successive and continuous actions of stopping and starting must take place so rapidly that 24 successive pictures can be projected each second. The intermittent movement is called the "heart of the projector."

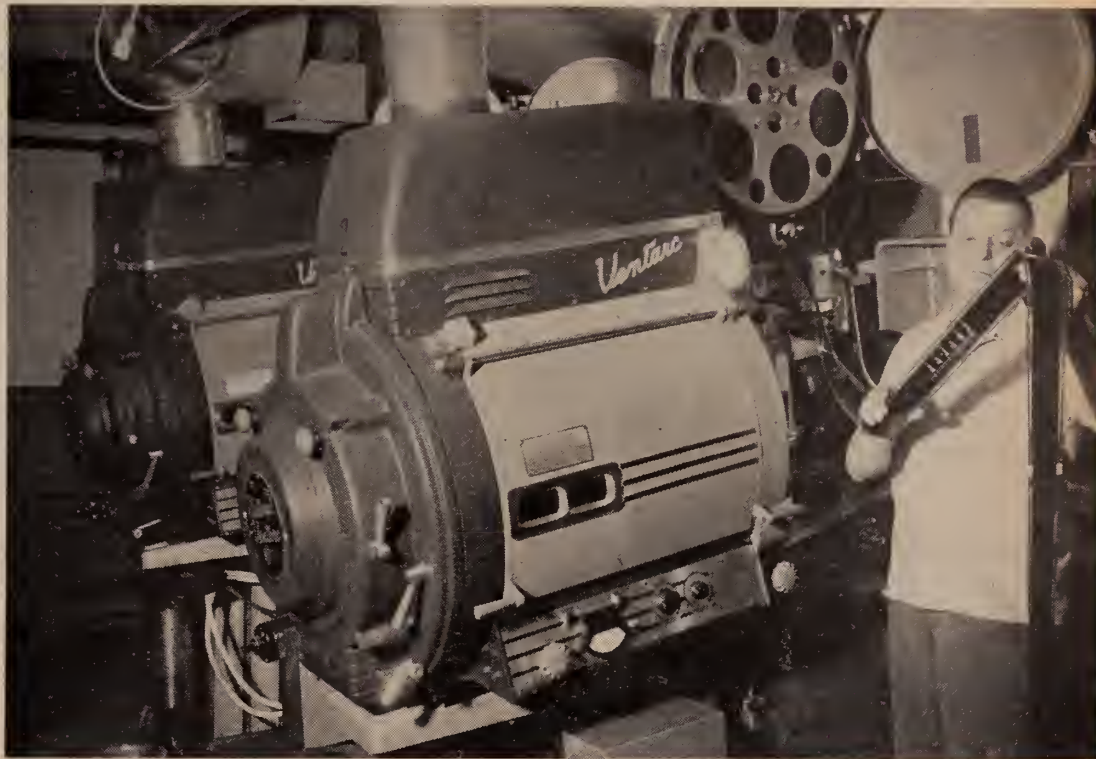
## PARTS OPERATE AT HIGH SPEED

It should be understandable that this unit should be kept in first-class running condition. The parts operate at a very high speed in a bath of oil (Motiograph uses special grease).

The cam, starwheel and cam pin are case-hardened for long wear, and will give long service before replacement is needed. When new parts are to be installed, they must be carefully "fitted," and require "grinding-in" with a special compound to assure perfect fit and a quiet-running unit. The cam and starwheel must not be set too close because parts expand when they get hot. There should be very little play in the sprocket when movement is on "lock." Always install new bearings; never attempt to put in a new star and try to make it run with an old cam, or vice-versa.

The replacement of intermittent sprocket in a modern projector is very easy and simple—all that is necessary is to remove one or two screws. In old-type mechanisms, taper pins are used and these must fit snugly or the sprocket will have play and cause picture jump. It is generally advisable to install new pins and ream out holes in order to obtain a good fit.

Many projector mechanisms run noisily because the movement is not properly adjusted—parts should fit snugly, but not so



*The projectionist's understanding and care of his equipment are essential to good screen presentation. Stanley Moskwa, who presides over the booth at the Cranston Auto Theatre, Cranston, R.I., takes pride in proper maintenance of the equipment entrusted to his care. The drive-in theatre recently decided to go to 70mm projection and, at the same time, greatly improve the brilliance of the projected picture. Norelco projectors were purchased, and National Theatre Supply of Boston installed Ventarc projection lamps. The picture on the Cranston's 112-foot screen is now more than twice as bright as before.*

## Trout Articles on Sound, Projection for 11 Years



Wesley Trout

This issue of the MODERN THEATRE Buyers' Directory and Reference Issue marks the 11th anniversary of Wesley Trout's debut in Box-office as an authoritative writer on projection and sound. Since then, his articles have appeared in each monthly issue of the MODERN THEATRE Section and in the annual Directory issues.

Prior to this long period of regular contributions, he had occasionally submitted articles on these subjects which were published in this magazine.

He is the author of a Loose-Leaf Maintenance Manual on servicing all makes of projection and sound equipment, and for many years has served as troubleshooter for circuits and independent theatre owners.

Letters from projectionists, exhibitors and manufacturers have attested to the helpfulness of his articles appearing in this publication.

close that they will heat and bind. Another cause of noisy operation is often due to the "cradle" or "shoe" that holds the film against the intermittent sprocket not being adjusted correctly so that it firmly holds the film tight but not so tight that it will cause unnecessary wear of sprocket face. Moreover, tension at the film gate should not be excessive as this will cause rapid wearing of the intermittent teeth; there should be just enough tension to hold the film steady and project a steady picture. Too, end-play should always be eliminated in the intermittent sprocket, as this will cause side-motion of the picture which is very annoying. There is a collar that can be adjusted to eliminate this.

We made some treks out in the field on inspections of projection equipment and found equipment not very clean. Dirt will cause rapid wearing of parts, as will lack of proper lubrication. One time, we drove over a hundred miles to clear up some projection trouble—picture jumping badly! On examination we found the only trouble that caused the jump was exceptionally dirty intermittent sprocket teeth—mechanically the intermittent unit was okay.

Now, let us discuss tension on film at aperture while we are on the subject of steady projected image. It seems that this is one thing that is not clearly understood by the average projectionist and it is of paramount importance. We should understand that new prints will require less tension than old prints to obtain a rock-

*Continued on following page*



## FACTS PROJECTIONISTS SHOULD KNOW

*Continued from preceding page*

steady picture. If too much tension is used it will cause rapid wearing of the intermittent sprocket teeth, and it is absolutely unnecessary.

Too, excessive tension will cause unnecessary wear on the delicate edges of the sprocket holes in the film, which is bad in any event, and will be increasingly injurious if the sprocket teeth are in any degree under-cut or hooked. There should be just enough tension on the film at the aperture to hold it firm and not cause the picture to "climb." Most modern mechanisms have a screw device for making proper tension for each type of film; with older mechanisms it is necessary to bend the springs. In the latter case, it is best to set the tension on these to just hold the film steady for new and old prints.

### AVOID EXCESSIVE TENSION

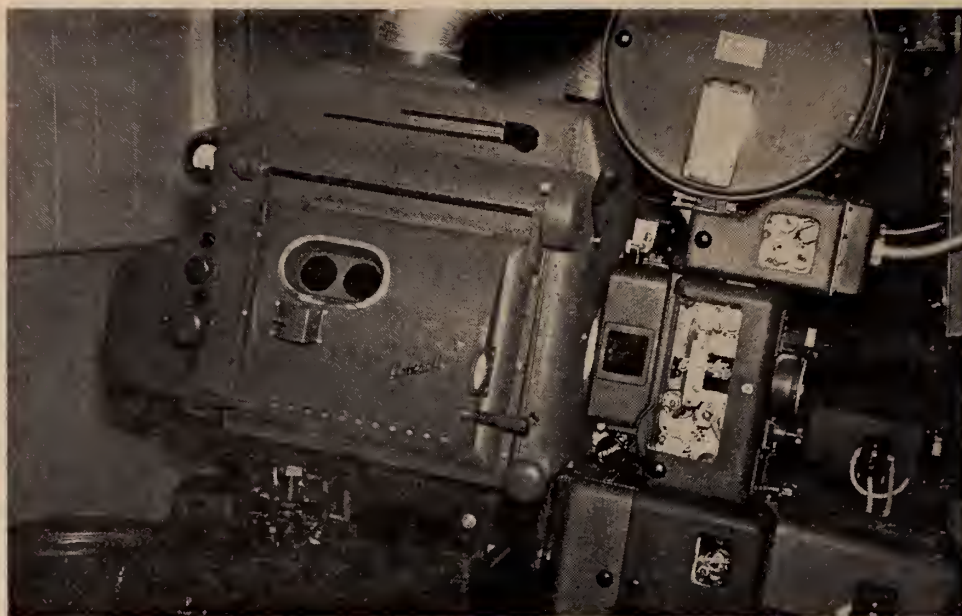
While we are on the subject of tension, have you checked your takeup mechanism on the lower magazine? Here again, excessive film damage is often caused by excessive tension which will pull out delicate sprocket holes and cause very rapid wearing of the takeup sprocket. There should be just enough tension to turn a full 2,000-foot reel; any more than this will be injurious to the film and sprockets. Every projector mechanism has a takeup mechanism that can be easily adjusted and this should be carefully checked at least every month. Always use house reels with large hubs to decrease the "takeoff" tension when the reel first starts and thus avoid trouble. A jerky movement of the takeup reel indicates a poor adjustment and a dirty, oily mechanism.

When a mechanism needs a complete overhaul job, we strongly recommend that you send it in to your local supply dealer because he has a well-equipped shop and trained mechanic, plus parts necessary to do a first-class job. However, any intelligent projectionist, with some knowledge of mechanics, can make many replacements and do a good job, and he can obtain that knowledge via the articles in this department and our Service Manual.

We are happy to note that projectionists and exhibitors are taking more interest in optics, particularly projection lenses and reflectors. If you do not have a high-quality projection lens, don't expect a perfect picture, because cheap lenses will not give a good overall focus, regardless of the balance of the equipment.

### DISTANCE NOT IMPORTANT

The "right" type of lens will give a good focus from center to edge, and there will definitely be *more light*. One should know this about light: "Light intensity decreases inversely as the square of the distance from its source." Let us break this down for you: If you have a brilliantly illuminated picture size, let us say 9x12 feet, and should you increase this size to 12x14 feet, the light output will, of course, have to be increased accordingly to obtain the screen brilliancy you had with the smaller area. Distance (throw) does not make any difference, it is the screen area you have to cover with a certain amperage best suited for good overall light coverage.



*The new Core-Lite arc lamp, being produced by Ashcraft Manufacturing Co., is shown on a Simplex XL projector, with optical and magnetic soundheads, in Rugoff's recently opened Cinema I Theatre, New York City. The installation was by National Theatre Supply Co. The Core-Lite is said to be able to increase screen light up to 100 per cent, with greatly reduced operating costs and carbon consumption.*

By the way, if one element of a projection lens is injured, it can be replaced by the manufacturer. It is absolutely necessary to send him the entire lens including the broken or damaged parts so he can make an exact replacement and the focus range will not be disturbed.

While a fast lens will give more light and a sharper picture, it is much harder to focus and keep in focus. However, with a good lens mount and suitable focus mechanism, a very sharp picture can be obtained, and it is worth the extra effort for the increase in light. One should keep in mind that if the film is not flat over the aperture, it will be impossible to keep it in perfect focus with any lens. So, check your gate shoes and other parts that hold the film for wear; a curved gate will help to obtain better focus with buckled film. However, curved gate cannot be had on all makes of mechanisms, therefore it is necessary to use a "medium-speed" lens in situations having focal trouble.

### SELECT LENS CAREFULLY

We suggest that you obtain several lens speeds and select the one best suited for your theatre and one that will give a sharp picture and good illumination. Your supply dealer will be happy to cooperate so that you will be able to obtain the best quality projection lens to fit your particular situation.

Don't accept a lens that is not "coated" as it will not give the results you desire. In 1939 "coated" lenses were offered to the theatre owners. They gained immediate and widespread acceptance, and have grown in popularity ever since. While we still find a few uncoated lenses, most theatre owners and projectionists have awakened to the fact that coated lenses put that "extra punch in the picture," due to greater screen brilliancy and contrast in both black and white and color productions.

During our inspection tours, we have found several situations where the gear train had entirely too much lost motion, thereby causing streaks in the projected picture. May we point out that as parts of

the mechanism wear, it is understandable that lost motion will increase and when this has reached a point where there is over 5/16th-inch play, it is time to have your mechanism repaired and new gears installed to reduce this to only 3/16th of an inch of free movement, which is the amount you will find in a new gear train. In order to obtain a quiet-running gear train, the teeth must be perfectly meshed and each gear carefully fitted, then there won't be any noise that you sometimes hear in a worn mechanism or a poorly adjusted gear train. Often I have heard a gear whine clear down in the auditorium. This is entirely unnecessary if the job is done in a workmanlike manner.

### CARE OF PROJECTOR GEARS

In modern projectors the gears operate in an oil bath and this oil should be drained out after each 600 hours of continuous operation, flushing out the casing with clean oil, and then refilling with oil supplied by the manufacturer or your local supply dealer. In old types of projector mechanisms the gears are in the open, more or less, and it is necessary to wash the gears with solvent, mixed with projector oil, at least every six months. This means that the parts must be removed for cleaning and carefully wiped off before reassembling. Use oil sparingly on gear train to keep down wear.

We have been called quite a number of times to correct "hum" in the sound system. In most cases, we find hum was due to poor grounding of the system; always connect your ground wire to a water pipe with a ground clamp and make sure that the pipe is clean before attaching clamp so that there will be good electrical contact. Of course, hum is often traced to poor filtering—defective electrolytic capacitors or rectifier tube. It is a good idea to check the ground connectors at least every six months to see if any corrosion has set in.

Keep in mind that your reproducer (soundhead) is a very, very important unit in your sound system and requires the same careful attention and maintenance as the



balance of your equipment. The photocell should be replaced at least every six to eight months; when the exciter lamp becomes dark (the glass) and the filament starts sagging, it should be immediately replaced with a new one. Crisp, clear sound reproduction depends on a brightly lighted slit that shines on the sound track and on into the photocell; too, the correct voltages should be maintained at the photocell and exciter light terminals. Generally, 70 to 90 volts for the photocell for maximum operation. Dirty exciter lamps and P. E. cell are often the cause of low volume. Check your sound lenses every day and clean with lens tissue.

Proper lubrication of the various units used in the projection room is of vital importance. It should be needless to state that bearings, shafts and other moving parts will give longer wear if they are properly lubricated with oil or grease recommended by the manufacturer of each particular piece of machinery. Dirt should never be allowed to collect in working parts, as this will cause rapid wear and make replacements necessary sooner than they should be.

*Better sound reproduction and better projection can be obtained only when equipment is carefully maintained, worn parts replaced when needed, and the equipment kept clean.*

Be sure to keep the contacts of your arc lamp carbon jaws clean so that the carbons will make good contact and you will secure a more stable arc and a better light.

## To Find Correct Working Distance for Reflectors

In our treks we have found many, many incorrect settings of reflectors that caused considerable loss of light. It is a very simple matter to set reflectors. Most reflectors in arc lamphouses have the numbers on the back of the reflectors and these numbers should be checked against the manufacturer's data to determine the proper working distance. It is not safe to assume the working distance from the diameter alone. There are several manufacturers that provide reflectors of three different working distances for the same lamp!

One should know that the working distance is measured from the inside edge of the reflector centerhole to the film plane (aperture). When this distance has been determined from the manufacturer's data, the lamphouse should then be moved on the base to the prescribed distance, plus or minus one-half inch. However, one should carefully note, when moving lamphouse, that the projected light is even, without any discoloring over the entire screen. Also, when making these adjustments, be sure

that the arc is properly set and carbons perfectly aligned, or your efforts will be wasted. In other words, you are striving to obtain a brilliant, white light over the entire screen area when moving lamphouse backward or forward, and still endeavoring to stay within the manufacturer's recommendations.

During the light tests, in most cases, it will be necessary to make use of the lateral and vertical reflector adjustments to arrive at a light-field balance. These adjustments are often neglected, and a satisfactory light balance can not be obtained unless you do follow these instructions very carefully. During the operation, with some types of lamps, it is often necessary to use the lateral and vertical reflector adjustments in order to maintain an even overall light on the screen.

Before you attempt any changes in the lamphouse distance, be sure to thoroughly clean the reflector for maximum light output. Moreover, make sure your optical system is in perfect alignment.

—Wesley Trout

### Re-Equip • Remodel • Build New

Many ideas for updating hardtop or drive-in theatres and for building new ones are to be found in this 1962 MODERN THEATRE Buyers' Directory and Reference Issue. Enjoy and study it now, and file for future reference, throughout the entire year.

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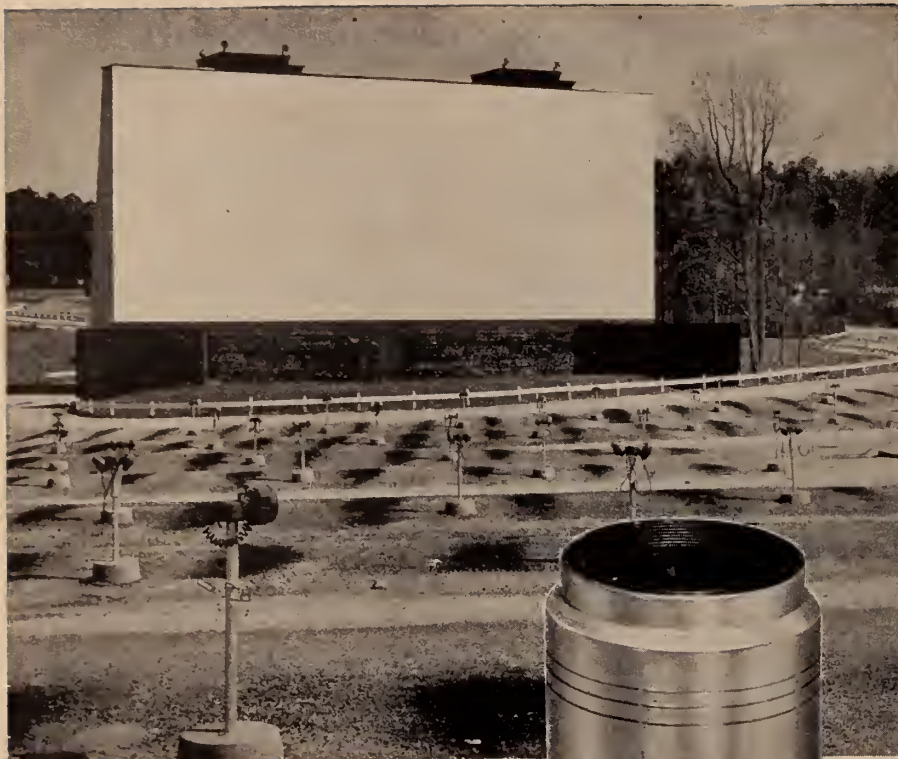
Its surface is seamless and contoured to control diffusion of light and increase sharpness of definition.

\*U.S. Patent 2,002,733



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- Sealed construction



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CORPORATION  
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Bulletin 222 describes Kollmorgen lenses in detail. See your equipment dealer, or write us direct.

## General Care of Small Motors in the Theatre

Most small electric motors used in theatres are called fractional horsepower motors, and they have long played a vital role in the operation of popcorn machines, blowers, ice machines, etc. They are sometimes very much neglected. These motors are of several types, each designed and chosen for its specific application. They will run day-in-and-day-out without much attention, but they should be kept clean and lubricated; those that do not have sealed-in lubrication require regular monthly oiling.

We want to strongly emphasize that in order to ensure optimum operating conditions of any type of electric motor, periodic systematic checks must be performed. Of course, the frequency of these tests or check-ups depends on the type of service and how long the motor is in operation daily.

### CLEANING IS IMPORTANT

Motors that are pretty much enclosed don't need so much cleaning, only the outside and base kept clean, but all types of motors should be kept free from grease, oil, dirt and water. In places where the motor may be operated subject to considerable dust and moisture, the motor should occasionally be taken apart and thoroughly cleaned, in other places one can use a vacuum cleaner and keep it free of dirt accumulations. In hot places, the temperature should be checked occasionally because should the motor become extremely hot to the touch, some means of ventilation should be provided in order to keep it cool. If you use a thermometer to check the temperature, keep in mind the insulation on practically all commonly used motors must be able to withstand up to 194° F.

Defective, dirty, or worn bearings have caused many motor stoppages. There are various types of motor bearings, those most used now are ball bearing for long wear, with sealed-in lubrication. Use only high quality grease for repacking motor bearings, or high quality oil for those requiring oil lubrication.

*Do not overload motors—use the proper horsepower to obtain good operating condition.*

—Wesley Trout.

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## A Report From Great Britain On Automatic Projection System in Use There

In a recent issue of the *Technical Bulletin* issued by Theatre Owners of America, Al Floersheimer, director of public relations, published an article about automatic projection which has been used in England for some five years. Floersheimer's comments and the report follow.

We wrote recently to exhibitors in England, asking for a report on "automatic projection" in use in the United Kingdom. While we recognize that local safety ordinances would bar the system in many American communities, and the reaction of the projectionist union would be an important factor in the acceptance of this equipment in the United States, we felt the reply was so interesting, that it merits dissemination.

### REPORT IS INTERESTING

Here is the report:

"Here in the United Kingdom this automatic equipment is much beyond the testing stage, it is installed in over 350 cinemas and during the last four-five years has given a good account of itself.

"The automatic equipment is of two distinct types, namely:

1. Projection Room Automatic Equipment
2. Automatic with Remote Control

"In the former type the entire program can be controlled by an electric clock, that is to say, at a pre-determined time the house lights can be lowered, the screen curtains opened, and the projectors brought into operation automatically. Similarly and again automatically, when a film is completed, the curtains can be drawn and the house lights raised—and so on throughout the day's performance. All the projectionist has to do is to load the machines and thread the film through the gate, rewind in the normal manner and replace carbons when necessary. The projectionist is also responsible for focusing and framing.

### A SHORTENED VERSION

"The foregoing is the 'full works,' but a shortened version—which is the more popular—does not automatically control the house lights, curtains, masking, etc., but controls the projectors, and here again, the projectionist is responsible for threading the film, rewinding, replacing arc carbons, focusing and framing.

"In the smaller theatres with a screen up to 35 feet wide, the xenon (lamp) arc is now being widely used with automatic control equipment, since it lends itself readily to automatic control and obviates the necessity for replacing carbons.

"Cinemas in the United Kingdom operate under safety regulations issued by the Secretary of State and in 1958 the regulations were amended to take account of this automatic equipment. This permits the equipment to be in use without a projectionist being in the booth—although his

*Continued on following page*

## 70 mm release report

### Released to date

OKLAHOMA  
AROUND THE WORLD  
IN 80 DAYS  
SOUTH PACIFIC  
PORGY AND BESS  
THE BIG FISHERMAN  
BEN-HUR  
SLEEPING BEAUTY  
SOLOMON AND SHEBA  
SCENT OF MYSTERY  
CAN-CAN  
THE ALAMO  
SPARTACUS  
EXODUS  
THE WEST SIDE STORY  
EL CID  
KING OF KINGS  
THE KING AND I  
BUDDHA  
BLACK TIGHTS  
LAFAYETTE

### Announced or shooting

CLEOPATRA  
MUTINY ON THE BOUNTY  
BARRABAS  
LAWRENCE OF ARABIA  
THE GREATEST STORY  
EVER TOLD

MY GEISHA  
MADAMOISELLE  
THE LAST DAYS OF POMPEII  
DENTS OU DIABLE  
THE SAVAGE INNOCENTS  
ALI BABA & THE 7  
MIRACLES OF THE WORLD  
THE QUEENS GUARDS  
THE KING MUST OBEY  
DE LUXE TOUR  
IN THIS SIGN  
MUSIC MAN  
THE HELLIONS  
THE WAY WEST  
ISLANDIA  
TRAVELS OF  
JAMI MCPHEETERS  
CHARLEMAGNE  
THE REASON WHY  
WILLIAM THE CONQUERER  
JOHN BROWN'S BOOY  
TRIAL OF OSCAR WILDE  
DEAR & GLORIOUS  
PHYSICIAN  
NIGHT RUNNERS OF BENGAL  
MARCO POLO  
CARTHAGE IN FLAMES  
THE CAROINAL  
I SAW THE AMERICAN FLAG  
INNOCENTS ABROAD

THE SOUND OF MUSIC  
SIMON BOLIVAR  
CARMEN  
THE STORY OF PAUL BUNYAN  
OLIVER CROMWELL  
CAIN & ABEL  
THE LONG SHIPS  
OWYNEE  
HAWAII  
FLAMING YEARS  
SODOME ET GOMORRHE  
MONTEZUMA  
55 DAYS AT PEKING  
THE FALL OF THE ROMAN  
EMPIRE  
THE FRENCH REVOLUTION  
THE CITY THAT LIVED  
I MILLIE FUOCHI  
EMPEROR MEIJI  
THE BLUE DANUBE  
MEETING AT A FAR MERIDIAN  
REO LILY CORPS  
HERCULES CONQUERS  
ATLANTIS  
TAIHEIYO SENSOTO  
HIMEYURI BUTAI  
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## AUTOMATIC PROJECTION SYSTEM

Continued from preceding page

absence is limited to 15 minutes. The reason for this is that a projectionist must go to the booth once every 15 minutes to remove the film that has been shown and replace the next reel.

"The regulations require a warning bell to sound in the projection room suite and to be in a position where another member of the staff is normally employed and can hear it—in case anything should go wrong with the automatic control.

"There has been no active opposition to automatic equipment by the labor union, although where the equipment is installed there was a tendency to demand a higher minimum wage. What happens in practice, however, is that in theatres that previously employed a total of four or five projectionists, there are only two on the payroll—one on duty at any given time. These two operators receive a wage higher than the minimum agreed between the employers and the union, but the wage is a matter of negotiation between the employer and the individual projectionist.

"It must be remembered that there is a rather acute shortage of projectionists in the United Kingdom and many cinemas are able to keep going only because automatic equipment has been installed.

### REMOTE CONTROL SYSTEM

"Automatic equipment with remote control is installed in about 14 cinemas in the United Kingdom and is operating very satisfactorily. The automatic side includes the automatic changeover from one machine to the other and automatic close-down should anything go wrong with the light source circuit or the motor circuit. The remote control consists of a control board placed in a suitable position in the auditorium from which it is possible to start or stop either machine, to focus and frame the picture and to control the volume of sound. Although at the present time a projectionist is employed to operate the remote control, the control is so simple that an unskilled person, e.g. an usherette or under-manager, could run the show.

"With this equipment it is, of course, still necessary to employ a projectionist to change the reels and rewind, but experiments are already being carried out with the possibility of accommodating the en-

tire program on two machines and to have automatic rewind. Indeed, we have a prototype equipment in two cinemas in a town in the United Kingdom where 8,000-ft. spools are fitted to the machines. Since they are specialist houses, their programs never exceed 16,000 ft. In this particular instance, we have one operator in charge of the two cinemas. The remote control is situated at the rear of the auditorium and is in the charge of the under-managers."

### CONCLUSIONS

It is obvious from the above report that the equipment is working satisfactorily, and is giving English theatres the equivalent of a one-man booth. If the remote control operation does not evoke severe labor union reaction, it is also obviously conceivable that a very limited number of trained service projectionists could take care of a large number of British theatres within a small geographic area, with unskilled theatre help watching the individual theatre's control panel.

It is our understanding, too, that British laws regarding booth operation, would probably have to be modified if remote operation is to become widespread. Unlike the U.S., Britain has one safety code administration that functions nationally.

The reported shortage of union projectionists in England, coupled with the distressed state of the English exhibition industry, set the stage in the United Kingdom for this technological advance. This would probably not be the case in the United States.

The British situation is yet another highlight of the differences between the British and American theatre industries. In Britain, as an example, there are no anti-trust laws similar to ours. In enforcing their "FIDO" plan to keep current feature films off television, British distributors, with the support of exhibitors, have refused to supply film to a violator, and the courts have condoned this boycott (see TOA Industry Case Digest No. 38, July 15, 1958). Under the Eady Plan, British theatres pay a small tax on each admission, and the funds are used to subsidize new production. Also, the British have a mandatory classification system.

Therefore, differences in conditions, laws, and outlook all contribute to enable our contemporaries in England to do things which we cannot, or do not want to do, here.

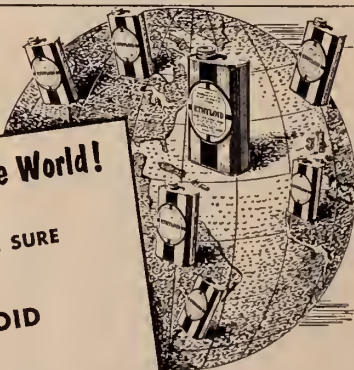
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## Recommended Building Materials, Equipment For Indoor Theatres

**R**ECOMMENDATIONS for various kinds of building materials, special lighting, attraction signs, etc., based on the experience of theatremen, were made recently in the Technical Bulletin of Theatre Owners of America. The following information should prove helpful to other exhibitors.

### INTERIOR WALLS

To avoid the expense of frequently repainting interior walls to maintain a fresh, clean appearance, or to avoid having to take down, clean, and rehang wall drapes which serve for decorative or acoustical purposes, the following materials are recommended for new theatre construction, or extensive remodeling or renovations:

Vinyl plastic, manufactured by many companies, is being used because it can be washed down, is fade-free, and extremely durable. An expert hanger can, with proper direction, actually cut the plastic into strips and design and inset them so as to maintain a theatrical appearance without excessive cost. While the original cost is much higher than initial painting, the long-range savings in painting more than offsets the initial cost.

A southern theatremán, actively engaged in building and operating 700-1,200-seat theatres in larger shopping centers, used cinder blocks for construction of his theatre shell. The interior of the auditorium will not have a finished wall surface but, instead, bare concrete block which will simply be painted. The saving here is in the furring and plastering.

### ACOUSTICS

Acoustics are being handled by Pittsburgh-Corning which has a new product called "Geocoustic." This is a highly sound absorbent tile, mechanically attached to the wall in a design in areas of the wall surface predetermined by Pittsburgh-Corning as requiring treatment. The use of Geocoustic in itself is not new. It has been used in school auditoria and probably many other places but, in each of these applications, it was applied over a plaster wall and in some cases, an insufficiently treated wall. In each case, Geocoustic was simply to reinforce the acoustic treatment. It is interesting to note that Pittsburgh-Corning requires that the ceiling surface of the theatre be a hard finish plaster which, in itself, is less expensive than any of the acoustic plasters or ceiling treatments.

### EMERGENCY LIGHTS

Rather than install separate, expensive, emergency lighting systems, this operator had his maintenance man buy inexpensive, small, inconspicuous floodlights and install them in strategic locations around the theatre—in the auditorium, lobby and in stairwells. These are all fed by ordinary elec-

*Continued on page 60*



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# THEATRE RESTAURANTS ARE PROFITABLE

## A Report of Operations in the United States, Canada and Great Britain

**T**HE THEATRE restaurant, long popular and profitable in Great Britain and some European countries, has also appeared on this side of the Atlantic. In Canada, there is a full-fledged counterpart of British restaurants in the Odeon-Carlton Theatre in Toronto; and there are a few restaurant-type operations in the United States, most recently the Sweet and Coffee Shop in the Hill Theatre, Monterey, Calif.

The Hill cafe is located in a new annex, adjoining the lobby of the theatre, which was also considerably enlarged in the remodeling. The refreshment service bar was then backed up to the Sweet Shop with em-

ploye access back and forth—resulting in a considerable boost in concessions sales in the theatre lobby, as well as a shot in the arm for the shop.

Customer entrance to the Sweet Shop is necessarily from the outside, but it is easily accessible to patrons desiring to enter from the theatre.

The shop seats about 25 persons at one time and is entirely self-service—that is, patrons place their orders at the restaurant counter and pick them up. All types of fountain and ice cream specialties are offered, as are both hot and cold sandwiches, pastries, home made soups and specialties of the day. A small kitchen for

use in making salads, soups and cooking meats is located in a small room to the rear of the shop.

The Sweet and Coffee Shop is open from 9 a.m. to 9:30 p.m. and is managed by Ruby Lollar. The self-service setup is such that she and a night shift girl are able to handle the traffic during normal times. A flourishing lunch and supper trade is developing in addition to regular off-hours snack seekers.

Ovid (Bob) Horton is manager of both the Hill Theatre and the cafe. Kirk Erskine and Bruce Matson, owners of Kindair Corp., of which the two Hill operations are a part, are also very active in the manage-



*New location of the candy bar in the Hill Theatre, Monterey, Calif., after it was backed up to the coffee shop, with employe entrance between. Ovid (Bob) Horton, theatre and cafe manager at counter.*



*The Sweet and Coffee Shop adjoining the Hill, showing the service counter and tables, and looking toward the theatre lobby. Horton, and Ruby Lollar who manages the food and drink operation, shown in the picture.*



*Another view of tables and ice cream parlor chairs in the Hill Sweet and Coffee Shop. On the wall are some of the paintings of local artists which Horton exhibits in constantly changing displays.*



*The Hill Theatre with boxoffice to the right, the new and enlarged lobby in the center and the Sweet and Coffee Shop at far left. Patrons may enter the shop from the street or from the theatre.*



ment of both of the thriving enterprises.

Horton keeps a constantly changing art display, both in the theatre lobby and in the Sweet Shop, of the work of local artists.

The Carlton Restaurant is located on the second floor of the Odeon-Carlton Theatre in Toronto and is a popular rendezvous for hungry diners and a profit-making venture for the theatre and the Odeon head office confections department.

At one time the restaurant was rented to a food service organization, not in any way connected with the theatre, but this policy was changed in September 1960 and the theatre took full control of the restaurant operation.

#### ON THE SECOND FLOOR

Patrons enter the restaurant through the main theatre lobby, proceeding up the grand staircase to the second floor where they are met by the manager, a full-time woman employe, and escorted to a table. She is thoroughly experienced in all phases of the operation, having acted as waitress, hostess, kitchen supervisor, buyer, etc., before being made manager.

There are 35 tables; 27 of them accommodate four patrons, and eight are for two customers, thus 124 persons can be served at one time.

The restaurant is in operation from 11:30 a.m. until 8:30 p.m. A \$1 businessmen's luncheon is served; and special luncheons at only \$1.35 consist of such items as French onion soup, breaded veal cutlets with Spanish sauce, potatoes, vegetable, sherbet and coffee. Hot rolls are served with all luncheons.

From 2:30 to 8:30 p.m. a table d'hôte menu is in effect, but any patron who wishes to select from the a la carte menu at the 11:30 a.m. opening may do so. The biggest business comes from patrons at the dinner hour, 5:30 to 8:30 p.m. The menu lists such appetizers as shrimp cocktail, celery and olives, marinated herring and hot consomme. Entrees—Filet mignon with mushroom caps, T-bone steak with onion rings, fried spring chicken, baked spare-ribs with barbecue sauce, and beef sirloin tips with green peppers and mushrooms. Sea foods—French fried jumbo shrimp, B.C. salmon steak, breaded pickerel fillet and deep sea scallops. Desserts such as strawberry shortcake and homemade cheese cake are favorites.

#### GOOD PATRON SERVICE AND PROFIT

The theatre entertainment runs continuously from 11:30 a.m. to 11:30 p.m., but the restaurant is not open the last three hours of operation. For a period of two years the restaurant was kept open until midnight, but experience proved that after 8 p.m. patrons, for the most part, desired only a cup of tea or coffee, with no sandwiches or dinner plates. The cost of maintaining a staff made this an unprofitable venture. The present hours of operation provide for good patron service as well as profit.

Five tables are located above the main theatre lobby. These are separated by a floor-to-ceiling wall of glass, and restaurant diners can look down at the people coming into the theatre lobby, while on the other hand, patrons arriving at the theatre can look up and see the people in the theatre restaurant. This glass wall is 34 feet



*The attractive Carlton Restaurant on the second floor of the Odeon-Carlton Theatre, Toronto, Canada, enjoys a brisk business from 11:30 a.m. until 8:30 p.m. The entire dining room staff is composed of women, while the kitchen employes are men. For regular daily business, six waitresses are always on duty; on special occasions, such as when a really big film production is opened, eight waitresses are required. They wear spotless white uniforms.*

in length and eight feet high. The portion of the restaurant adjoining the grand staircase is separated by a plate glass mirror, 27 feet long by 8 feet high.

All the dining room area is beautifully broadloomed from wall to wall. The tables are made of a rich natural wood veneer, in keeping with the walls of the same finish. Chairs are all red leather upholstered. In the long back section of the restaurant, there are four space dividers, which are made most attractive by the etched plate glass, and the planter boxes at the bases. Plants and flowers are changed with the seasons. On the left hand side of this area are built-in wall seats covered with cream leather.

A stainless steel railing, with sections of circular design every three feet, surrounds the entire restaurant area above the inside

theatre foyer. From the back section of the restaurant, patrons can look at the huge foyer wall mirror which covers the entire wall section, measuring 28 feet in length by 17 feet in height, a total mirror wall of 476 square feet.

Four huge marble columns are built along the outside area of the restaurant, adding to the decorative effect. Amber and white lighting is generally used, and the tone of light is kept subdued.

Three framed panels are used in the restaurant area to advertise the current, next and coming attraction.

Excellent air conditioning, which comes from a modern refrigerated tank system, makes dining in the restaurant comfortable during the warm weather. Music is played

*Continued on following page*



*From left, the staff of the Carlton restaurant—manager, chefs, hastess and waitresses—line up behind the extremely popular smorgasbord spread which was introduced in the winter of 1961, and has been resumed for the new winter season. Patrons can eat all they want for \$2.50.*



## THEATRE RESTAURANTS PROFITABLE

*Continued from preceding page*

through special units in all parts of the theatre, and special attention is given to music for dining.

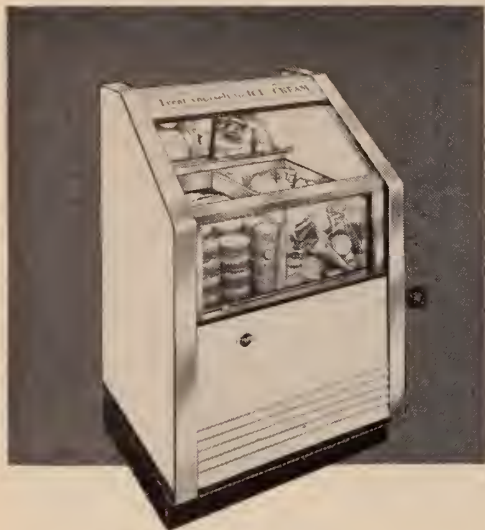
Advertising and promotion for the theatre restaurant takes many forms. At the theatre front, a special window is devoted to restaurant details with daily menus posted. Under the canopy is a two-sided display panel reading: "Enjoy fine food in our theatre restaurant—No theatre tickets required." Newspaper advertisements are carried from time to time, but not on a daily or weekly basis. Oftentimes a small underline in the opening day ads is incor-



*Prize-winning restaurant in Odeon Theatre, Chesterfield, England.*

porated. Victor Nowe, manager, says: "We are always contacting groups from social and church clubs to attend our theatre for

a show and dinner combined. Circulars are sent to these various organizations, using the large mailing list, which we have in our

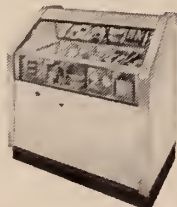


## The first show is in the lobby

Movies are better than ever. So are the appetites of the people who enjoy them. That's where your ice cream novelties get into the act. Especially when they have a 4-star display in a Bally Case. Gleaming Porcelain finish gives real showmanship to your products. Whether it's in theatre lobbies or in drive-in refreshment counters, the result is the same in both places . . . increased ice cream sales.

Model TI-30 above for theatre lobbies, 30" long, Approx. 875 novelties.

Model TI-43 to right for drive-ins, 43" long, Approx. 1194 novelties.



Bally Case and Cooler, Inc.  
Bally, Pennsylvania

Write Dept. BX for more details.



# SERV-O-MAT

*butter dispenser*

SERV-O-MAT with its revolving bowl, flashing sales message, colorful front, and gleaming chrome finish is a bright attraction for the sale of buttered popcorn.

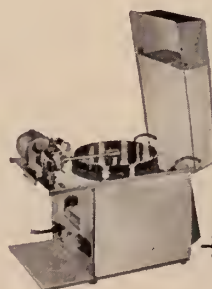
Simple one-hand operation dispenses a drip-proof amount of butter at the touch of the dispenser bar, allows up to 75 servings per minute.

SERV-O-MAT easy to clean . . . manufactured by craftsmen with over 10 years experience in the building of butter dispensers.

Patented SERV-O-MAT is built to serve you economically and efficiently and to increase your profits by 250%.

Modernize your concession area and join the profit parade by ordering SERV-O-MAT now.

SPECIFICATIONS Height — 14", Width — 11", Depth — 17 1/4", Electrical . . . AC, 120 Volt, 1150 W, standard grounded plug, Shipping Weight: 32 lbs.



BUTTER KIST CUPS . . . GIVE  
YOUR BUTTER CORN SALES  
"BUY APPEAL"—ORDER NOW!



Server Sales  
inc.



north 88 west 16447 main street,  
menomonee falls, wisconsin



files, from the many contacts which we have made in this theatre during the past ten years. When groups attend in tens or more we have a special rate for the dinner and show combined, but we no longer sell the combination theatre and dinner ticket for the price of \$2.50, which was a policy here for several years.

#### SPECIAL PRICE FOR PARTIES

"With increased restaurant costs and theatre admission slightly higher, we cannot make ends meet on a flat \$2.50 ticket for the show and dinner combined. We have discontinued this combination theatre and dinner ticket, but to groups, we are able to give them a wonderful evening for the small price of \$3.50 per person, which gives them a reserved section for the screen presentation, and also a reserved seat in the dining lounge with an excellent evening dinner at a very economical price.

"During the winter and spring, we had a special Saturday treat which brought excellent business to our theatre restaurant," Nowe said. "We featured continental smorgasbord and this proved very popular. Magnificent spreads included: shrimp, lobster, B.C. salmon, salads, cold beef, roast turkey, corned beef, and all the various smorgasbord delicacies were featured at the low cost of \$2.50 per person. French pastries and coffee were also included in this price. The service for the smorgasbord was 'Help Yourself'—which meant that the patron could eat as much as he or she desired for the price of \$2.50. The continental smorgasbord was discontinued for the summer months, but resumed in October for a special Saturday restaurant feature."

#### THEATRE RESTAURANT IN ENGLAND

In England, the catering department of the Rank Organization Theatre Division operates approximately 100 establishments in cinemas, ballrooms and bowling centers, and is extending activities to the motel field where restaurants will be operated.

Notable among the theatre restaurants, is the Odeon at Chesterfield which took first place in the annual national catering competition of the Rank Theatre Division. This theatre restaurant has a seating capacity of 96, and there is also a private room available which can seat parties of up to 250 and can be cleared for dancing.

The restaurant is open from 10:30 a.m. to 7 p.m.; obviously, if there is a party going on in the private room it stays open later.

There are 21 regular members of the staff,

and eight part-time persons are employed.

Main entrance to the restaurant is in the circle foyer, which is reached by stairs from the entrance foyer. There is also a staircase from the street to the circle foyer.

The national catering competition, in which the Chesterfield ranked first, has three main aims: to promote healthy inter-restaurant competition, to raise the overall standards of catering and service, and to improve efficiency and general economics, according to John Brickley, Rank catering controller.

Each restaurant receives six visits during the year, without warning, and the competition is operated mainly on the basis of customer reaction. A maximum of five marks is allotted to each of five items—reception, table layout and appointments,

menu compilation and variety, food quality and presentation, service, staff courtesy and appearance.

The annual competitions have proved so successful that this year a deciding factor—trading results—had to be introduced to determine the winners.

"Five years ago," Brickley said, "this restaurant (Odeon, Chesterfield) was just a 'cafe,' and since that time food, variety of fare and service have been raised to a high standard of restaurant operation. Today, it has an enviable reputation for good food and comprehensive menu. Such is this reputation that people come from all parts of the surrounding district to partake of a meal at the Odeon. The Odeon today shows the way to the standard that we aim for in all our restaurants."

## LET THESE SILENT SALESMEN WORK FOR YOU!

### CREATE IMPULSE SALES

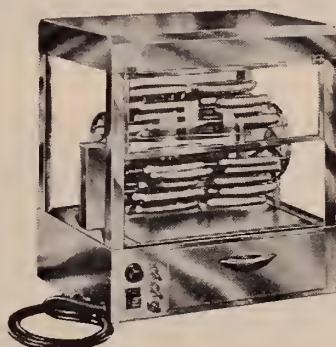
#### ◀ Roto-Grille HOT DOG BROILERS

SELL MORE HOT DOGS THAN ANY OTHER EQUIPMENT!

Rotisserie action rotates 60 hot dogs under magic infra-red cooking process . . . ready in 10-12 minutes for quick sales.

Rotogrill keeps hot dogs hot for hours, retains juices . . . prevents spoilage.

Revolving drum lifts out for cleaning. Bun warmer drawer holds two dozen buns. 115v-AC.



#### HERE IS A POPCORN WARMER

THAT KEEPS POPCORN PIPING HOT, CRISP AND FRESH FOR DAYS . . . ▶

The SERVETTE JR. counter model popcorn warmer is designed to create impulse sales and to fit the needs of theatre concessionaires with limited space, at a small investment.

Unit is compact, yet holds three bushels of popped corn (equivalent to about 125 ten-cent boxes or bags. Servette Jr. is 26 inches wide, 23 inches front to back.



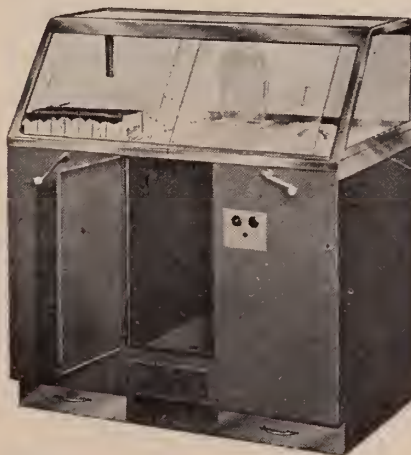
### SENSATIONAL SERVETTE

◀ WITH NEW IMPROVED ANIMATOR FOR EXCITING NEW ACTION.

You get PLUS popcorn business with the NEW animator . . . plus NEWLY designed top space for butter dispenser.

Profitable SERVETTE brings you more merchandising features . . . speeds up self service and over-the-counter selling.

Dependable SERVETTE has removable sliding glass doors that retain heat in popcorn wells. Hinged panel gives additional space between walls. Blower and heater elements encased in moveable drawer.



Sell more Popcorn & Hot Dogs this season. Write or call

*The Hollywood Servemaster Co.*

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PHONE HA 1-6856

KANSAS CITY 9, MISSOURI

**QUICK AS A WINK...  
and TWICE AS EASY...**

**TO FILL  
POPCORN BAGS  
AND BOXES WITH  
THE NEW PATENTED  
SPEED-SCOOP**

**THOUSANDS OF  
DELIGHTED USERS**

**ONLY \$2.50 AT YOUR  
THEATRE SUPPLY or  
POPCORN SUPPLY DEALER**

**SPEED-SCOOP** 109 THORNTON AVE  
SAN FRANCISCO, 24



## Enlarged, Modernized Snack Bar Produces More Sales, Speedy Service to Patrons

By RAYMOND LOWERY

**C**ONCESSIONS SALES have perked up encouragingly ever since refreshment facilities were expanded and modernized at the Tower Drive-In Theatre, a Wilby-Kincey airer on U.S. 64 East, half a mile outside the Raleigh, N.C., city limits.

The Tower's management tore out the old, less-efficient stand—a relatively small, barely adequate, service operation—and replaced it with a colorful and efficient snack bar. It was expected that the change would cause the theatre's refreshment business to increase, and it did, Manager Jim Casey reported.

### MORE ITEMS STOCKED

Used throughout were counters with Formica tops. Creators corn poppers and Dole soft drink dispensers were installed. Considerably more food and concessions items were stocked.

A new, wrought iron guide railing assures a smooth flow of traffic. The rail has a bypass worked into it so that patrons desiring only drinks and popcorn may pass up the hot food section and proceed directly to the cashier.

There is new self-service equipment, most of it made locally, in the hot food section, where hot dogs, French fries, etc., are prepared in advance and placed in warmers. Patrons may now serve themselves without the inconvenience of waiting for an attendant to get around to them.

The entire innovation has speeded up service considerably. The Tower's new menu includes everything from chicken and shrimp to hamburgers and hot dogs—a complete meal or just a snack.

Casey commented: "We've used all the latest techniques in the snack bar to give it the new, drive-in look." Light, gay colors have given the refreshment building a clean, festive atmosphere and an inviting one.

### BEST FOOD—FAST SERVICE

"Our aim is to serve the best food, and to give the best service in the shortest possible time so our patrons won't miss any of the screen program," said Casey.

He added, "Since this installation was put into use recently, we have been very happy with the results. We serve more patrons than ever before."

The new operation employs six persons and is open only during show hours in the evenings. Just outside the guide railing are a couple of tables, each with four chairs, most often used by filmgoers who buy complete meals prior to or during intermission at the nightly screenings.

Other new features include two display (peg) boards—one at each end of the cafeteria-style line—used for listing snack bar items and announcing future screen attractions.

The new refreshment setup was designed and built by M. R. Biggs, concessions



One of two tables provided for patrons in the new cafeteria, Tower Drive-In Theatre, Raleigh, N.C.



Counter lineup, with bypass past hot food, direct to cashier.



Overall picture of the Tower layout, with refreshment building in the center.



## Tower Snack Bar Menu

Chicken-in-a-Box (1/4-lb. fryer with Fries, Salad, Roll) .....	60¢
Shrimp-in-a-Box .....	60¢
Pizza (9-in. Plain) .....	60¢
Any Combination of the Above, Two for .....	99¢
Hot Dogs .....	25¢
Hamburgers .....	35¢
Cheeseburgers .....	40¢
Barbecue Sandwich .....	40¢
French Fries .....	25 & 50¢
Sno-Cones .....	10¢
Drinks (Coke, Pepsi, Orange) ....	15, 25 & 30¢
Popcorn .....	15 & 25¢
Buttercorn .....	25¢
Gum .....	6¢
Candy .....	11¢
Ice Cream .....	15¢
Cigarets .....	25¢
Coffee .....	10¢
Milk .....	15¢

supervisor of Wilby-Kincey Theatres. He was assisted by R. L. Huffman, drive-in supervisor; Doyce Jones, and Manager Casey.

The Tower Drive-In, which operates the year 'round, was 13 years old last June. Located on a 20-acre tract, it boasts a well-equipped playground (with slides, swings, chairs, speakers, etc.) at the base of the screen tower. It has a capacity of 550 vehicles.

The refreshment operation is housed in a one-story, wooden frame building (35x35 feet), the exterior of which is landscaped with shrubs. Spacious restrooms are provided in the same structure.

## Safety Standards for Hot Beverage Venders

A Safety Standards and Education Program for the operation of hot beverage machines is being launched by the National Automatic Merchandising Ass'n, national trade group of the automatic vending industry.

The purpose of the program is to maintain adequate safety standards in the operation of hot beverage vending machines, particularly as they pertain to water heaters used in such machines.

"All coffee vending machines are equipped with adequate safety devices when they leave the factory of the manufacturer, but several incidents involving coffee machines in the last two years have been traced to ignorance or faulty maintenance on the part of coffee machine servicemen," said Herb Geiger, president of NAMA.

"We are, therefore, urging all operators of hot beverage machines to acquaint themselves with the NAMA standards for such machines," he said. He added that the necessary materials—a safety training film, a safety manual and individual check sheets for every machine can be ordered from Walter W. Reed, c/o NAMA, 7 South Dearborn Street, Chicago 3, Ill.



HERE ARE SIX  
EXCELLENT  
REASONS  
WHY...

• UNSURPASSED  
QUALITY

• EXCEPTIONAL  
PROFITS

• CONVENIENCE

**Castleberry's**  
PIT-COOKED  
**BARBECUE**

• PROVEN  
PERFORMANCE

• PROMOTIONAL  
KNOW-HOW

• UNCONDITIONAL  
GUARANTEE

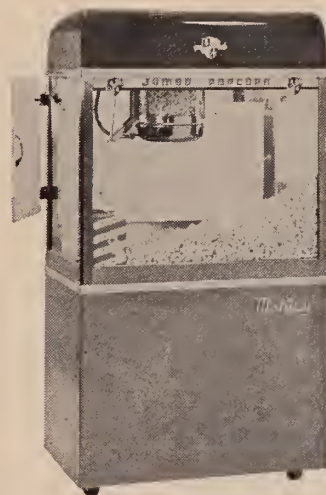


**Outsells them all..**

*The Biggest Name in Popcorn Throughout the World*



For over a quarter of a century, Manley, Inc. has assisted thousands of theatre owners in equipping and operating a more profitable concession. Investigate how Manley's years of merchandising experience and superior Manley equipment can help you make your concession more profitable.



**POPCORN MACHINES**  
**POPCORN SUPPLIES**



Write or Phone: **MANLEY, INC.**

1920 Wyandotte St., Kansas City 8, Mo.  
Montreal, Quebec, Canada



**Make every night  
OPENING night!**



H. B. REESE  
CANDY CO.  
HERSHEY, PA.







# BIG EARNING CAPACITY

UP TO \$75 PER HOUR!

**Cretors**  
"OLYMPIC"

**POPS IT BEST!  
KEEPS IT HOT!**

HOT POPCORN MEANS

- Bigger Sales • Repeat Sales
  - Increased Beverage Sales
- Ambassador Model for Indoor Situations

Write for FREE Brochure  
"77 Years of Leadership"



12 Popcorn Building, Nashville, Tenn. — Factory: Chicago, Ill.

**3 KETTLE SIZES**  
18 oz. Electric    32 oz. Electric    32 oz. Gas

**THE Cretors CORNditioner**  
forces warm dry air through the stainless steel storage bin keeping popped and boxed corn HOT regardless of weather or moisture conditions.

## Orange Drink Profits Zoom For Circuits When Sold In Plastic Orange Cups

By PAT COONEY

**P**LASTIC ORANGES, filled with a cool drink, are hot items at Central States Theatre Corp.'s 27 drive-ins. The Iowa-Nebraska circuit is selling several thousands of the novelty containers each week in its drive-in concessions stands.

The realistic orange cup, filled with seven ounces of Orange-Crush, is sold for 25 cents. Frank Rubel, general manager of Central States drive-ins, attributes the tremendous success of the item to its novel appearance and practicability. With a plastic straw inserted in the top, the drink containers are almost 100 per cent spill-proof. A small green top is removable for easy filling at the concessions stand.

A screen trailer, in color, with a beauti-



Plastic orange cups, filled with orange drink and arranged on containers of crushed ice, tempt thirsty customers at the Des Moines SE 14th Drive-In refreshment cafeteria. Plastic straws and a small green top keep them spillproof and customers like the souvenir idea. If patron wants another drink, he buys another plastic orange, as the cups are not refilled at the drive-in.

ful young lady surrounded by oranges, invites patrons to purchase their orange drinks in the souvenir cups during the concessions break. The drink-filled plastic oranges are displayed for sale on trays of crushed ice and present a most appetizing picture in the concessions building.

Buyers, of course, take home the plastic cups and, Rubel says, sales boomed when mothers realized what a boon the toddler-proof cups are in getting Junior to drink his orange juice, that the straw keeps the juice in the cup (or in Junior) but off the floor. Other patrons have collected an entire set of the fat little oranges for home bar use.

Purchased through Florida State Theatres, 323 East Bay St., Jacksonville, the containers carry a blurb for "Florida's Weeki Wachee Spring of Live Mermaids," an



Approved by National Sanitation Foundation

**GLENRAY Latest Model**  
**Hot Dog Machine**

You Know This Sells Dogs

Write Us Box 35, Quincy, Michigan

**GREER ENTERPRISES**

**STEAMETTE**



COLOR TRAILERS | COLOR SIGNS | COLOR TRANSPARENCIES

W/SERVING BAGS

"DRIVE - IN"

**SHRIMP-ROLLS**

We Ship Frozen to All Points

**Golden Palace Foods**

543 W. 59th St., N.Y. 19, N.Y.

CI 6-2739 S. EDELMAN

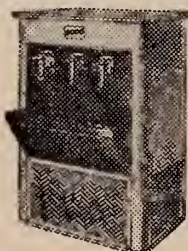
**New 1962 Heavy Duty**  
**SODAMAKER**

America's Lowest  
Cost Quality  
Drink Server!

Complete  
Self-Contained Unit

WITH  
2 OR 3 FLAVORS

Write for Complete Specifications and low cost  
**SUPERIOR** REFRIGERATOR  
MFG. CO., INC.  
3350 N. Union Blvd. St. Louis, Mo.





underwater extravaganza which is a venture of Florida State Theatres. Vern Carr, manager of Central States S.E. 14th Drive-In at Des Moines, finds patrons enjoy having the souvenir, not only of the drive-in, but from Florida.

Central States gave the novelty cups an unseasonal test run in the dead of winter at the 76 W. Dodge Drive-In at Omaha. They were such a success, even then, that it was decided to use them in all drive-ins throughout the circuit during the current summer season.

#### REPORT FROM FLORIDA STATE

French B. Harvey, concessions manager of Florida State Theatres, advises: "We have been supplying our affiliates and quite a few independent theatres with these plastic oranges—over two million being sold this year.

"This is the biggest take-home souvenir item we have had in years. Parents get their children to drink orange juice out of these orange cups quicker than they can out of a cup or glass. It has been hard to keep up with the demand."

Florida State theatres display the oranges filled with orange drink on the concessions counters in large, plastic bowls of ice, for 25 cents. This makes an attractive display.

"We can now supply any amount required by anyone at cost, since we do not sell outsiders for profit, only for the advertising we get," says Harvey.

"The cost of the oranges with the caps and straws is .06¢, FOB Miami, Fla., our shipping point. They are packed 500 to a case, and I suggest that no one order less than 2,000, as it is just as cheap to ship 2,000 as it is 500. Anyone outside our affiliates must send check unless circuit with CR.

"The plastic oranges now being manufactured will have Weeki Wachee Springs on one side and Silver Springs on the other side, both operated by Florida State Theatres, an affiliate of AB-PT.

"We will be glad to cooperate with anyone who wishes to try these oranges—the acceptance has been tremendous," Harvey said.

The trailer advertising the oranges is available from Filmack.

## Vending Blue Book Available

The 1962 edition of the complete source book of the automatic vending industry is now available, according to National Automatic Merchandising Ass'n, publishers of the volume.

Entitled "Blue Book of Automatic Merchandising," the reference work features 200 pages of illustrated information about the automatic food, merchandise and service vending business.

Listed in the Blue Book are vending machine manufacturing companies, vendible product suppliers, manufacturers of component parts and services, and operating company members of NAMA. Each listing includes comprehensive information about the types of products manufactured or supplied and gives the names of key company executives. In addition, each listing is indexed according to product for easy reference.

MODEL 4SDA  
Pushbutton Automatic —  
Dispenses individual cups  
of coffee.



# WHEN YOU POUR COFFEE...



BE SURE YOU  
POUR  
YOURSELF  
A PROFIT

THE **E-Z WAY**

Years of use has proven E-Z WAY, the widest known name in soluble coffeemakers, can save you up to 75% on labor and time in preparing coffee and in cleaning equipment . . . AND they save up to 10% on coffee, compared to old fashioned ground coffee brewing methods.

More drive-in operators specify E-Z WAY because you can increase your profit through these savings . . . you can take advantage of all flexibilities in packaging and quantity buying . . . E-Z WAY helps the true flavor of fine coffee come through, establishing new standards in taste and performance characteristics.

## LOOK AT THIS COMPLETE LINE with SIMPLE PORTION CONTROL



MODEL 4B  
Pushbutton —  
fills decenter  
automatically or  
manually.



Model 6A  
Pushbutton auto-  
matic — fool-  
proof self-ser-  
vice anywhere.



MODEL 4SCD  
Continuous flow  
— faucet opera-  
tion.



MODEL 3-A  
Automatic  
suitable for even  
smallest loca-  
tions.

Write for free  
literature and  
prices . . .

**E-Z WAY**

**STEEL PRODUCTS COMPANY**

40 8th Ave. S.W.

Cedar Rapids, Iowa



# BIG

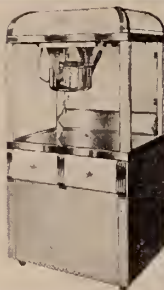
FOOD SERVING  
PROFITS START WITH



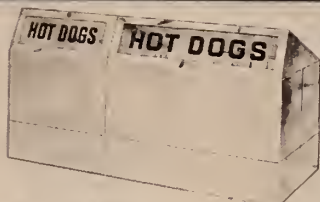
Dependable  
Quality  
Equipment!

## POPCORN MACHINES

COUNTER &  
FLOOR SIZES  
FOR EVERY  
REQUIREMENT



## HOT DOG EQUIPMENT



**STAR STEAMRO**  
Combination  
HOT DOG STEAMERS  
& BUN WARMERS



## COUNTER COOKING UNITS

GRIDDLES FRYERS HOTPLATES WARMERS

Star-Master Fryers are  
available in gas or electric  
counter or floor models.



Star-Master Griddles in 36" and 24"  
sizes in gas or electric models.

write for complete Star Line.

# STAR

MANUFACTURING COMPANY  
Division of Hercules Gallion Products Incorporated  
ST. LOUIS 20, MISSOURI

## Center of Candy Case Is Key Spot--Other Tips to Theatre Concessionaires



Recent tests have proven that items displayed in the center of the candy case always sell in greater volume than items displayed on the ends. In other words, whether it be the bottom or top shelf, an item displayed in the center of the shelf will move more quickly. A suggestion for theatres would be to display items which they are particularly anxious to move in the center of their shelves.

\* \* \*

The back wall of the vending stand is not being utilized in many situations. Direct selling results when the back wall is used to display coming attractions, special vending items, and is changed often.

\* \* \*

The vending area should be a concentration for concessions sales. Nothing sells like a display of the merchandise itself. The best wrinkle being used today is a peg-board panel on the rear wall with an assortment of hardware permitting changeable displays of popcorn boxes, candy bars, beverage cups, etc.

\* \* \*

The factor of lighting is seldom given the importance it deserves. By putting a yellow light on popcorn, a blue light on ice cream and a pink light on candy, the eye appeal and selling potential of a vending stand is enormously increased.

\* \* \*

Another factor often neglected or given insufficient attention is the need to rotate stock in order to prevent merchandise from becoming stale. The stock room is as important as the vending stand itself, and should be kept clean and ventilated. A system should be followed so that old stock is moved forward and is used before the new.

\* \* \*

The suggestion of cleanliness cannot be stressed too much with respect to the vending operation. Clean cases, popcorn kettles, popcorn warmers, ice cream freezers, drink dispensers, etc., are an assurance of freshness and repeat sales.

—Convention program of  
Allied Theatres of Michigan.

## TRAILERS TO SELL CONCESSIONS MERCHANDISE

The screen is a built-in advertising tool for promoting sales of food and drinks at the theatre concessions. Listed below are some available to theatremen.

**Plastic Orange Cups**—See article page 40—Features one of Weeki Wachee's mermaids surrounded by orange cups. From Filmack (address immediately below) \$7.

**Chilly Dilly**—Mouth-watering trailer with titles and talk produced for National Pickle Packers Ass'n by Filmack. In green tint film, 30 seconds, 35mm, adaptable to widescreen. Order from Filmack Corp., 1327 S. Wabash Ave., Chicago 5, Ill. \$5.

**Hot Dogs**—Full-color, 35mm Hot Dog Month (July) trailer produced for Tee-Pak Co. Also available with "month" reference removed for year-round use. Order from Filmack (address immediately above). \$7.50.

**Mission Orange-Related Items**—Color cartoon film trailers, 35mm, 45 seconds, suggesting Mission orange together with popcorn, hot dogs, etc. Free, from Mission of California bottlers.

**Mickelberry's Hamburgers, Frankfurters, Steakburgers**—Approximately 15 seconds, in color, adaptable for widescreen and on 35mm stock. Free to concessionaires serving company's products from Mickelberry's Food Products Co., 1401 Fairfax Trfwy., Kansas City, Kas.

**Silver-Skillet Beef in Barbecue Sauce**—Black and white, printed on peach stock to give some color, 35mm and adaptable for widescreen, this 90-foot, one-minute trailer plugs the concessions and narrator, of course, makes suggestions of the special sandwich. Free, to regular users of the product, from Silver Skillet Food Products Co., 7450 North St. Louis Ave., Skokie, Ill.

**Juicyburgers**—Colored, 40-second, 35mm trailer adaptable for widescreen. Free from Juicyburger Products Co., 908 West Rollins, Moberly, Mo.

**Flavos Shrimp Rolls**—A shrimp roll is a missile in this "Space Shot" trailer which is cleverly narrated and partially animated. Running time, 45 seconds, 35mm. Free, from Flavo-Rite Foods, Inc., 2964 Lafayette Ave., Bronx 65, N. Y.

**Futtered Popcorn-Related Items**—Hollywood-produced, color by Technicolor, 40 seconds, 35mm; sells all concession items, highlights buttered popcorn. Available from Server Sales, Inc., 16447 Main St., Menomonee Falls, Wis. \$16.75.



## Adequate Insurance Needed by Concessionaires Against Damage Suits by Patrons

The concessions stand, which has been a big profitmaker for most theatres, often has its own problems.

A new problem now confronting concessionaires as well as theatre operators who run their own concessions stands is, that when a customer sustains personal injuries by reason of something wrong in the food, his right of action is becoming more and more certain.

Recently, in *Sofman vs. Denham Food*

*Service, Inc.*, 181 A. 2d 168 (N.J. 1962), a customer sued a cafeteria for breach of warranty when the customer broke a tooth on bone or gristle in a hot dog.

The defense of the cafeteria was that it relied upon an old New Jersey decision which had held that serving food at an inn was a service and did not constitute a sale of goods.

The Court stated that cafeterias were not inns, and that customers who purchase food upon the premises have the right, if they so desire, to eat the food even off the premises. Therefore, these customers could sue the cafeteria owner on a theory of a breach of warranty.

It is also interesting to note that more and more states are adopting the Uniform Commercial Code. This code, where operative, provides that a customer may sue whoever has sold him any food, so that it will make very little difference whether it was purchased from an inn, restaurant, cafeteria, or a motion picture concessionaire.

The point to all of this is that the theatre owner should carry adequate insurance against such possible liability.

—Norman Shigon  
Attorney at Law  
Philadelphia, Pa.

## Have a CRUSH . . .



### AMERICA'S NO. 1 Selling Orange Drink

People have confidence in Orange-CRUSH. They ask for it by name. They drink more of it than any other orange drink. This means that when you feature Orange-CRUSH, you get more immediate business. Start serving it to your patrons.

### Crush International Inc.

2201 Main Street Evanston, Illinois

## CANDY APPLES **FASTER! CHEAPER!** WITH VICTOR'S NEW "CANDY APPLE MAGIC"

Fabulous new mix coats apples with a delicious red cherry flavor in a jiffy. Skyrockets candy apple profits! Each bag, plus 5 lbs. of sugar, coats 115 apples at less than 1c each. Packed in "poly" bags at 45c each.

SEND 25c FOR SAMPLE! Ample mix for 50 apples! FREE details!

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with a tasty, golden roll baked right around each hot-dog-on-a-stick! DIPSY DOG BATTER does it quickly, easily, cheaply! Just dip dog in batter and deep fry for 3 minutes. COSTS LESS THAN ROLLS!

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Jobbers-Distributors ask about our private label plan to help you develop more sales.

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## Excellent Service, Quality Refreshments, Free Services Win Drive-In Patronage

The Shipyard Drive-In Theatre, Providence, R.I., has been a thriving operation since its opening a number of years ago, and no small part of this success has been due to the excellence of its refreshment service, the high quality of foods and drinks, and the many extra services offered.

The Shipyard has a 1,650-car capacity, and is served by a six-lane, star-shaped cafeteria called the Caf-O-Rama, where space is utilized to the fullest extent. Each of the lanes is identical in the lineup of refreshments offered. These items include, ice cream sundaes, chocolate covered ice cream bars, popcorn, clam cakes (a specialty), shrimp rolls, franks, hamburgers, family size pizza pies and pizza strips, meatball sandwiches, French fries, pastry, milk, a non-alcoholic beer, chocolate drink, soft drinks, candy, coffee and hot chocolate.

### PREPARE DRINKS AHEAD

Attendants start pouring cold drinks ten minutes before the break, and although ten-cent drinks are sold, only the 20 and 30-cent sizes are displayed.

Hot dogs and hamburgers are never held over for the next night, but are offered at half price (over the mike).

There is a different special every night, and almost always it is the biggest seller, because the attendants make a point of suggesting it.

A sign at the cashier's station reads: "Our cashiers are trained to courtesy. If they don't say 'thank you,' you'll get a free pass." Manager and staff (40) hold

Continued on page 46

## TREMENDOUS PROFITS!!

Now Fresh Fruit Sundaes, Pineapple and Strawberries from stainless steel pans!

Both juices for snow cones and fresh fruit for sundaes dispensed from one machine

HERE'S HOW TO MAKE

## BIG MONEY WITH "SNOW MAGIC"

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No Belts! No Oiling!



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FREE SAMPLES WITH EACH MACHINE

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NO WASTE!  
30 OZ. CAN MAKES 20 BIG SANDWICHES  
PORK, BEEF, TURKEY BARBEQUE

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# AN 18-ACRE PARK FOR THEATREGOERS



Lloyd Hirstine, president of the Capitol Drive-In Theatre Corp. and manager of the Des Moines airer, is an outdoor showman who enjoys his work. As a result, his unusual theatre draws praise for its picturesque setting which boasts several thousand well-placed trees and shrubs. Here Hirstine, and dog "Cappy," are giving their daily inspection to a portion of the drive-in's 50-tree orchard. New plantings are added each year to replace any winter-killed trees or shrubs.

By PAT COONEY

ORDINARILY, a hive of bees would play no role in the operation of a drive-in theatre. But the Capitol, at Des Moines, is no "ordinary" airer. And this year Manager Lloyd Hirstine is housing bees—he bought them to assure pollination of the orchard!

Meticulous care and planning reflect Hirstine's pride in offering to his

patrons the ultimate in attractive surroundings. The ten-year-old Capitol, with a capacity for 1,210 cars, is Iowa's largest drive-in. It also is an 18-acre park—with rolling carpets of well-groomed grass, more than 700 stately Carolina poplars and yellow willows, 5,000 multiflora rose bushes, scores of evergreens, flowering ornamental trees and shrubs, plus the 50-tree orchard.



This bird's-eye view of Des Moines' ten-year-old Capitol Drive-In Theatre shows park-like setting of 1,210-car airer. Highway traffic necessitated plantings to screen out light and noise. The result is a unique 18-acre, landscaped showplace. Plans call for fireplaces and picnic tables in triangular "park" to left of screen tower. On right is 50-tree orchard, pollinated by the Capitol bees. Assistant manager's "permanent" mobile home is in willow-shaded area on far right. Since aerial was taken, left boundary has been shortened because of street widening.

This ambitious landscape stems from a need to screen out light and noises from a busy highway fronting the airer. And the utilitarian need has resulted in a showplace, because Showman Hirstine has two green thumbs, loves to work out-of-doors, and desires to give the public "something extra." He has succeeded!

From the highway, the screen tower seems to rise up in the middle of an arboretum. In spring, the orchard is in bloom along with honeysuckle, lilacs and spirea. Come June, the rose hedges burst into blossom, and until Iowa's recent severe winter took its toll, several hundred hybrid tea roses were in the June show.

## TEST FOR RED SPIDERS

Pfizer junipers are replacing fragile hybrid tea roses at the Capitol. Pfizers are hardy, but susceptible to "invisible" red spiders. Manager Hirstine advises the white-handkerchief-test at the first sign of any brown needles. He places a handkerchief under the evergreen branch and gives the branch a shaking. If there is any red residue on the white handkerchief, he is sure the spiders are at work and then sprays.

In one of the several well-defined park-like areas, Hirstine plans to install fireplaces and picnic tables, "as soon as the young trees are strong enough to withstand any young climbers." Even the playground is green at the Capitol. "Grass is cleaner than dirt or crushed rock for the kids to play on, and the parents appreciate this," says the thoughtful showman.

The playground is seeded every fall whether or not it needs it and is large, 105x105 feet, so there is plenty of room for little feet to trample.

Beauty, comfort and safety are key words with Hirstine, who is president of the Capitol Drive-In Theatre Corp. A lighted sidewalk runs from the screen tower, through the playground and back to the concessions building. Ramps have lighted numbers. A landscaped patio with lawn chairs and tables for 150 persons fronts the concessions area. Amber lights line a white rail fence from the entrance and exits to the ramps, adding an attractive color note and serving as a help to drivers.

## TWO MEN FULL TIME

Upkeep of the Capitol "park" calls for two men fulltime during the summer months. In addition, Hirstine is on the grounds every afternoon, supervising, or putting those green thumbs to work with the plantings. He loves every minute of it.

When the trees were very young, and the summers very dry, Hirstine hired several boys to come in each day and water them. They used 1,000 feet of hose. Now, the trees and plantings are deep-rooted and well-enough established that watering is unnecessary over the general area, even with an unusually dry summer.

Another unusual spot on the Capitol grounds is the attractive trailer home of Assistant Manager Mel Cormaney. Having a man on the premises at all times helps cut down on after-hours vandalism, so Hirstine poured a concrete slab and on it,



placed a roomy mobile home. Fortunately, Cormaney is as interested in the soil as Hirstine, and the two work a garden 35x110 feet which yields, among other edibles, cabbages that weigh 16 pounds a head! Few, if any, other drive-ins can make that claim!

Hirstine planted 400 trees the first year and has been adding most every spring and fall since 1952. Now, the saturation point has been reached, except for occasional replacements of winter-killed nursery stock. Despite extreme winters, only three fruit trees have succumbed to the cold. Such a record is the result of fall care and mulching.

The fall schedule at the year-round Capitol includes these duties:

1. Roses are hilled up and mulched with natural fertilizer anytime after September and before the first hard frost.
2. Fruit trees are mulched with natural fertilizer, and all fruit and other small trees are painted with a rabbit repellant.
3. Any bare spots in the bluegrass are reseeded before September 27. (Hirstine says this is the very last safe date for seeding.)

#### AUTUMN BEST FOR PLANTING

The "Luther Burbank of the drive-in cinema" recommends autumn for planting of any nursery stock that is available. This is the best time, when the plants are dormant. Spring planting incurs the risk of a dry season and the need for lots of watering. He has found, however, that very little is available from nurserymen in the fall, so he resorted to early spring planting through necessity.

With the autumn chores finished, Hirstine brings in the patio furniture, park benches, swings and other summer equipment, and these are repainted during the

winter months.

The Capitol is a year-round drive-in, but if the snow piles up to a point where it is advisable to close down for any length of time, all water lines are blown out using CO<sub>2</sub> gas tanks with special valve attachments. Traps are removed from all plumbing, water is removed from restroom stools and a pint of kerosene put into each stool and tank. Manager Hirstine leaves Electro-mode heaters and speakers on the ramp posts if he is to be closed and has found

there is no more damage to them than during a normal operation.

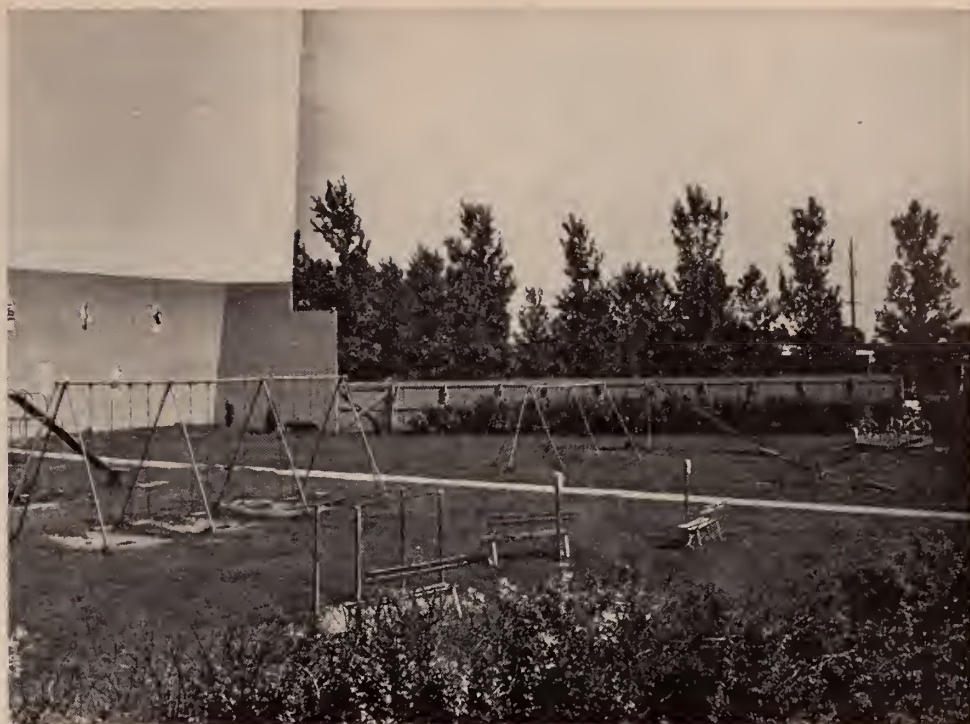
One important winter task is keeping the bees "plowed out." If snow covers the hive opening the bees will smother. The hive is insulated with Fiberglas and located in the shade of a tree (important) at the north end of the orchard.

With the first sign of spring, spraying gets underway. The fruit trees are sprayed before they bud, again when they're in bloom, when the fruit begins to form, and three times thereafter at two-week intervals. Also in spring, all trees and shrubs are trimmed of any winter-killed branches. The fall manure mulch is not removed in spring, instead, it serves as a fertilizer during the growing season.

#### SPRAYING CONTROLS WEEDS

In all the 18 acres, weeds are scarce. The grounds are sprayed each spring, using the Capitol's big farm tractor and spray attachment. The Ford 600 Series tractor gets as much use around the drive-in as it would on a big Iowa farm. It is equipped with a blade for moving snow or dirt, a large drag attachment, and a wire broom. The latter two accessories keep the roadways and ramp area in top shape. These sections are shale and rock, oiled and rolled to stay hard-packed, dust-free. During the buggy summer, a Dyna-Fog fogging unit keeps the premises mosquito-free.

Other heavy equipment includes a 6,000-lb. roller, used on roads and ramps in the spring and after heavy rains; a six-foot Mott mower, and two 20-inch power mowers. Hirstine maintains all road ditches outside the Capitol fence. Actually, this is the county's job, but the county doesn't always get around to doing it, and the drive-in manager doesn't like a ragged frame around his picture-pretty landscape.



*At the Capitol Drive-In, even the playground is landscaped. Some of the airer's 5,000 multiflora roses serve as a hedge to ring the large, grass-carpeted play area. Sidewalk is only entrance to playground, eliminating hazard of children darting into path of autos. Speakers allow tots to view film from playground. Parents are grateful for grass play spot because small fry return from it still clean.*



*Mel Cormaney, assistant manager of the unusual Capitol Drive-In Theatre, enjoys the shade of one of the hundreds of golden willows in his front yard. Cormaney lives in this mobile home at the airer in an effort to cut down on after-hours vandalism. His "front yard" is the beautiful 18-acre Capitol grounds. In background is the garden, where Manager Lloyd Hirstine and Cormaney grow berries, tomatoes, horseradish, beans, cucumbers, grapes—and "sauerkraut."*

*Continued on following page*



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### **The Perfect Coating To Brighten Your Screen**

Creates a lenticular effect. Gives your audience a cleaner, clearer picture from any angle.

This quality coating eliminates at least one screen repaint job every two years.

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For Your Whole Theatre

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## **THE BIG CHAINS SAVE TIME... MONEY SO CAN YOU!**

Yes, drive-in owners, large and small, have found they can keep their grounds clean, quicker and cheaper. Can be attached to car or truck.

### **PORTABLE INCINERATOR CART**

One man does the work of many... burns all refuse right on the spot. Just right for paper, leaves, twigs, etc. Large capacity, 18 cu. ft., yet perfect balance makes it easy to handle. Wide wheel treads; all welded steel construction means lasting wear. Hundreds of satisfied users. CUTS CLEAN-UP TIME IN HALF.

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Merry Go Rounds  
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Metal Beam Balancers

"Swedish Gym"®  
Swings  
Climbers

**The DELMER F. HARRIS CO.**  
BOX 288, CONCORDIA, KANSAS

## **18-ACRE PARK FOR THEATREGOERS**

*Continued from preceding page*

the big screen tower. This area, 25x105 feet, is divided into four separate sections. Three are for storage, and the fourth houses the manager's office where, besides the more conventional business equipment, his beautiful English pointer, "Cappy," has a cozy retreat, a sort of home-away-from-home.

There is little doubt that the Capitol personnel, from Hirstine to "Cappy," enjoy their work—and the "fruits of their labor." Here is a theatreman who not only "brings home the bacon," but a nosegay, or fresh peaches and luscious red strawberries in season. And each fall, back in the concessions kitchen, there's a tempting crock of homemade sauerkraut getting special attention from the manager. Spirea, strawberries, sauerkraut and happy patrons... who could ask for more?

Granted, most of his patrons are unaware of prize cabbages and pollinating bees. But the fact that Hirstine truly enjoys his drive-in and takes deep pride in offering something out-of-the-ordinary, is obvious even to passersby. The overall scene is a personal invitation to twilight motorists to spend an evening viewing the movies in a picturesque setting.

The Capitol's boundaries were not always so showy. A little more than a decade ago it was a swampland, and the entire 18 acres were taxed at only \$67. Today, thanks

My Name  
is  
"Cappy"



This is "Cappy," the Capitol Theatre symbol of fun and entertainment. His face looms in neon from highway side of screen tower; invites tots to playground entrances; reminds concessions patrons to refresh themselves and is used in every Capitol newspaper ad. Manager Hirstine's beautiful English pointer hunting dog is a namesake of the clown. "Cappy" the dog, "Cappy," the clown, the bees, orchard, cabbages and roses add up to a most delightful entertainment spot and typify a drive-in theatreman who enjoys giving patrons "something extra," when they visit his establishment.

to the ingenuity and energy of Hirstine, the airer is a beauty spot that draws favorable comment because it is a credit and asset to the community.

The grounds equipment, (and a couple of go-carts which the fun-loving outdoor manager uses in his leisure time to ride the "ramp range"), are stored in the base of

## **SERVICE WINS PATRONAGE**

*Continued from page 43*

monthly half-hour meetings to discuss the entire drive-in operation.

A variety of free services is offered and appreciated by patrons. These include battery kits for dead batteries, repair of flat tires, gasoline for those who run out of it, and milk for baby bottles. These are all announced over the mike.

If there are any complaints, the customer is always right (whether right or wrong) and gets a free pass or \$1 worth of concessions items.

Prizes are frequently used as inducements, including lucky license and/or ticket numbers, most persons per car, etc.

In the latter case, an attendant takes the license number of a car with six or seven people (one night there were 14 in a car).

The usual prize is \$1 worth of concessions offerings, and need not be cashed in on the same night, because sometimes the people have already bought.

### **PRISM PROCESS PLEASES**

From a Middle Atlantic States drive-in operator comes word that on the recommendation of another TOA member, he retained the George English Co. to treat his drive-in screens with its "Prism Process." He reports (and he is well experienced so his opinion has special merit):

"We are extremely pleased with the picture we have gotten on our screen following his treatment and painting of same."



**THE BEST!!  
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MOLD"  
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IN-A-CAR  
SPEAKER**

Here's greater depth—more sound quality. A new, more attractive speaker with a better finish at no increase in price! Special color combinations on request. Also: Three other model In-a-Car speakers to choose from.

### **EVERYTHING FOR YOUR DRIVE-IN!**

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**Parts & ALL Types of Junction Box  
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or phone today for full details and  
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**DRIVE-IN THEATRE MFG. CO.**

505 W. 9th Street, HA 1-8006—1-8007, Kansas City, Mo.



## 500 Fancy Rose Bushes Form An 800-Foot Island of Bloom At Drive-In Theatre Entry

**C**HARLIE WALLACE, caretaker at the SE 14th Drive-In at Des Moines, has a special formula for maintaining the prolific bloom of the airer's 500 showy rose bushes.

Charlie's formula: Just let 'em grow!

Patrons and passersby, struck by the beauty of the 800-foot stretch of bloom which forms an island from the highway to the



The drive from the highway to the boxoffice at the SE 14th Drive-In Theatre, Des Moines, Iowa, is beautified by a long parkway with 500 rose bushes interspersed with evergreens. Charlie Wallace, caretaker, "just lets 'em grow!"

boxoffice, have stopped to ask Charlie's advice as a rose-grower. His simple, straightforward answer is backed up by Vern Carr, manager of the Central States Theatre Corp.'s drive-in. Carr concurs that "when Charlie 'just lets them grow,' they do!"

Charlie is a retired policeman who has been with the airer 12 years, twice as long as the roses. He does not pretend to be a horticulturist, but must take credit for "having a way" with roses.

### NOT SPRAYED OR FERTILIZED

The plants are not sprayed nor fertilized! They do get daytime watering. (Sprinkling after sundown may result in mildew.) Weeds are pulled or hoed when necessary. After the first freeze, when the sap is down in the roots, they are hilled up with dirt and covered with straw for the winter. When first signs of growth appear in the spring, the plants are cut back to about eight inches.

The five blazing beds were planted several years ago by Heard Landscape Nurseries of Des Moines. The topsoil is good, and if Heards fertilized the bushes at planting time, no one recalls. It is known they have *not* been "fed" since. The roses are in an open, unprotected spot and get a full blast of Iowa's winter winds and snow, but they have proved exceptionally hardy.

Three of the rectangular beds are Eutin,

*Continued on page 51*

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YOUR  
PATRONS**



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Drive-In owners across the country are extending their season and boosting profits by keeping their patrons completely comfortable with these remarkable flameless all-electric ELECTRO-MODE in-car heaters.

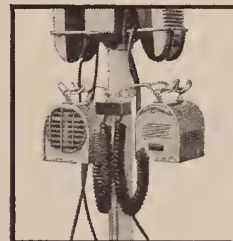
Designed especially to meet every requirement for an ideal drive-in-heater—by the world's largest exclusive producer of electric heaters. Secret of perfection is Electromode's exclusive Cast-Aluminum Heating Element. All heating wires are embedded deep inside a finned aluminum casting, providing positive safety, long-life and highest efficiency.

Heat is instant, no warm up delay, no flames, fumes or odors. Windshield doesn't steam up.

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- Exclusive Electromode Cast-Aluminum Heating Element. 100% safe around children.
- Noiseless operation. Quiet, fan-circulated electric comfort heat.
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Front and rear views of the heater. Sits on any flat surface, dashboard, floor, etc. No additional equipment needed. Installs quickly and simply on your present speaker post.



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Overall layout of the new 1,600-car North Star Drive-In Theatre, Denver, which is the largest in the area. Ramps are terraced, amphitheatre-style, to provide for level viewing at the screen. The 200x200-foot playground is at far right, with the concessions-projection building in front of it. The throw is 546 feet.

## TERRACED RAMPS FOR LEVEL VIEWING

### Wolfberg's New North Star Largest Drive-In Theatre in the Denver Area

**W**ITH A CAPACITY of 1,600 cars, the new North Star Drive-In Theatre, Denver, became the largest ozoner in the region, and is said to be the largest one-screen outdoor theatre west of Chicago.

Located to the north of Denver in the midst of numerous housing developments, the \$400,000 theatre has unusually fine

highway connections so that patrons can get there with very little inconvenience, being on the Valley highway, newly completed, high-speed transportation artery. The North Star is one of the seven Compass drive-ins, operated by Wolfberg Theatres, which also has two first-run theatres in Denver.

Equipped to handle any of the existing

projection methods, the booth has three projectors and rises above the concessions building, 546 feet from the screen, which is 42 feet high and 134 feet wide, of all-steel construction.

The ramps are terraced, with the North Star being designed in modified amphitheatre style which minimizes the vertical viewing angle. This plan was developed by



Central section of the refreshment section, consisting of two cafeteria lanes, flanked by guide rails turning an each other and ending at the cashiers' loca-

tions in the middle. The system has proved its worth in getting a large number of customers taken care of in the rush periods. There are ten employees on staff.



L. J. Albertini, drive-in district manager for Wolfberg Theatres.

Ramps are spaced 42 feet, with speakers 21 feet apart.

Entrance and exit ramps are unusually wide and speed the flow of traffic both to and from the theatre. There are four entrances and two exits at the boxoffice and two other exits at the opposite side of the 29-acre area.

A 100x60-foot central building provides space for the projection booth on top, storage below the booth, restrooms and two-lane refreshment service. Patrons move along two 55-foot serving lanes, in opposite directions, to meet at the cash registers in the center. Pipe railings provide for hold-out and direction of traffic. Counters are Formica.

#### EXPOSED STEEL BEAMS

Painted steel beams were left exposed in the ceiling for purposes of construction economy, but also provide a modern decorative note.

Ten employees, including the two cashiers, are set up to serve 500 persons in a break and often do. The breaks are 15 minutes, and the average cents per person is good, although Wolfberg Theatres declined to give the figure.

Only standard food and drink items are offered, and the number is kept down because too many choices slow the decisions; and all the equipment is simple and streamlined for fast service.

The entire walk around the concessions building is lighted with amber lights, and the fencing, similar to highway guard rails and about 26 inches high, carries red lights. Other areas are sufficiently lighted for easy use of walkways.

A 200x200-foot playground, the Kiddie Korral, is the delight of fun-loving youngsters who arrive early with their parents in order to enjoy its thrills.

#### SNACK TABLES IN PLAY AREA

The playground contains three six-place swing sets in three sizes, ranging from regular swings for the older youngsters to bucket seats for the very young. Other equipment includes a pony whirl, a ten-foot



*Twin boxoffices serving four entrance lanes, plus two exit lanes, are located at the front of the North Star, with two additional exit roads at the opposite end of the drive-in. The interesting dihedral canopies of the boxoffices are made of steel supports covered with redwood. Fencing around the perimeter of the theatre is steel, similar to highway guard rails, and carries red downlights to provide for safe driving. Additional safety lighting consists of amber lights along the entire walk around the concessions building and walkways to and from it. The North Star, operated under Wolfberg Theatres Compass Theatres banner, completes the circuit's drive-ins named for the four major points of the compass. Three other drive-ins in the area and two first-run theatres in Denver are also operated by the Wolfberg Theatres circuit.*



whirl, four swinging park benches, a two-unit see-saw, an elephant slide and three picnic tables. Since the playground is located directly in back of the refreshment-projection building, the snack tables are in almost constant use.

Architect for the North Star was Joe Lort and Paul Campbell is the manager.

Wolfberg Theatres began construction of drive-in theatres in the Denver area in 1946, when the East Drive-In was completed. The company operates under the Compass Theatres banner, and has one for each major point of the compass, East, North, West and South; has one called the Valley, bought the Monaco; and now the North Star completes the grouping. Wolfberg Theatres also operates the downtown Paramount, and the Crest in Park Hill, a residential section of Denver.

Thomas C. Smiley is general manager of Wolfberg Theatres.



L. J. Albertini, district manager of the Wolfberg Drive-In Theatres circuit, (right) being shown some of the details of the new Reed in-car speaker which was developed especially for the North Star, and is now being sold generally in the western section of the country. Sam Reed is pointing to the new junction head which is an integral part of the system.

#### CREDITS:

*Carmel and Popcorn Machines:* CRETORS

*Charcoal Broilers, Pizza Ovens:* BAKERS PRIDE

*Coffee Makers:* MCGEE

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*Bun Warmers:* VULCAN

*Snow Cone Machines:* ECHOLS

*Sound:* SIMPLEX

*Ticket Box:* GOLDBERG

*Ticket Machines:* NATIONAL



The Kiddie Korral, a 200x200-foot playground located at the rear of the concessions building is a lure to the kiddies, and provides swing sets in three sizes, two see-saws, four swinging park benches, an elephant slide, a pony whirl and another ten-foot whirl. There are also three picnic tables in the playground area.





Our guess is many a house is dark, **AVOIDABLY!** We mean, if management watched maintenance, conditions like worn, broken, torn seats wouldn't exist to chase customers away! Such small, tho important items are our primary concern and we are specialists! Call us for a chat.



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For PHILLIPS CARBON SAVERS

## Cash Registers Tested in Drive-In Theatres Provide Accurate Admission Control

**C**ASH REGISTERS, instead of the conventional ticket registers, dispensing machines, and the machine tickets themselves, have been tested and found efficient by drive-in operators. Particularly for operators of smaller drive-ins, the registers are not only saving the theatre the cost of tickets and machines, but do not sacrifice admission controls.

### PROVIDES RECEIPT FOR EACH CAR

The owners are using National Cash Register Model 1944 (3S-1B) which they buy on a reconditioned basis from the National Cash Register Co. (and NCR accepts maintenance for six months after which the registers may be put under maintenance contract) for about \$700. The register provides a receipt for each car, showing the name of the theatre and the total admission price paid, in lieu of conventional tickets. The tape in the machine gives the cashier and the theatre its necessary retained records.

The register prints a receipt for each car, which the cashier presents to the patron when she returns the change to the customer (the theatre could, if it wished, use a "doorman" to collect the receipt, just as it could use a "doorman" to tear conventional tickets). Each transaction is also recorded on the tape within the machine, which is forwarded to the home office with the daily boxoffice report. The theatre furnishes its home office with an opening and closing register reading each day, which can be taken without clearing the machine. The receipts for the opening and closing register readings also accompany the tape when it is forwarded to the home office.

### FOUR "TOTAL KEYS"

NCR furnishes two "electros" for the machine, one of which prints the name of the theatre and the town at the top of the receipt. The other prints the various possible ticket price breakdowns for individual admissions to the theatre. Thus, if the theatre normally charges 75¢ for adults, and children are admitted free, the cashier, for example, uses the Total Key No. 1 for the 75¢ price. If the theatre raises its price to \$1 for adults (again with children free) on certain nights or for certain pictures, the cashier uses Total Key No. 2 for the \$1 price that night. The NCR Model 1944 provides for use of four different prices (four different total keys), though it is possible through adjustments to adapt the machine to most of the combinations used by the theatre.

It should be pointed out, however, that if the theatre uses two or more different admission prices in a single night (as a children's admission as well as an adult admission), some degree of control is lost. With two prices in effect, greater reliance must be placed upon the cashier, or on some means of visual check, or by employment of a ticket taker to assure that she does not ring up a low-priced child admis-

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sion while collecting for an adult admission.

In the single admission price situation, the cashier rings up the total admission for a car as one figure. In this way the number of individual admissions sold is easily determined by dividing the difference between the day's opening and closing register readings by the individual admission price. If this amount does not compute correctly, then it is necessary to review the tape and find where the cashier made an error in ringing up the amount on the register. Any known errors that occur are reported daily as cash register overruns or under-runs.

If the theatre charges for children, the total child admissions and the total adult admissions must be rung up separately by using different total keys for each price. In such a case two receipts would then be provided for each car.

#### OTHER MACHINES MORE COSTLY

While the NCR Register used is not the register made by NCR specifically for ticket printing purposes, using theatres have found that the machine serves the purpose just as well as any of the several conventional ticket printing registers. There are NCR registers made for the purpose that give out an individual receipt to each customer, rather than the total receipt for each car, but they are considerably more expensive. New Model 1944s are also considerably more expensive than reconditioned machines.

Two other items should be pointed out:

The federal government tax people have checked several operations using the registers for excise tax control. While they have not issued any clearance approving the registers, they have not interfered with their use, nor have they questioned the user's excise tax computations.

#### NO FILM COMPANY COMPLAINT

While most standard film company contracts call for the use of "only serially numbered (admission) tickets," no film company has as yet complained about the register use. Film companies have accepted turnstile operations in conventional theatres, and the elaborate "toll" and car treadle systems used by some very large drive-ins, neither of which utilize the conventional admission ticket.

Theatres using the NCR Model 1944 report they are happy with them, retaining the control they need, and having a much smaller outlay for equipment.

—TOA Technical Bulletin.

### 800-FOOT ISLAND OF BLOOM

*Continued from page 47*

a deep red floribunda rose which blooms in clusters and covers the bush from late spring until frost. A fourth bed is planted in Poulsen's bedding roses, a pink, similar everblooming floribunda, but not quite as showy as the red Eutins. Each bed is more than 40 feet in length and eight feet wide, and they are separated by stretches of closely-cropped grass and set off with evergreens.

A fifth bed, and the first to greet the eye as patrons enter the drive-in, is planted in Carousel roses, lovely when in bloom, but

not quite as prolific as Eutin.

Drive-ins, of course, are for night-time theatregoers. So the SE 14th's rose gardens are well-lighted. In addition to the big "street-light" illumination from the highway back to the boxoffice area, two of the rose beds have "downlights" which give an almost daylight effect as patrons enter or exit in their autos.

Setting off the entire stretch is a border of low white picket fence—just right for roses.

Rose-man Wallace was especially proud the past summer of another color spectacle out front, a huge circular bed of "Red Satin" petunias. Petunias are a natural

for drive-in landscaping. All they need is sun, which all airers provide, occasional watering, and after that—"let 'em grow!"

—Pat Cooney.

Some concessionaires have found a way to cut the cost of mustard and, at the same time, please the patrons with a special tangy flavor. This is accomplished by the simple expedient of diluting the mustard to easy-spreading consistency by adding pickle juice. It's possible, by doing this, to have 12 jars of mustard for the price of ten.

Readers' Service Bureau Coupon, Page 61.

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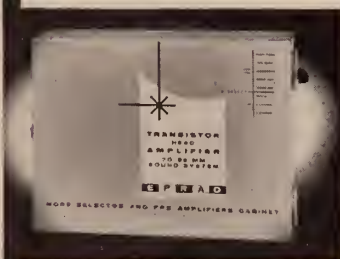
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## DRIVE-IN AS NUISANCE

Continued from page 18

health, safety and security of all those involved."

The Court indicated that the interest of even a "single householder" was not to be treated lightly inasmuch as it is "the inevitable and inalienable right" of every householder to enjoy peace and tranquility consistent with the rights of his neighbors, and this is so although "a man's home may no longer be his castle in the classic sense."

The Court indicated that while in a city one cannot be expected to be protected and sheltered from traffic and noises which are intrinsically a part of urban life and that one cannot in a city be immunized from the effects of the turbulence and noises of the city, in a rural area, a person is entitled to escape from such turbulence, traffic and noises and has a right to seek the protection of the law to prevent and bar such turbulence, traffic and noises "from pursuing him."

The Pennsylvania Supreme Court does point out that the operation of a drive-in theatre is lawful, but if the method of its operation is improper and has a deleterious effect on the enjoyment of property which

is being used in a manner consistent with the character of the locality, the Court has a right to make use of its power.

The Court indicated that a nuisance has no priority over a lawful use and that property owners who lawfully use their property have a right to the full enjoyment of their premises. The Court stated:

"No one has the right to carry on a business injurious to the health of a neighborhood simply because he sets up and is doing an injuring business before the law gets around to calling him to account."

Therefore, the Court said that the fact that the complaining parties knew what they were getting into when they purchased their homes did not give a license to the drive-in theatre owners to operate their ozoner in a blatant and flagrant manner.

Justice Musmanno pointed out that the law was not simply involved with mechanics and technicalities but was also concerned with the social obligations involved in a decent and well-behaved society. In fact, the Court pointed out that the Golden Rule, which holds that it is a fundamental principle of justice to "so use your own as not to injure another" is a factor which a court of equity must be

sure to take into consideration at all times.

The Court pointed out that justice, when properly administered, is not merely measured by the money value of rights, and that wrongs are not merely tolerated because it is to the advantage of the powerful to impose them upon the weak. The Court pointed out that the law is the same for the strong and the weak and whether it be a great corporation with its lead works or a mechanic with his tin shop, the rule was the same, and this rule compelled that "so use your own as not to injure another."

The Court pointed out that there had been certain improvements upon the defendant's property but that these merely consisted in the main of rebuilding the restaurant and adding rooms to a dwelling on the defendants' property for their own use, and that these improvements could continue to be used by the drive-in theatre owners.

The court made short shrift of the argument of the defendants that the plaintiff "had slept upon his rights" in not bringing suit for ten years. The Court said that the defendants had not been harmed by this delay and that "laches will not be imputed to the plaintiff where no injury results to the defendant by reason of the delay" so that the Court did not intend to lower the flag upon the plaintiffs who brought the complaint. The Court pointed out that it was both possible and practicable for the theatre owners to establish an individual car speaker system at an estimated cost of \$350 to \$500 per car, excluding labor costs. It pointed out that this expense did not appear to be disproportionate to the benefits that might be gained by the neighboring property owners, who were entitled to the enjoyment "of the historical and tradition-bound quietude of a rural residence."

The Court took judicial notice of the fact that most drive-in theatres do have individual car speakers, and it indicated that this in itself is a clear demonstration that the investment to convert the theatre to an individual car speaker system was reasonable and a proper method of operation.

The Court pointed out that the operation of the theatre with the noise-blasting loud speakers constituted a nuisance and that it was the duty of the theatre owners "to adopt such ameliorating devices as will abate their interference with the plaintiffs' quiet enjoyment of their property," holding that the theatre would have to install individual car speakers.

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# Questions and Answers on the New Depreciation Guidelines

**Bulletin F, the 20-year-old depreciation bible, has been replaced with the new Revenue Procedure 62-21 --- Guidelines for Depreciation.**

By PAUL LOCKWOOD

**T**HERE WILL BE a current tax cut of one and one-half billion dollars through faster depreciation write-offs according to estimates of the Internal Revenue Service. Here are some questions and answers on the new guidelines for depreciation to help you get your share of this income tax saving for your theatre.

*Will I actually save tax dollars if I apply the new depreciation guidelines?*

Yes. In almost every case, you will save money via a faster write-off of your equipment. Revenue Procedure 62-21 sets up shorter lives as guidelines and thus speeds up the rate of depreciation. And, almost as important, it will reduce the number of arguments taxpayers will have with the Internal Revenue Service over the proper useful life of any equipment.

*When does the new guideline for depreciation go into effect?*

The new guidelines cover all returns due on or after July 12. Thus, calendar-year taxpayers can use the new lives for all of 1962. It is retroactive for all returns for fiscal years which ended March 31 for individuals and for partnerships. It applies

for corporations for fiscal years ending April 30 or later.

*How do the new guidelines change the income tax law on depreciation?*

The Revenue Procedure 62-21 does not change the law on your depreciation. Your depreciation is based on the useful life of property in your own trade or business. Internal Revenue Bulletin 62-30 says: "... under the depreciation reform, depreciation continues to be based on the concept of useful life of property to the taxpayer. However, wider latitude is provided for the taxpayer in making his own best estimate of useful life, and objective standards are provided wherever possible for determining when the taxpayer's estimate should not be disturbed."

*What are the advantages of the new guidelines for depreciation?*

Shorter lives have been established in the new guidelines making it possible for you to write-off the cost of your equipment quicker. In establishing these shorter lives, the Internal Revenue Service has placed greater emphasis on the economic life of the property to the taxpayer than on the physical life. Also, equipment is placed in

*Continued on page 55*

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# A New Concessions Building for Norfolk's Oldest Drive-In Theatre

**B**ACK IN 1948, Fabian Theatres built the first outdoor theatre in Norfolk, Va., appropriately named the Norfolk Drive-In Theatre. Designed originally by Michael J. DeAngelis, the theatre was typically functional for those days of drive-in theatre newness. In fact, the facilities of the theatre have served the public well these past 14 years.

Eventually, though, because of constantly improving trends, remarkable progress in concessions equipment betterment, coupled with other contemporary tried and proven methods of circulatory control of crowds of customers, the Fabians

were faced with building an entirely new concessions facility.

Therefore, the owners commissioned the well known drive-in theatre architectural-engineer, Jack K. Vogel of Wellsville, Ohio, to create a new concessions building and at a new location. Vogel was the designer of Fabian's close-by Virginia Beach Drive-In.

was originally constructed. But that was the popular concept of the 40s, before the advent of more powerful lamphouses and cold reflectors.

Lack of adequate restroom facilities also plagued the owners. Located just in the rear of the projection room, the ladies' room was equipped with four standard water closets and the men's room with two water closets and seven urinals. Vogel's plans for the new, ultramodern restrooms call for eleven of the new type American Standard Sanistand water closets plus two of the standard type in the ladies' room. Eight urinals and two water closets will be available in the men's room.



*The new concessions building at the Norfolk (Va.) Drive-In Theatre is spacious, open-faced, and provides plenty of room for a handsome patio.*



*The original concessions building at the Norfolk Drive-In was attractive and colorful in blue and yellow, but time proved it inadequate for present-day needs.*

There were a number of reasons which prompted the relocation of the concessions building. About six years ago, two full ramps were added to the rear of the theatre. This created a shift in the center of population. With the advent of Cinema-Scope, people generally park further away from a concessions located at the third and fourth ramps. Actually, the building was too far from the center of activity when it

Because it is located at the eighth, ninth and tenth ramps, there will be little business interruption. The new building will not house the projection room. Instead it will remain in its present location. The concessions area of the old building will be razed and the old restrooms will be converted to storage rooms.

Although the present concessions has been operated as a straight, two-lane cafe-

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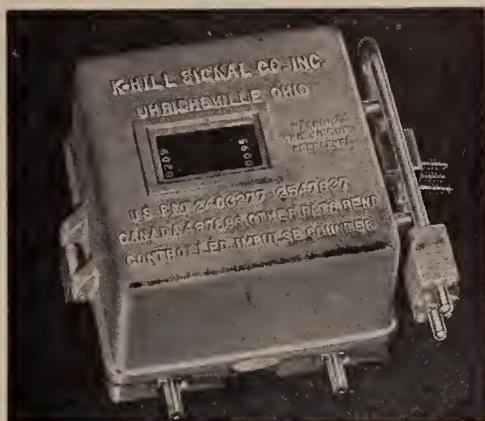
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teria, it was greatly lacking in counter space, storage space, work areas, etc. It contained a total of 2,500 square feet. The new building will have 4,000 square feet.

The 850-car theatre will lose a total of 34 speakers. The net loss at the new building will be 42, and the gain after the razing of the old concessions will be eight.



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2223 Paris Drive, Louisville 18, Ky.

## NEW DEPRECIATION GUIDELINES

Continued from page 53

broad classes making it easier to calculate depreciation.

*Do I have to follow the new guidelines or can I continue with my present useful lives for my equipment?*

Internal Revenue Bulletin, 62-30 says: "Since the use of the Revenue Procedure is optional, taxpayers desiring to remain under established procedures may continue to do so." Thus, you can adopt the new guidelines or continue with your present procedure.

### DETERMINING MINIMUMS

*Are these guidelines for depreciation the minimums?*

No. You can use even shorter lives automatically if you have previously proved your right to use the shorter life. (A past audit by the Internal Revenue Service will establish this automatic right.) Or, if you have used the shorter life for at least one-half of the replacement cycle, you can use the shorter life if it passes the reserve ratio test. For instance, the guideline establishes a 12-year life and you have been using a 10-year life for at least five years.

*Can I use a shorter life even though I am now using the approved guideline life?*

Yes. The key to this is whether or not the new shorter life can meet three tests. (1) You must have been using the present life for at least half of the replacement cycle (12-year life and used six years). (2) Your reserve ratio for last year must be below the lower limit of the permissible reserve ratio range. (3) You must be able to justify the new shorter life under the Adjustment Table shown in the Guidelines for Depreciation.

*If some equipment is used for a period of years longer than the guideline life, will I be required to lengthen the life used in depreciating the equipment?*

No. Internal Revenue Bulletin 62-30 says: "It is to be expected that some assets will be held longer than the guideline life. The guideline life is an overall life for a class which will include assets having a wide range of lives. The fact that a number of assets are held for periods longer than the guideline life does not in itself mean the guideline life is inappropriate."

### LIVES MUST BE THE SAME

*Can I use a shorter life for some equipment and the new guideline lives for other assets in the class?*

No. In comparing the lives you use with the guideline lives, the class life being used for a guideline class must be determined with reference to the lives of all of the equipment in that class. This is the only way you can use the new guidelines to provide an effective test in the reserve ratio.

*Do these guideline lives apply to used equipment?*

No. The Internal Revenue Service reports that "it is not possible to prescribe guidelines for used assets since the useful life of any used asset depends upon its age at the

Continued on page 60



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# Wet Weather Floor Maintenance

**N**O MATTER in what part of the country your establishment is located, there are times when the weather puts an extra stress on your floor maintenance program.

The customer who walks in dragging a small, hard-packed bit of snow on his shoes is in danger of taking a bad spill. A lot of customers coming in from wet and muddy streets can create hazardous conditions unless you take constant care to keep these dangers at a minimum.

## DANGER POINTS TO CHECK

Check list. Here are some of the most dangerous points you must check to assure that your floor is safe:

1. Keep floors clean of foreign articles. Just a piece of paper, a coin, or a hairpin can be dangerous. Regular dusting plus alertness to pick up spilled things will pay off.
2. Replace worn-out tiles quickly. Proper maintenance will prevent tiles from cracking, curling at the edges. But once they have been damaged, they must be repaired. Re-cement loose edges; replace cracked tiles.
3. Keep your floors dry. Tracked-in moisture and spillage are hazards on any floor. Mop them up quickly. Use mats or runners at entrances during wet weather.
4. Post "wet floor" signs. When a floor is wet with soap, water or a floor finish, it is unsafe to walk on. Make sure there won't

be accidents by posting signs or roping off sections of floor until they are dry.

5. Apply solvent waxes in a thin even coat. A thin coat dries quickly and will not "roll" when stepped on. "Rolling" results when only the upper part of a thick wax coat dries, leaving the lower parts wet.

6. Remove wax from floors regularly. Any floor finish becomes brittle and hazardous after many months of dehydration or if too many coats are built up. Strip floors every six months or after six applications of wax, whichever comes earlier.

7. Avoid using solvents on rubber and asphalt tile. Solvents can ruin floors of this type. Always use water waxes. Avoid varnish, lacquer, sealer, gasoline, turpentine and naphtha.

## RINSING IS ESSENTIAL

8. Rinse floors completely before applying finish. Traces of soap on a floor can be dangerous because soap softens and blends with the finish often causing slipperiness and dull appearance. After dirt has been loosened by cleaner, rinse thoroughly. Rinse a second time, if necessary.

9. Keep oil off *all* floors. Of course, you'll remove oil that is spilled accidentally, but thin films of oil that some methods of floor maintenance put there, can be just as dangerous. Avoid using oily mops, oil-treated dusters and oily sweeping compounds.

—Food Service Magazine.

# Utah's First Twin Screen



Towering east screen of the remodeled and expanded Highland Drive-In Theatre, Salt Lake City.

Sero Amusement Corp. spent nearly half a million dollars for property purchase, expansion and remodeling of the Hyland Drive-In Theatre in suburban Salt Lake City, and presented Utah with its first twin screen airer, with a new spelling of the name.

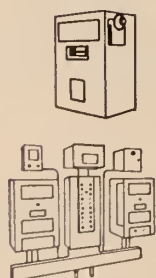
The new Highland has giant, 150-foot-wide, curved screens at the east and west ends, and each side of the theatre will accommodate about an equal number of its total capacity of 1,700 cars.



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# THE WHY AND HOW OF CARE OF CARPETING IN THEATRES FOR LONG LIFE AND BEAUTY

By DAVE E. SMALLEY\*

*Should theatre carpeting be kept clean for other reasons than just appearances?*

Yes. Grit settling down between the pile tends to sever the pile under foot pressure. Dust allowed to remain imbedded tends to cake from moisture in the air, especially when conditions are humid. All sorts of foreign matter, such as sugary substances, grease, tobacco, etc., if left in the carpet, will promote decay and cause spots to develop. Continued dampness will cause mildew and rot. Cleaning is as essential for preservation as for maintaining appearance.

*By what methods, and how often should theatre carpeting be cleaned?*

Theatre carpeting, especially the foyer and aisle runners, should be vacuum cleaned at least once a day. It may be less convenient to vacuum clean carpeted stairs every day, but this should be done two or three times a week.

If you have large areas of carpeting, you should have a commercial-type vacuum cleaner. This is the type with a large tank on wheels with ten to 12-foot vacuum hose, five-foot handle (wand) and proper floor tool. If your area of carpeting is limited, a household vacuum cleaner will serve. However, the commercial type is better adapted for cleaning the whole auditorium floor.

## TWICE YEARLY SHAMPOO

The carpeting should be shampooed at least once a year, preferably twice, in the fall and in the spring. Shampooing is best done with an electric scrubbing machine, which is a regular floor polishing machine with a solution tank attached and fitted with a stiff scrubbing brush. While the solution may be dropped on the carpet behind the machine, one which feeds through the base onto a perforated brush serves better. A stiff hand brush with long handle is used for brushing down the pile after shampooing.

*What kind of shampoo should be used and how much for a given space?*

There are many prepared carpet (or rug) shampoo products on the market. Soap should not be used as it will leave a residue that will not only absorb dirt, but may develop an objectionable odor. In most cases, a pint of prepared shampoo will clean about 200 square feet, when mixed with two to three gallons of soft water.

*By shampooing the carpet on the floor (called "On Location Cleaning") how is the dirt removed?*

There are two popular processes. One is to create a good lather (about one-inch

thick) and follow immediately with a wet pick-up vacuum cleaner before the dirt laden lather has time to sink back into the carpeting. The other method consists of a shampoo containing fine absorbent but insoluble particles of minerals. By this method, the shampoo solution is allowed to dry in the carpeting. The absorbent particles absorb the loosened dirt and when dry, are then removed with any vacuum cleaner.

## CONTINUE TO ABSORB DIRT

Any residue of the particles left in the carpet will continue to absorb dirt until finally removed by successive vacuum cleanings. All, however, should have been removed after five or six cleanings.

*What is the process for shampooing?*

After filling the solution tank with the proper solution, move the machine to one corner of the carpet. Lift the brush by tilting the machine and switch on the current, to release the solution and allow the brush to revolve until suds appear on the outer edges of the brush. Then shut off the current and solution and let the brush down on the carpet. Release a little solution and start the machine again. As soon as lather begins to appear around the revolving brush, begin moving the machine sideways across the carpet, giving it a slight circular motion rather than a straight path.

When the other side is reached, return by overlapping the first path to prevent a streak. Follow the completed cleaning with the pile brush, brushing the wet pile in its natural direction.

*What prevents getting the carpet too wet and causing shrinkage? Can it be rinsed with clear water?*

If the right kind of shampoo is used, a rather dry-like lather is created and just enough is used for desired results. If too much shampoo is used, or if the machine is allowed to run or stand for several minutes in one place, there will be wetting through the backing. However, a few separated wet places will not cause shrinkage. If the carpet is wetted through generally, there will be danger of shrinkage, ripping of seams and pulling loose at the edges.

Shampooed carpets cannot be successfully rinsed without danger of shrinkage. However, mops rinsed with clear water and well wrung out, will remove some of any excess lather left on the surface. Continue rinsing and wringing the mop as you proceed. Today's good shampoos leave no residue of their own and therefore rinsing is usually unnecessary.

*Where the carpeted space is very limited, and where the equipment is limited to a small vacuum cleaner, how can the carpeting be cleaned?*



*Luxurious carpet underfoot is one of the most important decorative features of theatres and, with proper cleaning, shampooing, spotting and other maintenance, its beauty can long be retained.*

Use the pile-laying brush and, by dipping it in the shampoo scrub the carpet as you would any floor, being careful to use only enough shampoo to get results. Then follow with the rinse mop described above.

*How do you clean carpeted stairs?*

If you have much of this to do, we suggest you get an upholstery cleaning machine. This consists of a pressure tank containing the shampoo, to which is attached a long plastic or rubber hose. If it is one of the electrically powered machines, a revolving hand brush is attached to the end of the hose. Otherwise, apply the lather through the nozzle on the end of the hose and scrub with a hand brush.

## RINSE EACH STEP

With wetted cloths, frequently rinsed and wrung, follow scrubbing each step to remove the soiled lather. Begin at the top and work down. If a wet pickup vacuum cleaner is available, you can vacuum the steps as you proceed instead of using the rinse cloths. Set the vacuum machine at the top of the stairs for the first half. Then set it on the floor for the lower half.

*Are there other methods for cleaning carpeting, besides wet shampooing?*

Yes. What is sometimes referred to as "dry cleaning" is easiest done with solvent-soaked fibers. There are several brands on the market and they serve where the carpet is not very soiled or are used in between wet cleanings which they do not adequately supplant. The moistened fibers are spread over the carpet, rubbed in with a brush and allowed to stand until they are dry. They are then picked up with a vacuum cleaner.

*Continued on following page*

\*Technical Editor, Building Maintenance and Modernization.



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## WHY AND HOW OF CARPET CARE

*Continued from preceding page*

*Is the fiber method faster than the wet shampoo kind?*

Yes, much faster, if not as thorough. A carpet cleaned by the fiber method should be back in service in an hour. Even while the fiber is still on the carpet, the latter can be walked upon. By the wet shampoo method four to six hours are usually required for drying before the carpet can be returned to use. Drying time can be hastened by good ventilation, fans, etc.

### A SOIL RETARDANT

*What is recommended to protect the carpeting, besides cleaning?*

There is a spray available which, it is claimed, provides an invisible coating that prevents or retards re-soiling for an extended period. It is a development of the Du Pont Co. but can be obtained from most carpet cleaning suppliers. Corrugated rubber mats, those with cross-ribs, tend to clean the shoe soles at the entrances. They also promote safety underfoot over hard surfaced lobby floors.

*In the winter, ice melters are commonly used on sidewalks and can be tracked into the theatre. Are they damaging to carpeting and, if so, how can the threat be controlled?*

Rock salt is not considered damaging if removed as soon as it is dry. This can be done with the vacuum cleaner. Dry salt, left in the carpeting can, in time, be detrimental. Calcium chloride, which is generally considered more effective as an ice melter, can be injurious to carpeting. It absorbs moisture and remains wet for extended periods. Straight calcium chloride, however, is now being modified with other chemicals, and the manufacturers claim the resultant product is even more effective than straight calcium chloride, but is not injurious to carpeting.

However, corrugated rubber mats, leading from the entrance to the foyer should remove most of the ice melter from the shoes. You should recognize calcium chloride on the carpet by wet spots that do not dry. In which case, give the spot a spot shampoo.

*How can rust stains be removed, sometimes occurring after shampooing and caused by metal furniture?*

Metal susceptible to rusting, should never be placed on wet carpeting. This includes ordinary steel glides as well as metal chair or table legs. If such furniture must be replaced before the carpet is dry, place heavy cardboard or similar material under each contacting metal part.

Where rust stains are already present, first shampoo the spot. Then apply 12½ per cent hydrofluoric acid. Rinse thoroughly, blot with blotting paper and apply 10 per cent ammonia. There is also a special rust remover called "Erusticator."

*How can cigaret burns be removed? Also tobacco stains where butts are mashed into the carpeting with the foot?*

If only the tops of the pile are scorched, rub with dry steel wool. If the burn is deeper, try scraping lightly with a safety razor. If the pile is burned down to the backing, only patching will serve.

### SHAMPOO TOBACCO STAINS

To remove tobacco stains try shampooing first. If this fails, apply a solution of four parts denatured alcohol, one part each glacial acetic acid (99 per cent), oxalic acid and glycerine. Rinse, blot and apply 10 per cent ammonia.

*How is chewing gum removed?*

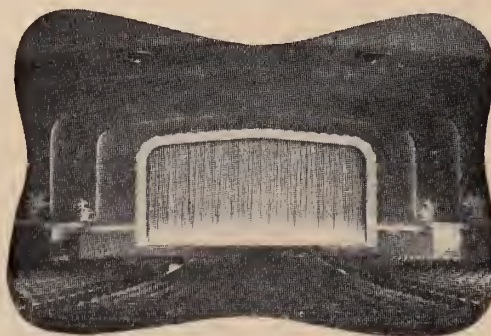
There are two methods. One, apply dry ice until the deposit becomes so brittle it can be scraped off. The other, apply a small ring of carbon tetrachloride around the deposit (not on) and, after waiting until it has soaked under the gum, lift the latter off with a spatula, spoon or similar tool. Hardened tar, paraffin wax can be removed the same way.

*How can grease be removed, such as that on popcorn?*

Almost all forms of grease, oil, road tar, etc., can usually be removed with dry cleaning fluid. In removing stains with a solvent, begin at the outer edge and work toward the center to avoid a ring.

*How are candy, (especially chocolate), ice cream and soft drinks removed?*

Such sugary substances as candy can



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often be removed with clear warm water, or with a little shampoo added. If not, try alcohol and water (50-50). Chocolate stains can be removed with nine parts alcohol to one part ammonia. Follow with weak soda solution. Soft drinks can usually be removed by a light shampooing. If ice cream cannot be removed by shampooing, rinse and sprinkle with malt diastase. Allow to stand one hour, rinse and blot.

*How can mashed lipstick be removed, also spilled face powder, sometimes occurring in the lounge?*

To remove lipstick, apply and rub with equal parts denatured alcohol, acetone and acetic acid (99 per cent). To remove face powder, if repeated vacuum cleanings fail, try spot shampooing.

*How can vomit stains be removed, the result of sickness or alcoholic drinking?*

Shampoo, rinse and blot. Then apply malt diastase for one hour.

*How can mildew be removed and prevented from returning?*

Shampoo, and then spray with a fungicide. If the shampooing failed to remove the stain, clean with 10 per cent ammonia and follow with weak solution of baking soda and water. Blot with blotting paper. Prevent dampness.

#### TEST SMALL AREA FIRST

**CAUTION:** Since carpeting varies in texture, some is affected by certain chemicals. The acids, also ammonia, may cause stripping of the color. Certain solvents such as acetone may dissolve acetate fibers of which some carpeting is made. Therefore, until you are sure of results by limited testing do not go over a large or conspicuous area. This has to do with spot removing. Few if any carpets are injured by shampooing. There are available complete spot removal kits, comprising different materials for different types of stains, along with full directions for use.

Sources for any of the items mentioned herein will be supplied upon request to this publication, accompanied by a stamped return envelope.

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## NEW DEPRECIATION GUIDELINES

Continued from page 55

time it is acquired. However, the fact that a taxpayer has a substantial amount of used assets in a guideline class would be taken into account as a factor demonstrating that a shorter life than the guideline life may be justified for that class."

*If I use the new guideline lives for depreciation, will I be challenged by the Internal Revenue Service?*

You will not be challenged for three years. And, you may not be challenged then. The Internal Revenue Bulletin, 62-30, says: "A taxpayer using the new guidelines will not be challenged unless and until his depreciation reserves are unreasonably high as compared with his depreciable assets."

*How do I determine the new guideline lives for depreciation?*

First, you will need to check the Guidelines for Depreciation to see the life established. For instance, you will find that office furniture, fixtures, machines and equipment is assigned a ten-year life in the new bulletin.

Second, you apply this ten-year life to the total cost of your office equipment on a straight-line depreciation basis. For instance, if the cost of your office equipment was \$8,000, you would figure your depreciation on the class at \$800.

Third, you will restate your depreciation accounts so that the total depreciation equals the \$800 established by the new guidelines. You can do this easily by assigning the ten-year life to each account. Or, you can adjust the lives so that the total comes out to the \$800 amount.

*If I use the new guideline lives for depreciation, do I have to use the straight-line depreciation method?*

No. You only use the straight-line method to determine the dollar amount of your depreciation for the application of the guideline lives. If you have been using the accelerated depreciation methods on some equipment, you can continue to use this method. This may give you a higher depreciation deduction than the amount shown by the straight-line method.

*How do I make the reserve ratio test?*

You check the Reserve Ratio Table in Revenue Procedure 62-21. There are separate tables for straight-line, declining-balance and sum-of-the-digits methods of calculating depreciation. If you use the declining balance method and your rate of growth is four per cent, you would check this column opposite the ten-year test life. This shows 48 with a range of 45 to 53. As long as your operation remains in this range it will not be questioned . . . and even if it doesn't, you have three years to

establish your experience with the new guideline lives for depreciation.

*How do I figure the reserve ratio?*

Your reserve ratio is the percentage of depreciation you have taken since you purchased the assets. To determine this, you divide the cost of all assets in the class into the depreciation reserve on your books.

*How do I determine the "rate of growth?"*

To calculate the "rate of growth" you take the cost of your assets at the present time and divide this by the value of the assets at the end of the "base year." To be best, the "base year" should be an entire replacement cycle—the life of the asset. However, you can adopt some other year as your base if it is consistent for the class.

*Can I continue to use the new guidelines indefinitely?*

Yes. If you are using lives equal to or longer than the guideline lives, you will not be challenged at any time so long as your retirement and replacement practices are consistent with the lives being used.

*Do I have to adopt the new guidelines now or can I wait a few years?*

You will be permitted to use the guideline in later years, even though you do not adopt it this year. You might decide to wait until a later date when your income might be at a higher point. However, if income tax rates are reduced next year, you might save tax dollars by adopting the new guideline lives this year.

## BUILDING MATERIALS, ETC.

Continued from page 33

trical wiring back to a regular electric outlet, as well as to a box containing a battery. If theatre lighting fails—as often happens during violent summer electrical storms or winter storms—the operator or manager need merely throw a switch. If there is no current through the regular electric line, the battery takes over. He reports this "home-built" system is completely adequate, and costs only a fraction of a separate, normal emergency lighting system.

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<input type="checkbox"/> Hurley Screen Co. ....	32	<input type="checkbox"/> Thermolator Corp. ....	53
<input type="checkbox"/> Hurty-Peck & Co. ....	43	<input type="checkbox"/> Victor Products Co. ....	43
<input type="checkbox"/> Indiana Cosh Drower Co. ....	32	<input type="checkbox"/> Wagner Sign Service, Inc. ....	3
<input type="checkbox"/> International Seat Corp. ....	60	<input type="checkbox"/> Walker-American Screen Co. ....	29
<input type="checkbox"/> Irwin Seating Co. ....	58	<input type="checkbox"/> Walters Sales & Service Co., Lou ....	30
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### BOXOFFICE-MODERN THEATRE:

Send me more information about the products and articles checked on the reverse side of this coupon.

Name..... Position.....

Theatre or Circuit.....

Seating or Car Capacity.....

Street Number .....

City..... Zone..... State.....

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### The MODERN THEATRE INFORMATION BUREAU

825 Van Brunt Boulevard, Kansas City 24, Mo.

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| <input type="checkbox"/> Acoustics             | <input type="checkbox"/> Drink Dispensers     | <input type="checkbox"/> Screens, Indoor    |
| <input type="checkbox"/> Air Conditioning      | <input type="checkbox"/> Drive-In Equipment   | <input type="checkbox"/> Screen Towers      |
| <input type="checkbox"/> Automatic Vending     | <input type="checkbox"/> Lenses               | <input type="checkbox"/> Seating            |
| <input type="checkbox"/> Building Material     | <input type="checkbox"/> Lighting             | <input type="checkbox"/> Signs and Marquees |
| <input type="checkbox"/> Carpets               | <input type="checkbox"/> Playground Equipment | <input type="checkbox"/> Sound Equipment    |
| <input type="checkbox"/> Concessions Equipment | <input type="checkbox"/> Projection Lamps     | <input type="checkbox"/> Stage Equipment    |
| <input type="checkbox"/> Concessions Foods     | <input type="checkbox"/> Projectors           | <input type="checkbox"/> Theatre Fronts     |

I am also interested in the following subjects, companies and products.

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The MODERN THEATRE SECTION



# THE KEY TO BETTER BUYING

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## Directory Classifications

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10. Lighting
11. Plumbing
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17. Stage Equipment
18. Ticket Office
19. Vending Machines
20. Miscellaneous
21. Drive-Ins

## THE MANUFACTURERS' & DEALERS' DIRECTORY of The MODERN THEATRE section of BOXOFFICE

### *How to use it:*

1. As will be noted by looking at the directory index at the left, the theatre equipment and supplies listings are divided into twenty-one (21) classifications, each numbered heading keyed to the department of the theatre in which the materials, equipments and supplies are used. Thus, for example, if you are interested in items for the projection room, reference to the chart will show the number of heading (12) to look for in the following pages. Under each of these numbered headings you will find numerous firms which manufacture these items.

Product information, literature, prices, etc., may be had without obligation by writing direct to any firm listed herein. Say you saw it in the MODERN THEATRE BUYERS' GUIDE, please, and if you will mention the key number of the product in which you are interested (such as 1223—Film Splicers) it will help the company to identify exactly the type of product or service you are seeking.

2. In event you are in search of some specific item of theatre equipment, known only to you by trade name, and you wish to know the manufacturer and source of supply thereof, refer to our alphabetized listing of MATERIAL AND EQUIPMENT BY TRADE NAMES in this section.

3. PRODUCTS ADVERTISED in this issue are listed alphabetically in the CONDENSED INDEX OF PRODUCTS which appears in this issue along with a postage-free self-mailer coupon which is designed to help you get full information from manufacturers without obligation.

4. To obtain suppliers' literature on broader subjects than those shown in the CONDENSED INDEX OF ADVERTISED PRODUCTS or The Key to Better Buying ... or to inquire concerning a specific subject, company or product, use the coupon on opposite page.

5. THEATRE EQUIPMENT and SUPPLY DEALERS, with current addresses, etc., will also be found in this section.

## 1. Advertising Display

### 101—ADVERTISING MATS

Fepco Theatre Adv., Box 795, Omaha, Neb.  
Mercury Adv. Co., 110 W. 18th St., Kansas City 8, Mo.  
Metropolitan Mat Service, 303 E. 4th St., Los Angeles 13, Calif.  
National Screen Service Corp., 1600 Broadway, N. Y. 19, N. Y.

### 102—ADVERTISING PROJECTORS

Camera Equip. Co., 315 W. 43rd St., N. Y. 36, N. Y.  
Strong Electric Corp., 87 City Park Ave., Toledo 1, Ohio.

### 103—ATTRACTION BOARD LETTERS

Adler Silhouette Letter Co., 11843 W. Olympic Blvd., Los Angeles 64, Calif.  
Ballantyne Instruments & Electronics, Inc., 1712 Jackson St., Omaha 2, Neb.  
Bevelite Mfg. Co., 3626 11th Ave., Los Angeles 18, Calif.  
Berloc Mfg. Co., 13623 Crenshaw Blvd., Hawthorne, Calif.  
Drive-In Theatre Mfg. Co., 505 W. 9th St., Kansas City 5, Mo.  
Everbrite Electric Signs, Inc., 1440 N. 4th, Milwaukee 12, Wis.  
National Devices Co., 3965 Oneida, Denver 7, Colo.  
Sign Crafters, Inc., 2010 S. Ky. Ave., Evansville, Ind.  
Wagner Sign Service, Inc., 218 S. Hayne Ave., Chicago 12, Ill.

### 104—BANNERS, FLAGS, VALANCES

Ace-Hi Displays, Inc., 21 Front N.W., Grand Rapids 4, Mich.  
Capitol Flag & Banner Co., 1809 Baltimore, Kansas City 8, Mo.  
National Flag Co., 43 W. 21st St., N. Y., N. Y.  
National Screen Service Corp., 1600 Broadway, N. Y. 19.  
Pratt Poster Co., Inc., 3001 E. 30th St., Indianapolis 18, Ind.

BLACK LIGHT EQUIPMENT—See 401 & 402

### 105—BUMPER STRIPS

Ace-Hi Displays, Inc., 21 Front N.W., Grand Rapids 4, Mich.  
Continental Display Adv., 1411 Wyandotte, Kansas City, Mo.  
Pratt Poster Co., Inc., 3001 E. 30th St., Indianapolis 18, Ind.  
Top Advertising Co., Box 62, Elm Station, Omaha 6, Neb.

### 106—DATE STRIPS

Dura Engraving Co., 133 W. 20th St., N. Y. 11, N. Y.  
Romar-Vide Co., Chetek, Wis.

### 107—DISPLAY FRAMES, CASES & EASELS

Adler Silhouette Letter Co., 11843 W. Olympic Blvd., Los Angeles 64, Calif.  
Berloc Mfg. Co., 13623 Crenshaw Blvd., Hawthorne, Calif.  
Dura Engraving Co., 133 W. 20th St., N. Y. 11, N. Y.  
Everbrite Electric Signs, Inc., 1440 N. 4th, Milwaukee 12, Wis.  
National Screen Service Corp., 1600 Broadway, N. Y. 19.  
Poblocki & Sons, 3238 W. Pierce St., Milwaukee 15, Wis.  
Romar-Vide Co., Chetek, Wis.  
Tiffin Art Metal Co., 2nd Ave. & Wall St., Tiffin, Ohio.

### 108—LAMP COLORING

Capitol Stage Lighting Co., Inc., 427 W. 45th St., N. Y. 36, N. Y.  
Radiant Lamp Co., 300 Jelliff Ave., Newark 8, N. J.  
Sylvania Electric Products, Inc., 60 Boston St., Salem, Mass.

### 109—MARQUEES & BACKGROUND PANELS

Adler Silhouette Letter Co., 11843 W. Olympic Blvd., Los Angeles 64, Calif.  
Berloc Mfg. Co., 13623 Crenshaw Blvd., Hawthorne, Calif.  
Bevelite Mfg. Co., 3626 11th Ave., Los Angeles 18.  
Everbrite Electric Signs, Inc., 1440 N. 4th, Milwaukee 12.  
Long Sign Co., 6209 John Dodge, Detroit 2, Mich.  
Poblocki & Sons, 3238 W. Pierce St., Milwaukee 15, Wis.  
Sign Crafters, Inc., 2010 S. Ky. Ave., Evansville, Ind.  
Wagner Sign Service, Inc., 218 S. Hayne Ave., Chicago 12, Ill.

### 110—PORCELAIN ENAMELED SIGNS

Berloc Mfg. Co., 13623 Crenshaw Blvd., Hawthorne, Calif.  
Everbrite Electric Signs, Inc., 1440 N. 4th, Milwaukee 12.  
Poblocki & Sons, 3238 W. Pierce St., Milwaukee 15, Wis.

### 111—SIGN FLASHERS & BORDER CHASERS

Everbrite Electric Signs, Inc., 1440 N. 4th, Milwaukee 12.  
Federal Sign & Signal Corp., 8700 S. State, Chicago, Ill.  
Poblocki & Sons, 3238 W. Pierce St., Milwaukee 15, Wis.  
Sylvania Electric Products, Inc., 60 Boston St., Salem, Mass.

### 112—SIGN LETTERS

W. H. Brady Co., 727 W. Glendale Ave., Milwaukee 9, Wis.  
Pratt Poster Co., Inc., 3001 E. 30th St., Indianapolis 18, Ind.

### 113—SIGNS, ADMISSION

Associated Ticket & Register Corp., 346 W. 44th St., N. Y. 11, N. Y.  
Berloc Mfg. Co., 13623 Crenshaw Blvd., Hawthorne, Calif.  
Dura Engraving Co., 133 W. 20th St., N. Y. 11, N. Y.  
Everbrite Electric Signs, Inc., 1440 N. 4th, Milwaukee 12, Wis.  
Sign Crafters, Inc., 2010 S. Ky. Ave., Evansville, Ind.

### 114—SLIDES, ADVERTISING

Kansas City Slide Co., 3608 Woodland, Kansas City 9, Mo.  
National Studios, 42 W. 48th St., N. Y., N. Y.  
J. B. Whitley, 2123 Stanley, Fort Worth 10, Tex.

## 2. Air Conditioning

### 201—AIR CONDITIONING SYSTEMS

(Cooling Only. For Heating See 801)

Alton Mfg. Co., 1112 Ross Ave., Dallas 2, Tex.  
Carrier Corp., Carrier Parkway, Syracuse, N. Y.



Chrysler Corp., Airtemp Div., 1600 Webster St., Dayton 1, Ohio.  
 Curtis Mfg. Co., Curtis Refrigeration Machine Div., 1905 Kielen Ave., St. Louis 33, Mo.  
 Frigidaire Div., General Motors Corp., 300 Taylor St., Dayton 1, Ohio.  
 Garland Div., Welbilt Corp., Welbilt Square, Maspeth 78, N. Y.  
 General Electric Co., 570 Lexington Ave., N. Y. 22, N. Y.  
 Iron Fireman Mfg. Co., 3170 W. 106th St., Cleveland 11, Ohio.  
 Typhoon Air Conditioning Corp., 505 Carroll St., Brooklyn 15, N. Y.  
 Westinghouse Electric Corp., 3 Gateway Center, Pittsburgh 30, Pa.  
 Worthington Corp., Harrison, N. J.  
 York Corp., Roosevelt Ave., York, Pa.

## 202—BLOWERS

Alton Mfg. Co., 1112 Ross Ave., Dallas 2, Tex.  
 Carrier Corp., Carrier Parkway, Syracuse, N. Y.  
 Curtis Mfg. Co., Curtis Refrigeration Machine Div., 1905 Kielen Ave., St. Louis 33, Mo.  
 Minnesota Fire Extinguisher Co., Inc., 2480 University Ave., St. Paul 14, Minn.  
 Westinghouse Corp., 3 Gateway Center, Pittsburgh 30, York Corp., Roosevelt Ave., York, Pa.

## 203—COOLING TOWERS

Carrier Corp., Carrier Parkway, Syracuse, N. Y.  
 Chrysler Corp., Airtemp Div., 1600 Webster St., Dayton 1, Ohio.  
 Marley Co., Inc., 222 W. Gregory, Kansas City 14, Mo.  
 York Corp., Roosevelt Ave., York, Pa.

## 204—DIFFUSERS, AIR

Anemostat Corp. of America, 10 E. 39th St., N. Y., N. Y.  
 Carrier Corp., Carrier Parkway, Syracuse, N. Y.  
 Todd Shipyard Corp., Products Div., Columbia & Hallett Sts., Brooklyn 31, N. Y.

# 3. Concessions

## 301—BAGS

Blevins Popcorn Co., Popcorn Village, Nashville, Tenn.  
 Chicago Transparent, 1737 W. Grand, Chicago 22, Ill.  
 Detroit Popcorn Co., 5633 Grand River Ave., Detroit 8, Mich.  
 Dore Popcorn Co., 4339 W. Diversey Ave., Chicago 39.  
 Gold Medal Products Co., 1825-35 Freeman Ave., Cincinnati 14, Ohio.  
 Manley, Inc., 1920 Wyandotte, Kansas City 8, Mo.  
 National Theatre Supply Co., 50 Prospect Ave., Tarrytown, N. Y.  
 Prunty Seed & Grain Co., 620 N. 2nd St., St. Louis 2, Mo.  
 Rex Packaging Co., 21-09 Borden Ave., Long Island City, N. Y.

## 302—BAGS, Cellophane, Polyethylene

Chicago Transparent, 1737 W. Grand, Chicago 22, Ill.

## BARBECUED MEATS—See 340

## BEVERAGE DISPENSERS, Coin-Operated, See 1906

## 303—BEVERAGE DISPENSERS, Manually Operated

Bastian-Blessing Co., 4203 W. Peterson Ave., Chicago 46, Ill.  
 Blevins Popcorn Co., Popcorn Village, Nashville, Tenn.  
 Carbonic Dispenser, Inc., Canfield, Ohio.  
 Canada Dry Ginger Ale Co., 100 Park Ave., N. Y. 17.  
 Coca-Cola Co., P.O. Drawer 1734, Atlanta 1, Ga.  
 Cornelius Co., 2727 N. Perry St., Anoka, Minn.  
 Cramore Products, Inc., 416 Richmond Ave., Point Pleasant Beach, N. J.  
 Crush International, Inc., 2201 Main St., Evanston, Ill.  
 Dad's Root Beer Co., 2800 N. Talman, Chicago 18, Ill.  
 A. Dalkin Co., Div. American Mach. & Foundry Co., 3232 N. Kilpatrick, Chicago 41, Ill.  
 Donut Supplies, Inc., 1123 Welch St., Little Rock, Ark.  
 Dr Pepper Corp., P.O. Box 5086, Dallas, Tex.  
 Dripcut Starline Corp., P. O. Box 3131, Santa Barbara, Calif.  
 Dunhill Food Equip. Corp., 79 Walworth St., Brooklyn 5, N. Y.  
 Freeze-King Corp., 4311 W. Belmont Ave., Chicago 41.  
 Gold Medal Products Co., 1825-35 Freeman Ave., Cincinnati 14, Ohio.  
 Green River Corp., 4554 Broadway, Chicago 40, Ill.  
 Heat Exchangers, Inc., 2003 W. Fulton St., Chicago 12.  
 Charles E. Hires Co., 206 S. 24th, Philadelphia 3, Pa.  
 Jet Spray Cooler, Inc., 195 Bear Hill Rd., Waltham, Mass.  
 Manley, Inc., 1920 Wyandotte, Kansas City 8, Mo.  
 Mission of California, Inc., 197 Chatham, New Haven, Conn.  
 Multiplex Co., 1400 Ferguson Ave., St. Louis 33, Mo.  
 Perlack Co., 3110 W. Meinecke Ave., Milwaukee 45, Wis.  
 Ross-Temp, Inc., 1805 S. 55th Ave., Chicago 50, Ill.  
 Royal Crown Cola Co., 1000 10th Ave., Columbus, Ga.  
 Scotsman-Queen Products Div., King-Seeley Thermos Co., 505 Front, Albert Lea, Minn.  
 Selmix-Amcoinc, Inc., 5-17 46th Rd., Long Island City, N. Y.  
 Server Sales, Inc., North 88 W. 16447 Main, Menomonee Falls, Wis.  
 Star Mfg. Co., 6300 St. Louis Ave., St. Louis 20, Mo.  
 Superior Refrigerator Mfg. Co., 3350 N. Union Blvd., St. Louis 14, Mo.  
 Sweden Freezer, 3401 17th Ave. W., Seattle 99, Wash.

## 304—BEVERAGES, SOFT DRINK SYRUPS

Bastian-Blessing Co., 4203 W. Peterson Ave., Chicago 46.  
 Blevins Popcorn Co., Popcorn Village, Nashville, Tenn.

Canada Dry Ginger Ale, Inc., 100 Park Ave., N. Y. 17.  
 Coca-Cola Co., P.O. Drawer 1734, Atlanta 1, Ga.  
 Cold Springs Fruit Co., P.O. Box 82, Three Rivers, Mich.  
 Crush International, Inc., 2201 Main St., Evanston, Ill.  
 Dad's Root Beer Co., 2800 N. Talman, Chicago 18, Ill.  
 Dr Pepper Corp., P.O. Box 5086, Dallas, Tex.  
 Gold Medal Products Co., 1825-35 Freeman Ave., Cincinnati 14, Ohio.  
 Green River Corp., 4554 Broadway, Chicago 40, Ill.  
 Charles E. Hires Co., 206 S. 24th, Philadelphia 3, Pa.  
 Hurty-Peck & Co., 333 W. 9th St., Indianapolis 7, Ind.  
 Midland Popcorn Co., 67 8th Ave., N. E., Minneapolis 13.  
 Mission of California, Inc., 197 Chatham, New Haven, Conn.  
 Pepsi-Cola Co., 500 Park Ave., N. Y. 22, N. Y.  
 Prunty Seed & Grain Co., 620 N. 2nd St., St. Louis 2, Mo.  
 Rio Syrup Co., 1804 S. Jefferson, St. Louis, Mo.  
 Royal Crown Cola Co., 1000 10th Ave., Columbus, Ga.  
 Select Drink, Inc., 4210 W. Florissant Ave., St. Louis 15, Mo.  
 Seven-Up Co., 1316 Delmar St., St. Louis 3, Mo.  
 Stoelting Bros. Co., Kiel, Wis.

## 305—BEVERAGES, DRY SYRUPS

Cramore Products, Inc., 416 Richmond Ave., Point Pleasant Beach, N. J.  
 Gold Medal Products Co., 1825-35 Freeman Ave., Cincinnati 14, Ohio.  
 Prunty Seed & Grain Co., 620 N. 2nd St., St. Louis 2, Mo.  
 Stoelting Bros. Co., Kiel, Wis.  
 Victor Products Corp., 328 N. 18th St., Richmond, Va.

## 306—BOOTHS & COUNTERS

Clark Industries, 1509 Meridian St., Nashville 7, Tenn.  
 Duke Mfg. Co., 2305 N. Broadway, St. Louis 6, Mo.  
 Walter H. Johnson Candy Co., 4500 W. Belmont Ave., Chicago 41, Ill.  
 Manley, Inc., 1920 Wyandotte, Kansas City 8, Mo.  
 Roll-A-Grill Corp. of America, 645 1st Ave., N. Y. 16.  
 Savon Co., 286 Pennsylvania Ave., Paterson 3, N. J.

## 307—BUN WARMERS

Blevins Popcorn Co., Popcorn Village, Nashville, Tenn.  
 Gold Medal Products Co., 1825-35 Freeman Ave., Cincinnati 14, Ohio.  
 Krispy Kist Korn Machine Co., 120 S. Halsted, Chicago 6.  
 Manley, Inc., 1920 Wyandotte, Kansas City, 8, Mo.  
 Roll-A-Grill Corp. of America, 645 1st Ave., N. Y. 16.  
 Server Sales, Inc., North 88 W. 16447 Main, Menomonee Falls, Wis.  
 Speedster, Inc., 15860 W. 5th Ave., Golden, Colo.  
 Star Mfg. Co., 6300 St. Louis Ave., St. Louis 20, Mo.  
 Toastmaster Div., McGraw-Edison Co., 1200 St. Charles Rd., Elgin, Ill.

## 308—BUTTER DISPENSER, POPCORN

Blevins Popcorn Co., Popcorn Village, Nashville, Tenn.  
 Gold Medal Products Co., 1825-35 Freeman Ave., Cincinnati 14, Ohio.  
 Manley, Inc., 1920 Wyandotte, Kansas City, 8, Mo.  
 Midland Popcorn Co., 67 8th Ave., N.E., Minneapolis 13.  
 Server Sales, Inc., North 88 W. 16447 Main, Menomonee Falls, Wis.  
 Star Mfg. Co., 6300 St. Louis Ave., St. Louis 20, Mo.  
 Supurdisplay, Inc., 1324 W. Wisconsin Ave., Milwaukee 3, Wis.  
 Wyandot Popcorn Co., 200 Oak St., Marion, Ohio.

## 309—CANDY APPLE EQUIPMENT & SUPPLIES

Server Sales, Inc., North 88 W. 16447 Main, Menomonee Falls, Wis.  
 Victor Products Corp., 328 N. 18th St., Richmond, Va.

## 310—CANDY BARS

Fred W. Amend Co., 1603 Orrington Ave., Evanston, Ill.  
 Banner Candy Mfg. Corp., 700 Liberty Ave., Brooklyn 8.  
 Paul F. Beich Co., 1121 Front, Bloomington, Ill.  
 Blumenthal Bros. Chocolate Co., Margaret & James Sts., Philadelphia 37, Pa.  
 Bonomo Candy Div., Gold Medal Candy Corp., 2857 W. 8th St., Brooklyn 24, N. Y.  
 E. J. Brach & Sons, 4656 W. Kinzie, Chicago 44, Ill.  
 Charks Co., 611 Heck, Asbury Park, N. J.  
 Chunky Chocolate Corp., 655 Dean St., Brooklyn 38.  
 D. L. Clark Co., 503 Martindale, Pittsburgh 12, Pa.  
 Curtiss Candy Co., 3638 Broadway, Chicago 12, Ill.  
 Fenn Bros., Inc., 114-128 E. 10th, Sioux Falls, S. D.  
 Henry Heide, Inc., P. O. Box 271, Juxyfruit Lane, New Brunswick, N. J.  
 Hershey Chocolate Corp., 19 E. Chocolate Ave., Hershey, Pa.  
 Hoban Candy Corp., Ashley, Ill.  
 Hoffman Candy Co., 6600 Avalon, Los Angeles 3.  
 Hollywood Brands, Inc., 836 S. Chestnut St., Centralia, Ill.  
 Walter H. Johnson Candy Co., 4500 W. Belmont Ave., Chicago 41, Ill.  
 Kayline Candy Co., 1314 S. Wabash, Chicago 5, Ill.  
 King Kup Candies, Inc., 749 E. Chocolate Ave., Hershey, Pa.  
 Leaf Brands, Inc., 1155 N. Cicero, Chicago 51, Ill.  
 Life Savers Corp., Port Chester, N. Y.  
 M&M's Candies, Div. Food Mfrs., Inc., High St., Hackensack, N. J.  
 Mars, Inc., 2019 N. Oak Park Ave., Chicago 35, Ill.  
 Mason, Au & Magenheimer Confectionery Mfg. Co., P.O. Box 549, Mineola, N. Y.  
 Merrill Candy Co., 1215-17 E. Main, Merrill, Wis.  
 Nestle Co., 100 Bloomingdale Rd., White Plains, N. Y.  
 New England Confectionery, 254 Massachusetts Ave., Cambridge 39, Mass.  
 Peter Paul, Inc., New Haven Rd., Naugatuck, Conn.  
 Planters Nut & Chocolate Co., 632 S. Main, Wilkes-Barre, Pa.  
 Quaker City Chocolate & Confectionery Co., Inc., 2140 Germantown Ave., Philadelphia 22, Pa.  
 H. B. Reese Candy Co., U. S. 422 West, Hershey, Pa.  
 Sperry Candy Co., 133 W. Pittsburgh Ave., Milwaukee 4, Wis.  
 Suchard Chocolate, Inc., 1238 Lititz, Lancaster, Pa.

Sweets Co. of America, Inc., 1515 Willow Ave., Hoboken, N. J.  
 Switzer Licorice Co., 612 N. 1st St., St. Louis 2, Mo.  
 James O. Welch Co., 810 Main, Cambridge 39, Mass.  
 Williamson Candy Co., 4701 W. Armitage, Chicago 39.

## 311—CANDY, BULK

Banner Candy Mfg. Co., 700 Liberty Ave., Brooklyn 8.  
 Paul F. Beich Co., 1121 Front, Bloomington, Ill.  
 Bonomo Candy Div., Gold Medal Candy Corp., 2857 W. 8th St., Brooklyn 24, N. Y.  
 E. J. Brach & Sons, 4656 W. Kinzie, Chicago 44, Ill.  
 Chunky Chocolate Corp., 655 Dean St., Brooklyn 38.  
 Ferrara Chocolate Co., 7301 N. Harrison, Forrest Park, Ill.  
 Hershey Chocolate Co., 19 E. Chocolate Ave., Hershey, Pa.  
 Hoffman Candy Co., 6600 Avalon, Los Angeles 3, Calif.  
 King Kup Candies, Inc., 749 E. Chocolate Ave., Hershey, Pa.  
 M&M's Candies, Div. Food Mfrs., Inc., High St., Hackensack, N. J.  
 Merrill Candy Co., 1215-17 E. Main, Merrill, Wis.  
 Peter Paul, Inc., New Haven Rd., Naugatuck, Conn.  
 W. H. Schrafft & Sons Corp., Sullivan Square, Boston 29, Mass.  
 Schutter Candy Co., 4730 W. Augusta Blvd., Chicago 51, Ill.  
 Sweets Co. of America, 1515 Willow Ave., Hoboken, N. J.

## 312—CANDY FLOSS MACHINES

Blevins Popcorn Co., Popcorn Village, Nashville, Tenn.  
 Samuel Bert Mfg. Co., P.O. Box 26410, Fair Park Station, Dallas, Tex.  
 Cretors & Co., Popcorn Village, Nashville 9, Tenn.  
 Electric Candy Floss Machine Co., 726 Benton Ave., Nashville 4, Tenn.  
 Gold Medal Products Co., 1825-35 Freeman Ave., Cincinnati 14, Ohio.  
 Krispy Kist Korn Machine Co., 120 S. Halsted, Chicago 6, Ill.  
 Midland Popcorn Co., 67 8th Ave., N. E., Minneapolis 13, Minn.

## 313—CARBONATORS

Carbonic Dispenser, Inc., Canfield, Ohio.  
 Dunhill Food Equip. Corp., 79 Walworth St., Brooklyn 5, N. Y.  
 Selmix-Amcoinc, Inc., 5-17 46th Rd., Long Island City, N. Y.  
 Multiplex Co., 1400 Ferguson Ave., St. Louis 33, Mo.

## 314—CARMEL CORN EQUIPMENT

Blevins Popcorn Co., Popcorn Village, Nashville, Tenn.  
 Cretors & Co., Popcorn Village, Nashville 9, Tenn.  
 Gold Medal Products Co., 1825-35 Freeman Ave., Cincinnati 14, Ohio.  
 Krispy Kist Korn Machine Co., 120 S. Halsted, Chicago 6.  
 Manley, Inc., 1920 Wyandotte, Kansas City 8, Mo.  
 Midland Popcorn Co., 67 8th Ave., N.E., Minneapolis 13.  
 Prunty Seed & Grain Co., 620 N. 2nd St., St. Louis 2, Mo.  
 Server Sales, Inc., North 88 W. 16447 Main, Menomonee Falls, Wis.  
 Blevins Popcorn Co., Popcorn Village, Nashville, Tenn.  
 Gold Medal Products Co., 1825-35 Freeman Ave., Cincinnati 14, Ohio.  
 Loroco Industries, Inc., 1000 E. Benson St., Reading 15, Ohio.  
 Midland Popcorn Co., 67 8th Ave., N.E., Minneapolis 13.  
 John B. Martenson & Co., 9736 Vanderpoel, Chicago 43, Ill.  
 Prunty Seed & Grain Co., 620 N. 2nd St., St. Louis 2, Mo.  
 Tyson-Caffey Corp., Shadyside Rd., R.F.D. No. 2, Downingtown, Pa.  
 Victor Wagner & Son, Inc., 115 Ash St., Buffalo, N. Y.

## 316—CHOCOLATE SYRUP

Hershey Chocolate Corp., 19 E. Chocolate Ave., Hershey, Pa.

## 317—COFFEEMAKERS

Cecilware-Commodore Products Corp., 43-05 20th Ave., Long Island City, N. Y.  
 Cory Corp., 3200 W. Peterson Ave., Chicago, Ill.  
 General Electric Co., 470 Lexington Ave., N. Y. 22, N. Y.  
 Helmo-Lacy Div., Star Mfg. Co., 7400 W. Lawrence Ave., Chicago 31, Ill.  
 Selmix-Amcoinc, Inc., 5-17 46th Rd., Long Island City, N. Y.  
 Silco Co., 88 Pliny St., Hartford, Conn.  
 Steel Products Co., 40 8th Ave. S. W., Cedar Rapids, Iowa.

## COFFEE VENDING MACHINES, AUTOMATIC—See 1903

## 318—CONCESSION CONTRACT SERVICE

ABC Vending Corp., 5001 Northern Blvd., Long Island City, N. Y.  
 Berlo Vending Co., 333 S. Broad, Philadelphia, Pa.  
 National Theatre Supply Co., 50 Prospect Ave., Tarrytown, N. Y.  
 Sportservice, Inc., 703 Main St., at Tupper, Buffalo, N. Y.  
 Supurdisplay, Inc., 1324 W. Wisconsin Ave., Milwaukee 3, Wis.

## 319—CONCESSION FOODS

(Also See Classification for Specific Foods)  
 Armour & Co., 401 N. Wabash Ave., Chicago 11, Ill.  
 Castleberry's Food Co., Box 1010, Augusta, Ga.  
 Donut Supplies, Inc., 1123 Welch St., Little Rock, Ark.  
 Flavo-Rite Foods, Inc., 2964 Lafayette Ave., Bronx 65, N. Y.  
 Gold Medal Products Co., 1825-35 Freeman Ave., Cincinnati 14, Ohio.  
 Golden Palace Food Products, Inc., 543 W. 59th St., N. Y. 19, N. Y.  
 Mickelberry Food Products, 1401 Fairfax Trafficway, Kansas City 15, Kas.



Silver Skillet Foods Co., 7450 St. Louis Ave., Skokie, Ill.  
J. R. Simplot Co., Caldwell, Ida.  
Smithfield Ham & Products Co., Smithfield, Va.  
Swift & Co., Union Stock Yards, Chicago 9, Ill.

### 320—CONCESSION TRAILERS

Canada Dry Ginger Ale, Inc., 100 Park Ave., N. Y. 17.  
Coca-Cola Co., available from local distributors.  
Dad's Root Beer Co., 2800 N. Talman Ave., Chicago 18.  
Filmack Corp., 1327 S. Wabash, Chicago 5, Ill.  
Flavo-Rite Foods, Inc., 2964 Lafayette Ave., Bronx 65, N. Y.  
Golden Palace Food Products, Inc., 543 W. 59th St., N. Y. 19, N. Y.  
Charles E. Hires Co., 206 S. 24th St., Philadelphia 3, Pa.  
Mickelberry Food Products, 1401 Fairfax Trafficway, Kansas City 15, Kas.  
Mission of California, 197 Chatham St., New Haven 9, Conn.  
Pepsi Cola Co., available from local distributors.  
Roll-A-Grill Corp. of America, 645 1st Ave., N. Y. 16, N. Y.  
Royal Crown Cola Co., 1000 10th Ave., Columbus, Ga.  
Server Sales, Inc., North 88 W. 16447 Main, Menomonee Falls, Wis.  
Silver Skillet Food Products Co., 7450 St. Louis Ave., Skokie, Ill.  
Swift & Co., Union Stock Yards, Chicago 9, Ill.  
Virgo's Pizza Crust Co., 2336 Conners Ave., N. Y. 66.

### 321—CUP DISPENSERS

Samuel Bert Mfg. Co., P.O. Box 26410, Fair Park Station, Dallas, Tex.  
Blevins Popcorn Co., Popcorn Village, Nashville, Tenn.  
Continental Can Co., 349 Oraton St., Newark, N. J.  
Crush International, Inc., 2201 Main St., Evanston, Ill.  
A. Dalkin Co., Div. American Machinery & Foundry Co., 3232 Kilpatrick Ave., Chicago 41, Ill.  
Dixie Cup Div., American Can Co., 24th & Dixie Ave., Easton, Pa.  
Gold Medal Products Co., 1825-35 Freeman Ave., Cincinnati 14, Ohio.  
Lily-Tulip Cup Corp., 122 E. 42nd St., N. Y. 17, N. Y.  
Sweetheart Cup Div., Maryland Cup Co., 110 S. Eutaw, Baltimore 30, Md.  
Royal Crown Cola Co., 1000 10th Ave., Columbus, Ga.  
Server Sales, Inc., North 88 W. 16447 Main, Menomonee Falls, Wis.  
Solo Cup Co., 7431 E. End Ave., Chicago 49, Ill.  
Steel Products Co., 40 8th Ave. S.W., Cedar Rapids, Iowa.  
Supurdisplay, Inc., 1324 W. Wisconsin Ave., Milwaukee 3.

### 322—CUPS, PAPER

Samuel Bert Mfg. Co., P.O. Box 26410, Fair Park Station, Dallas, Tex.  
Blevins Popcorn Co., Popcorn Village, Nashville, Tenn.  
Coca-Cola Co., P.O. Drawer 1734, Atlanta 1, Ga.  
Crush International, Inc., 2201 Main St., Evanston, Ill.  
Dad's Root Beer Co., 2800 N. Talman Ave., Chicago 18.  
Dixie Cup Div., American Can Co., 24th & Dixie, Easton, Pa.  
Dr Pepper Co., P.O. Box 5086, Dallas 2, Tex.  
Gold Medal Products Co., 1825-35 Freeman Ave., Cincinnati 14, Ohio.  
Hudson Pulp & Paper Corp., 477 Madison Ave., N. Y. 22.  
Lily-Tulip Cup Corp., 122 E. 42nd St., N. Y. 17, N. Y.  
Manley, Inc., 1920 Wyandotte, Kansas City 8, Mo.  
Sweetheart Cup Div., Maryland Cup Co., 110 S. Eutaw, Baltimore 30, Md.  
Prunty Seed & Grain Co., 620 N. 2nd St., St. Louis 2, Mo.  
Royal Crown Cola Co., 1000 10th Ave., Columbus, Ga.  
Server Sales, Inc., North 88 W. 16447 Main, Menomonee Falls, Wis.  
Solo Cup Co., 7431 E. End Ave., Chicago 49, Ill.  
Supurdisplay, Inc., 1324 W. Wisconsin Ave., Milwaukee 3, Wis.

### 323—DEEP FRY EQUIPMENT (ELECTRIC)

Ballantyne Instruments & Electronics, Inc., 1712 Jackson St., Omaha 2, Neb.  
Blevins Popcorn Co., Popcorn Village, Nashville, Tenn.  
Donut Supplies, Inc., 1123 Welch St., Little Rock, Ark.  
Garland Div., Welbilt Corp., Welbilt Square, Maspeth 78, N. Y.  
Gold Medal Products Co., 1825-35 Freeman Ave., Cincinnati 14, Ohio.  
Krispy Kist Korn Machine Co., 120 S. Halsted, Chicago 6.  
J. C. Pitman & Sons, Inc., 295 N. State St., Concord, N. H.  
Prunty Seed & Grain Co., 620 N. 2nd St., St. Louis 2, Mo.  
Roll-A-Grill Corp. of America, 645 1st Ave., N. Y. 16, N. Y.  
Speedster, Inc., 15860 W. 5th Ave., Golden, Colo.  
Star Mfg. Co., 6300 St. Louis Ave., St. Louis 20, Mo.  
Toastermaster Div., McGraw-Edison Co., 1200 St. Charles Rd., Elgin, Ill.

### 324—DEEP FRY EQUIPMENT (GAS)

Anetsberger Bros., Inc., 180 N. Anets Dr., Northbrook, Ill.  
Ballantyne Instruments & Electronics, Inc., 1712 Jackson St., Omaha 2, Neb.  
Blevins Popcorn Co., Popcorn Village, Nashville, Tenn.  
Garland Div., Welbilt Corp., Welbilt Square, Maspeth 78, N. Y.  
Gold Medal Products Co., 1825-35 Freeman Ave., Cincinnati 14, Ohio.  
Keating of Chicago, Inc., 1210 W. Van Buren, Chicago 7, Ill.  
Krispy Kist Korn Machine Co., 120 S. Halsted, Chicago 6.  
Magic Chef, Inc., 1641 S. Kingshighway Blvd., St. Louis 2, Mo.  
Prunty Seed & Grain Co., 620 N. 2nd St., St. Louis 2, Mo.  
Speedster, Inc., 15860 W. 5th Ave., Golden, Colo.  
Star Mfg. Co., 6300 St. Louis Ave., St. Louis 20, Mo.

### 325—DEEP FRY SUPPLIES

Procter & Gamble Co., 6th & Sycamore, Cincinnati, Ohio.

### 326—DISPENSERS, MUSTARD, KETCHUP

Dispensers, Inc., 400 Rutherford, Galeta, Calif.

Dripout Starline Corp., P.O. Box 3131, Santa Barbara, Calif.  
Server Sales, Inc., North 88 W. 16447 Main, Menomonee Falls, Wis.

### 327—DOUGHNUT MACHINES

Donut Supplies, Inc., 112 Welch St., Little Rock, Ark.  
Gem Doughnut Machine Co., 45 Sycamore, Waterloo, Iowa.  
Gold Medal Products Co., 1825-35 Freeman Ave., Cincinnati 14, Ohio.  
Krispy Kist Korn Machine Co., 120 S. Halsted, Chicago 6.  
J. C. Pitman & Sons, Inc., 295 N. State St., Concord, N. H.  
Speedster, Inc., 15860 W. 5th Ave., Golden, Colo.

### 328—FAUCETS—Soft Drink Dispensing

Cornelius Co., 2727 N. Perry St., Anoka, Minn.  
Manley, Inc., 1920 Wyandotte, Kansas City 8, Mo.  
Mile High Equip. Co., 610 Santa Fe Dr., Denver 4, Colo.  
Royal Crown Cola Co., 1000 10th Ave., Columbus, Ga.  
S&R Soda Fountain Mfg. Co., Inc., 550 Trinity Ave., N. Y. 55, N. Y.  
Selmix-Amcoinc, Inc., 5-17 46th Rd., Long Island City, N. Y.  
Superior Refrigerator Mfg. Co., 3350 N. Union Blvd., St. Louis 14, Mo.

### 329—FOUNTAINETTES

Bastian-Blessing Co., 4203 W. Peterson Ave., Chicago 46.  
Dunhill Food Equip. Corp., 79 Walworth St., Brooklyn 5, N. Y.  
Manley, Inc., 1920 Wyandotte, Kansas City 8, Mo.  
Selmix-Amcoinc, Inc., 5-17 46th Rd., Long Island City, N. Y.  
Star Mfg. Co., 6300 St. Louis Ave., St. Louis 20, Mo.

### FRANKFURTER & HOT DOG EQUIPMENT— See 334

### 330—GUM, CHEWING

American Chicle Co., Long Island City, N. Y.  
Beech-Nut Packing Co., 10 E. 40th St., N. Y., N. Y.  
Clark Bros. Gum Co., Merchant St., Pittsburgh 12, Pa.  
Curtiss Candy Co., 3638 Broadway, Chicago 13, Ill.  
Frank H. Fleer Corp., 10th & Sommerville, Philadelphia, Pa.  
Leaf Brands, Inc., 1155 N. Cicero Ave., Chicago 51, Ill.  
Topp's Chewing Gum, 237 37th St., Brooklyn, N. Y.  
J. William Wrigley Co., 410 N. Michigan Ave., Chicago 11, Ill.

### 331—HAMBURGER GRILLS & GRIDDLES

Anetsberger Bros., Inc., 180 N. Anets Dr., Northbrook, Ill.  
Bakers Pride Oven Co., Inc., 1641 E. 233rd St., N. Y. 66.  
Blevins Popcorn Co., Popcorn Village, Nashville, Tenn.  
Clark Industries, 1509 Meridian St., Nashville 7, Tenn.  
Ease-E-Grill Div., Apollo Industries, 22 Wycoff St., Brooklyn 1, N. Y.  
General Equipment Mfg. & Sales, Inc., 1348 Stadium Dr., Indianapolis 7, Ind.  
Gold Medal Products Co., 1825-35 Freeman Ave., Cincinnati 14, Ohio.  
Speedster, Inc., 15860 W. 5th Ave., Golden, Colo.  
Star Mfg. Co., 6300 St. Louis Ave., St. Louis 20, Mo.  
Toastermaster Div., McGraw-Edison Co., 1200 St. Charles Rd., Elgin, Ill.

### 332—HOT CHOCOLATE DISPENSERS

Samuel Bert Mfg. Co., P.O. Box 26410, Fair Park Station, Dallas, Tex.  
Blevins Popcorn Co., Popcorn Village, Nashville, Tenn.  
Gold Medal Products Co., 1825-35 Freeman Ave., Cincinnati 14, Ohio.  
Heat Exchangers, Inc., 2003 W. Fulton St., Chicago 12.  
Jet Spray Cooler, Inc., 195 Bear Hill Rd., Waltham, Mass.  
Robert A. Johnston Co., 4023 W. National Ave., Milwaukee, Wis.  
Savon Co., 286 Pennsylvania Ave., Paterson 3, N. J.  
Selmix-Amcoinc, Inc., 5-17 46th Rd., Long Island City, N. Y.  
Server Sales, Inc., North 88 W. 16447 Main, Menomonee Falls, Wis.  
Star Mfg. Co., 6300 St. Louis Ave., St. Louis 20, Mo.  
Steel Products Co., 40 8th Ave. S. W., Cedar Rapids, Iowa.

### 333—HOT CHOCOLATE MIX, DRY

Hershey Chocolate Corp., 19 E. Chocolate Ave., Hershey, Pa.  
Nestle Co., 100 Bloomingdale Rd., White Plains, N. Y.

### 334—HOT DOG & FRANKFURTER EQUIPMENT

Blevins Popcorn Co., Popcorn Village, Nashville, Tenn.  
Gold Medal Products Co., 1825-35 Freeman Ave., Cincinnati 14, Ohio.  
Greer Enterprises, Inc., 31 E. Chicago St., Quincy, Mich.  
Hollywood Servemaster Co., 114 W. 18th St., Kansas City 8, Mo.  
Jet Spray Cooler, Inc., 195 Bear Hill Rd., Waltham, Mass.  
Roll-A-Grill Corp. of America, 645 1st Ave., N. Y. 16.  
Selmix-Amcoinc, Inc., 5-17 46th Rd., Long Island City, N. Y.  
Server Sales, Inc., North 88 W. 16447 Main, Menomonee Falls, Wis.  
Speedster, Inc., 15860 W. 5th Ave., Golden, Colo.  
Star Mfg. Co., 6300 St. Louis Ave., St. Louis 20, Mo.  
Sylvan Stainless Products, 7558 S. Chicago Ave., Chicago 19, Ill.  
Toastermaster Div., McGraw-Edison Co., 1200 St. Charles Rd., Elgin, Ill.

### 335—ICE CREAM FREEZERS—SOFT

Freez-King Corp., 4311 W. Belmont Ave., Chicago 41.  
General Equipment Mfg. & Sales, Inc., 1348 Stadium Dr., Indianapolis, Ind.  
Mile High Equip. Co., 610 Santa Fe Dr., Denver 4, Colo.

Port Morris Machine & Tool Co., 708 E. 135th St., N. Y., N. Y.  
Sweden Freezer Mfg. Co., 3401 17th Ave. W., Seattle 99, Wash.  
Tekni-Craft, Rockton, Ill.

### 336—ICE CREAM SELF-SERVICE CABINETS

Bally Case & Cooler, Inc., Bally, Pa.  
General Equipment Mfg. & Sales, Inc., 1348 Stadium Dr., Indianapolis, Ind.  
National Market Equip. Co., Inc., 25531 Dequindre, Madison Heights, Mich.  
Server Sales, Inc., North 88 W. 16447 Main, Menomonee Falls, Wis.

### ICE CREAM VENDERS—See 1909

### 337—ICE MAKING MACHINES

American Automatic Ice Machine Co., 1600 Broadway N. E., Minneapolis 13, Minn.  
Bastian-Blessing Co., 4203 W. Peterson Ave., Chicago 46.  
Carrier Corp., Carrier Parkway, Syracuse, N. Y.  
Cold Corp. of America, 1371 N. Branch, Chicago, Ill.  
Freez-King Corp., 4311 W. Belmont Ave., Chicago 41.  
Mile High Equip. Co., 610 Santa Fe Dr., Denver 4, Colo.  
Scotsman-Queen Products Div., King-Seeley Thermos Co., 505 Front St., Albert Lea, Minn.  
Ross-Temp, Inc., 1805 S. 55th Ave., Chicago 50, Ill.  
York Div., Borg-Warner, York, Pa.

### 338—ICE SHAVERS

American Automatic Ice Machine Co., 1600 Broadway N. E., Minneapolis 13, Minn.  
Samuel Bert Mfg. Co., P. O. Box 26410, Fair Park Station, Dallas, Tex.  
Blevins Popcorn Co., Popcorn Village, Nashville, Tenn.  
Clawson Machine Co., Inc., Clawson Ave., Flagtown 1, N. J.  
S. T. Echols, Inc., Box 612, Bismarck, Mo.  
Krispy Kist Korn Machine Co., 120 S. Halsted, Chicago 6.  
Gold Medal Products Co., 1825-35 Freeman Ave., Cincinnati 14, Ohio.  
Midland Popcorn Co., 67 8th Ave., Minneapolis 13, Minn.  
Sno-Master Mfg. Co., 124 Hopkins Pl., Baltimore 1, Md.

### 339—MALT & SHAKE MACHINES

Freez-King Corp., 4311 W. Belmont Ave., Chicago 41.  
General Equipment Mfg. & Sales, Inc., 1348 Stadium Dr., Indianapolis 7, Ind.  
Glascok Bros. Mfg. Co., Muncie, Ind.  
Hamilton Beach Corp., Racine, Wis.  
Star Mfg. Co., 6300 St. Louis Ave., St. Louis 20, Mo.  
Sweden Freezer Mfg. Co., 3401 17th Ave. W., Seattle 99, Wash.  
Tekni-Craft, Rockton, Ill.

### 340—MEATS, BARBECUED, CANNED

Castleberry's Food Co., Box 1010, Augusta, Ga.  
Mickelberry Food Products, 1401 Fairfax Trafficway, Kansas City 15, Kas.  
Silver Skillet Foods Co., 7450 St. Louis Ave., Skokie, Ill.  
Smithfield Ham & Products Co., Smithfield, Va.

### 341—NUTS

Allen & Smith Co., 11-19 N. 20th St., Richmond, Va.  
Ferrara Candy Co., 7301 W. Harrison, Forest Park, Ill.  
Gold Medal Products Co., 1825-35 Freeman Ave., Cincinnati 14, Ohio.  
Midland Popcorn Co., 67 8th Ave., N. E., Minneapolis 13, Minn.  
Planters Nut & Chocolate Co., Wilkes-Barre, Pa.  
Prunty Seed & Grain Co., 620 N. 2nd St., St. Louis 2, Mo.

### 342—OVENS, INFRA-RED

Bruder & Co., 17905 Miles Ave., Cleveland 28, Ohio.

### 343—PIZZA OVENS & EQUIPMENT

Bakers Pride Oven Co., Inc., 1641 E. 233rd St., N. Y. 66.  
Garland Div., Welbilt Corp., Welbilt Square, Maspeth 78, N. Y.  
Harvic Mfg. Co., 760 St. Anns Ave., Bronx, N. Y.  
Savon Co., 286 Pennsylvania Ave., Paterson 3, N. J.  
Speedster, Inc., 15860 W. 5th Ave., Golden, Colo.  
Toastermaster Div., McGraw-Edison Co., 1200 St. Charles Rd., Elgin, Ill.  
Virgo's Pizza Crust Co., 2336 Conners Ave., N. Y. 66.

### 344—PIZZA SUPPLIES

California Pizza Crust Co., 3318 La Cienega Pl., Los Angeles, Calif.  
Dell Food Specialties, Inc., 203 Public Service Bldg., Beloit, Wis.  
Savon Co., 286 Pennsylvania Ave., Paterson 3, N. J.  
Tolona Pizza Products, 401 S. Cicero, Chicago, Ill.  
Virgo's Pizza Crust Co., 2336 Conner Ave., N. Y. 66.

### 345—POPCORN MACHINES

Samuel Bert Mfg. Co., P.O. Box 26410, Fair Park Station, Dallas, Tex.  
Blevins Popcorn Co., Popcorn Village, Nashville, Tenn.  
Cretors & Co., Popcorn Village, Nashville 9, Tenn.  
Detroit Popcorn Co., 5633 Grand River Ave., Detroit 8.  
Dore Popcorn Co., 4339 W. Diversey Ave., Chicago 39.  
S. T. Echols, Inc., Box 612, Bismarck, Mo.  
Electroware Corp., Multipop Div., 1336 W. Bancroft St., Toledo 6, Ohio.  
Gold Medal Products Co., 1825-35 Freeman Ave., Cincinnati 14, Ohio.  
Krispy Kist Korn Machine Co., 120 S. Halsted, Chicago 6, Ill.  
Manley, Inc., 1920 Wyandotte, Kansas City 8, Mo.  
Midland Popcorn Co., 67 8th Ave. N. E., Minneapolis 13, Minn.  
Prunty Seed & Grain Co., 620 N. 2nd St., St. Louis 2, Mo.  
Server Sales, Inc., North 88 W. 16447 Main, Menomonee Falls, Wis.  
Star Mfg. Co., 6300 St. Louis Ave., St. Louis 20, Mo.  
Supurdisplay, Inc., 1324 W. Wisconsin Ave., Milwaukee 3, Wis.  
Wyandot Popcorn Co., 200 Oak St., Marion, Ohio.



**346—POPCORN, RAW**

American Popcorn Co., P.O. Box 178, Sioux City 2, Iowa.  
Associated Popcorn Distributors, Inc., 308 S. Harwood, Dallas, Tex.  
Blevins Popcorn Co., Popcorn Village, Nashville, Tenn.  
Central Popcorn Co., Schaller, Iowa.  
Detroit Popcorn Co., 5633 Grand River Ave., Detroit 8.  
Dore Popcorn Co., 4339 W. Diversey Ave., Chicago 39.  
Electroware Corp., Multipop Div., 1336 W. Bancroft St., Toledo 6, Ohio.  
Golden Popcorn Co., Winchester, Ind.  
Gold Medal Products Co., 1825-35 Freeman Ave., Cincinnati 14, Ohio.  
Jayhawk Popcorn Co., P.O. Drawer "A," Atchison, Kas.  
Kayline Candy Co., 1314 S. Wabash, Chicago 5, Ill.  
Krispy Kist Korn Machine Co., 120 S. Halsted, Chicago 6, Ill.  
L&L Popcorn Co., 114 W. 18th, Kansas City, Mo.  
Manley, Inc., 1920 Wyandotte, Kansas City 8, Mo.  
Midland Popcorn Co., 67 8th Ave. N.E., Minneapolis 13.  
John B. Mortenson & Co., 9736 Vanderpoel, Chicago 43, Ill.  
National Oats Co., Wall Lake, Iowa.  
Prunty Seed & Grain Co., 620 N. 2nd St., St. Louis 2, Mo.  
Tarkio Popcorn Co., Inc., 3706 Broadway, Kansas City, Mo.  
T-N-T Food Products, Inc., 804 Mass. St., Lawrence, Kas.  
Wyandot Popcorn Co., 200 Oak St., Marion, Ohio.

**347—POPCORN SACKS, BOXES & CUPS**

American Popcorn Co., P.O. Box 178, Sioux City 2, Iowa.  
Blevins Popcorn Co., Popcorn Village, Nashville, Tenn.  
Dixie Cup Div., American Can Co., 24th & Dixie, Easton, Pa.  
Electroware Corp., Multipop Div., 1336 W. Bancroft St., Toledo 6, Ohio.  
Gold Medal Products Co., 1825-35 Freeman Ave., Cincinnati 14, Ohio.  
Lily-Tulip Cup Corp., 122 E. 42nd St., N. Y. 17, N. Y.  
Manley, Inc., 1920 Wyandotte, Kansas City 8, Mo.  
Midland Popcorn Co., 67 8th Ave. N. E., Minneapolis 13, Minn.  
John B. Mortenson & Co., 9736 Vanderpoel, Chicago 43, Ill.  
Prunty Seed & Grain Co., 620 N. 2nd St., St. Louis 2, Mo.  
Rex Packaging Co., 21-09 Borden Ave., Long Island City, N. Y.  
Server Sales, Inc., North 88 W. 16447 Main St., Menomonee Falls, Wis.  
Service Confections, Ltd., 243 Lilac St., Winnipeg, Manitoba.  
Suprdisplay, Inc., 1324 W. Wisconsin Ave., Milwaukee 3, Wis.  
Wyandot Popcorn Co., 200 Oak St., Marion, Ohio.

**348—POPCORN SCOOPS**

Blevins Popcorn Co., Popcorn Village, Nashville, Tenn.  
Gold Medal Products Co., 1825-35 Freeman Ave., Cincinnati 14, Ohio.  
Krispy Kist Korn Machine Co., 120 S. Halsted, Chicago 6.  
Midland Popcorn Co., 67 8th Ave. N. E., Minneapolis 13.  
Prunty Seed & Grain Co., 620 N. 2nd St., St. Louis 2, Mo.  
Speed-Scoop, 109 Thornton Ave., San Francisco 24, Calif.

**349—POPCORN SEASONING**

Best Foods, Inc., 1 E. 43rd St., N. Y. 17, N. Y.  
Blevins Popcorn Co., Popcorn Village, Nashville, Tenn.  
Capital City Products Co., 525 W. 1st Ave., Columbus, Ohio.  
Cargill, Inc., 200 Grain Exchange, Minneapolis 15, Minn.  
Dell Food Specialties, Inc., 203 Public Service Bldg., Beloit, Wis.  
Detroit Popcorn Co., 5633 Grand River Ave., Detroit 8.  
Dore Popcorn Co., 4339 W. Diversey Ave., Chicago 39.  
Durkee Famous Foods, Div. Glidden Co., 1396 Union Commerce Bldg., Cleveland 14, Ohio.  
Electroware Corp., Multipop Div., 1336 W. Bancroft St., Toledo 6, Ohio.  
Food Sales, Inc., 102 Cedar Lake Rd., Minneapolis 5.  
Gold Medal Products Co., 1825-35 Freeman Ave., Cincinnati 14, Ohio.  
Manley, Inc., 1920 Wyandotte, Kansas City 8, Mo.  
Midland Popcorn Co., 67 8th Ave. N.E., Minneapolis 13.  
John B. Mortenson & Co., 9736 Vanderpoel, Chicago 43, Ill.  
Morton Salt Co., 110 W. Wacker Dr., Chicago, Ill.  
Planters Nut & Chocolate Co., Wilkes-Barre, Pa.  
Prunty Seed & Grain Co., 620 N. 2nd St., St. Louis 2, Mo.  
Savariol Co., Popcorn Village, Nashville, Tenn.  
C. F. Simonin's Sons, Inc., Tioga & Belgrade Sts., Philadelphia 34, Pa.  
Wessan & Snowdrift Sales, 1701 Canal, New Orleans, La.  
Wyandot Popcorn Co., 200 Oak St., Marion, Ohio.

**350—POPCORN, IMMERSION HEATER FOR COCONUT OIL**

Kneisley Electric Co., 2501-09 Lagrange St., Toledo, Ohio.

**POPCORN WARMERS—See 1913****351—POPCORN WARMERS**

Blevins Popcorn Co., Popcorn Village, Nashville, Tenn.  
Cretors & Co., Popcorn Village, Nashville 9, Tenn.  
Detroit Popcorn Co., 5633 Grand River Ave., Detroit 8.  
Dore Popcorn Co., 4339 W. Diversey Ave., Chicago 39.  
Electroware Corp., Multipop Div., 1336 W. Bancroft St., Toledo 6, Ohio.  
Gold Medal Products Co., 1825-35 Freeman Ave., Cincinnati 14, Ohio.  
Hollywood Servemaster Co., 114 W. 18th St., Kansas City 8, Mo.  
Krispy Kist Korn Machine Co., 120 S. Halsted, Chicago 6.  
Manley, Inc., 1920 Wyandotte, Kansas City 8, Mo.  
Poppers Supply Co., 1211 N. 2nd St., Philadelphia 22.  
Server Sales, Inc., North 88 W. 16447 Main, Menomonee Falls, Wis.  
Stein Woodcraft, 1205 Rockaway Ave., Brooklyn, N. Y.  
Wyandot Popcorn Co., 200 Oak St., Marion, Ohio.

**SHAKE DISPENSERS—See 339****352—SHRIMP ROLLS**

Flavo-Rite Foods, Inc., 2964 Lafayette Ave., Bronx 65, N. Y.  
Golden Palace Food Prod., Inc., 543 W. 59th St., N. Y. 19, N. Y.

**353—SLUSH MAKERS**

Manley, Inc., 1920 Wyandotte, Kansas City 8, Mo.  
Stoeltzing Bros. Co., Kiel, Wis.  
Sweden Freezer Mfg. Co., 3401 17th Ave., W., Seattle 99, Wash.

**354—SNOW CONE MACHINES**

Samuel Bert Mfg. Co., P.O. Box 26410, Fair Park Station, Dallas, Tex.  
Blevins Popcorn Co., Popcorn Village, Nashville, Tenn.  
S. T. Echols, Inc., Box 612, Bismarck, Mo.  
Gold Medal Products Co., 1825-35 Freeman Ave., Cincinnati 14, Ohio.  
Krispy Kist Korn Machine Co., 120 S. Halsted, Chicago 6.  
Manley, Inc., 1920 Wyandotte, Kansas City 8, Mo.  
Midland Popcorn Co., 67 8th Ave. N. E., Minneapolis 13, Minn.  
Prunty Seed & Grain Co., 620 N. 2nd St., St. Louis 2, Mo.  
Roll-A-Grill Corp. of America, 645 1st Ave., N. Y. 16.  
Sno-Master Mfg. Co., 124 Hopkins Place, Baltimore 1.

**4. Decorating****401—BLACK LIGHT FIXTURES**

Ariel Davis Mfg. Co., 3687 S. State, Salt Lake City 15, Utah.  
Black Light Products, 67 E. Lake St., Chicago 1, Ill.  
Drive-In Theatre Mfg. Co., 505 W. 9th St., Kansas City 5, Mo.  
Stroblite Co., 75 W. 45th St., N. Y. 36, N. Y.  
Switzer Bros., Inc., 4732 St. Clair Ave., Cleveland 3, Ohio.  
Sylvania Electric Products, Inc., 60 Boston St., Salem, Mass.  
Ultra-Violet Prod., Inc., 5114 Walnut Grove Ave., San Gabriel, Calif.

**402—BLACK LIGHT MURALS**

Drive-In Theatre Mfg. Co., 505 W. 9th St., Kansas City 5, Mo.  
Novelty Scenic Studios, Inc., 432 E. 91st St., N. Y. 28.  
Stroblite Co., 75 W. 45th St., N. Y. 36, N. Y.  
Switzer Bros., Inc., 4732 St. Clair Ave., Cleveland 3, Ohio.  
Ultra-Violet Prod., Inc., 5114 Walnut Grove Ave., San Gabriel, Calif.

**403—DECORATIVE SERVICE**

Hubert Mitchell Industries, Inc., 100 Short St., Hartselle, Ala.  
Novelty Scenic Studios, Inc., 432 E. 91st St., N. Y. 28.  
Hanns T. Teichert Co., 1311 N. Wells, Chicago, Ill.

**DRAPERIES, FABRICS—See 704****404—PAINT PRODUCTS, DECORATIVE**

M. L. Campbell Paint Co., 2909 Chrysler Rd., Kansas City, Kas.  
Devoe & Reynolds Co., 787 1st Ave., N. Y., N. Y.  
E. I. DuPont de Nemours & Co., Wilmington, Del.  
Glidden Co., 900 Union Commerce Bldg., Cleveland 14, Ohio.  
National Lead Co., 111 Broadway, N. Y., N. Y.  
Pittsburgh Plate Glass Co., 632 Ft. Duquesne Blvd., Pittsburgh 22, Pa.  
Sherwin-Williams Co., 101 Prospect Ave. N. W., Cleveland 1, Ohio.  
Spatz Paint Industries, Inc., 1609 N. Broadway, St. Louis, Mo.  
Stroblite Co., 75 W. 45th St., N. Y. 36, N. Y.  
Switzer Bros., Inc., 4732 St. Clair Ave., Cleveland 3, Ohio.  
Tropical Paint Co., 1246 W. 70th, Cleveland 2, Ohio.

**405—WALL COVERING, MISCELLANEOUS (See Also 1304)**

American-Olean Tile Co., 1000 Cannon Ave., Lansdale, Pa.  
Armstrong Cork Co., Lancaster, Pa.  
Celanese Corp. of America, N. Y. 16, N. Y.  
Congoileum-Nairn, Inc., 195 Belgrave Dr., Kearny, N. J.  
Firestone Tire & Rubber Co., Akron, Ohio.  
Formica Co., 4614 Spring Grove Ave., Cincinnati, Ohio.  
Imperial Paper & Color Corp., Box 231, Glens Falls, N. Y.  
Interchemical Corp., Standard Coated Prod. Div., 67 W. 44th St., N. Y. 18, N. Y.  
Knoxville Scenic Studios, P. O. Box 1029, Nashville 1, Tenn.  
Maharam Fabric Corp., 130 W. 46th St., N. Y., N. Y.  
Manko Fabrics Co., Inc., 49 W. 38th St., N. Y. 18, N. Y.  
Masland Duralath Co., Amber & Willard Sts., Philadelphia 34, Pa.  
NevaBurn Prod. Co., 67 Sullivan St., N. Y., N. Y.  
Novelty Scenic Studios, 432 E. 91st St., N. Y. 28, N. Y.  
Phantase Corp. of N. J., 444 Madison Ave., N. Y. 22.  
Thortel Fireproof Fabric, 101 Park Ave., N. Y., N. Y.  
U. S. Rubber Co., 1230 Ave. of Americas, N. Y. 20.

**5. Floors and Carpets****501—ASPHALT, PLASTIC & RUBBER TILE**

American Mat Corp., 2018 Adams St., Toledo 2, Ohio.  
Armstrong Cork Co., Lancaster, Pa.  
Congoileum-Nairn, Inc., 195 Belgrave Dr., Kearny, N. J.  
Fremont Rubber Co., Fremont, Ohio.

Goodyear Tire & Rubber Co., 1144 E. Market St., Akron 16, Ohio.  
Hewitt-Robins, Inc., 666 Glenbrook Rd., Stamford, Conn.  
Johns-Manville Corp., 22 E. 40th at Madison Ave., N. Y. 16, N. Y.

**502—CARPETS**

Artloom Carpet Co., Allegheny & Howard Sts., Philadelphia, Pa.  
Bigelow-Sanford Carpet Co., 140 Madison Ave., N. Y. 16, N. Y.  
Blumenthal & Co., 1 Park Ave., N. Y., N. Y.  
Firth Carpet Co., 295 5th Ave., N. Y. 16, N. Y.  
Hardwick & Magee Co., 650 W. Lehigh Ave., Philadelphia 33, Pa.  
Archibald Holmes Carpet Co., Erie Ave. & K St., Philadelphia, Pa.  
A.&M. Karagheusian, Inc., 295 5th Ave., N. Y. 16, N. Y.  
Stephen Leedom Carpets Co., Beaver St., Bristol, Pa.  
James Lees & Sons Co., Bridgeport, Pa.  
Magee Carpet Co., 295 5th Ave., N. Y. 16, N. Y.  
C. H. Masland & Sons, Carlisle, Pa.  
Mohasco Carpet Mills, Lyon St., Amsterdam, N. Y.  
Philadelphia Carpet Co., Philadelphia 34, Pa.  
Alexander Smith, Inc., 295 5th Ave., N. Y. 16, N. Y.

**CARPET SWEEPERS & VACUUMS—See 1417****503—MATS & MATTING**

American Mat Corp., 2018 Adams St., Toledo 2, Ohio.  
Armstrong Cork Co., Lancaster, Pa.  
Fremont Rubber Co., Fremont, Ohio.  
U. S. Rubber Co., 1230 Ave. of Americas, N. Y. 20, N. Y.  
Wearproof Mat Co., 2156 W. Fulton St., Chicago, Ill.

**504—MATS, HEATED**

Ace Lite Step Co., 1708 S. State St., Chicago 16, Ill.  
American Mat Corp., 2018 Adams St., Toledo 2, Ohio.

**505—RESILIENT FLOOR COVERING**

American-Olean Tile Co., 1000 Cannon Ave., Lansdale, Pa.  
Armstrong Cork Co., Lancaster, Pa.  
Congoileum-Nairn, Inc., 195 Belgrave Dr., Kearny, N. J.  
Monroe Co., Inc., 10703 Quebec Ave., Cleveland 6, Ohio.

**6. Frontage****601—BOXOFFICES**

Poblocki & Sons, 3238 W. Pierce St., Milwaukee 15, Wis.

**602—DOOR CONTROLS & CLOSERS**

Minnesota Fire Extinguisher Co., Inc., 2480 University Ave., St. Paul 14, Minn.  
Norton Door Closer Co., 2900 N. Western Ave., Chicago 18, Ill.  
Pittsburgh Plate Glass Co., 632 Ft. Duquesne Blvd., Pittsburgh 22, Pa.  
Sargent & Co., 45 Water St., New Haven 9, Conn.  
Stanley Works, Magic Door Div., Lake St., New Britain, Conn.

**603—ELECTRIC EYE DOORS**

Kawneer Co., N. Front St., Niles, Mich.  
Stanley Works, Magic Door Div., Lake St., New Britain, Conn.

**604—FRONTS, THEATRE**

Poblocki & Sons, 3238 W. Pierce St., Milwaukee 15, Wis.

**EXIT DEVICES, PANIC DOORS—See 1302****MARQUEES—See 109****605—PORCELAIN ENAMELED PANELS**

Poblocki & Sons, 3238 W. Pierce St., Milwaukee 15, Wis.  
Seaportel Porcelain Metals, Inc., 28-20 Borden Ave., Long Island City, N. Y.

**SAFETY LADDERS & SCAFFOLDS—See 1307****7. Furnishings****701—AISLE LIGHTS**

American Desk Mfg. Co., Temple, Tex.  
Capitol Stage Lighting Co., Inc., 527 W. 45th St., N. Y. 36, N. Y.  
Century Lighting, Inc., 521 W. 43rd St., N. Y. 36, N. Y.  
Kliegl Bros., Inc., 321 W. 50th St., N. Y. 19, N. Y.  
Oglesby Equip. Co., 20356 Grand River Ave., Detroit 19.  
Sylvania Electric Products, Inc., 60 Boston St., Salem, Mass.  
Voight Co., 1636 N. Carlisle, Philadelphia 22, Pa.

**702—CONTROL ROPES, POSTS & RAILINGS**

Hubert Mitchell Industries, Inc., 100 Short St., Hartselle, Ala.  
National Theatre Supply Co., 50 Prospect Ave., Tarrytown, N. Y.  
Novelty Scenic Studios, Inc., 432 E. 91st St., N. Y. 28.  
Theatre Seat Service Co., 160 Hermitage Ave., Nashville 10, Tenn.

**703—DIRECTIONAL SIGNS, EXIT SIGNS, ETC.**

Associated Ticket & Register Corp., 346 W. 44th St., N. Y. 11, N. Y.  
Capitol Stage Lighting Co., Inc., 527 W. 45th St., N. Y. 36, N. Y.



Century Lighting, Inc., 521 W. 43rd St., N. Y. 36, N. Y.  
Dura Engraving Co., 133 W. 20th St., N. Y. 11, N. Y.  
Hubert Mitchell Industries, Inc., 100 Short St., Hartselle, Ala.

Kliegl Bros., Inc., 321 W. 50th St., N. Y. 19, N. Y.  
National Theatre Supply Co., 50 Prospect Ave., Tarrytown, N. Y.  
Voight Co., 1636 N. Carlisle, Philadelphia 22, Pa.

## 704—DRAPERIES & CURTAINS

J. R. Cloncy, 1020 W. Belden Ave., Syracuse 4, N. Y.  
Great Western Stage Equip. Co., 1324 Grand Ave., Kansas City 6, Mo.

Hayes Seating Co., 15 W. Genesee St., Baldwinsville, N. Y.  
Knoxville Scenic Studios, P. O. Box 1029, Nashville 1, Tenn.

Moharam Fabrics Corp., 130 W. 46th St., N. Y., N. Y.  
Manko Fabrics, Inc., 49 W. 38th St., N. Y. 18, N. Y.  
Hubert Mitchell Industries, Inc., 100 Short St., Hartselle, Ala.

NevaBurn Products Co., 67 Sullivan St., N. Y., N. Y.  
Novelty Scenic Studios, Inc., 432 E. 91st St., N. Y. 28.  
Premier Studios, 414 W. 45th St., N. Y., N. Y.  
Theatre Drapery Supply, 2419 2nd Ave., Seattle 1, Wash.

Thortel Fireproof Fabric, 101 Park Ave., N. Y., N. Y.  
Tiffin Scenic Studios, Inc., 432 E. 91st St., Tiffin, Ohio.  
U. S. Rubber Co., 1230 Ave. of Americas, N. Y. 20, N. Y.

## 705—DRINKING FOUNTAINS

American Radiator & Standard Sanitary Corp., P.O. Box 1226, Pittsburgh 30, Pa.

Borg-Warner Corp., Norge Div., Detroit, Mich.  
Ebo Co. Mfg. Co., 401 W. Town St., Columbus, Ohio.  
Frigidaire Div., General Motors Sales Corp., 300 Taylor St., Dayton 1, Ohio.

Sunroc Co., Glen Riddle, Pa.  
Voight Co., 1636 N. Carlisle, Philadelphia 22, Pa.  
Westinghouse Electric Corp., 3 Goteway Center, Pittsburgh 30, Pa.

## 706—SAND URNS

Goldberg Bros., 3535 Lorimer St., Denver 17, Colo.

## 8. Heating

### 801—BOILERS & FURNACES—See Also 804

American Blower Corp., 8111 Tireman Ave., Detroit, Mich.

American Radiator & Standard Sanitary Corp., P. O. Box 1226, Pittsburgh 30, Pa.

Carrier Corp., Carrier Parkway, Syracuse, N. Y.  
Chrysler Corp., Airtemp Div., 1600 Webster St., Dayton 1, Ohio.

General Electric Co., 570 Lexington Ave., N. Y. 22, N. Y.  
Iron Fireman Mfg. Co., 3170 W. 106th St., Cleveland 11, Ohio.

National Radiator Co., 221 Central Ave., Johnstown, Pa.  
Todd Shipyards Corp., Products Div., Columbia & Hallett Sts., Brooklyn 31, N. Y.

### 802—FANS, HEAT CIRCULATORS

Berko Electric Mfg. Co., 182-20 Liberty Ave., Jamaica 12, N. Y.

Carrier Corp., Carrier Parkway, Syracuse, N. Y.  
Davenport Mfg. Co., Meadville, Pa.  
General Electric Co., 570 Lexington Ave., N. Y. 22, N. Y.

National Radiator Co., 221 Central Ave., Johnstown, Pa.

### 803—GAS BURNERS

American Radiator & Standard Sanitary Corp., P.O. Box 1226, Pittsburgh 30, Pa.

Carrier Corp., Carrier Parkway, Syracuse, N. Y.  
General Electric Co., 570 Lexington Ave., N. Y. 22, N. Y.  
Iron Fireman Mfg. Co., 3170 W. 106th St., Cleveland 11, Ohio.

National Radiator Co., 221 Central Ave., Johnstown, Pa.  
Todd Shipyards Corp., Products Div., Columbia & Hallett Sts., Brooklyn 31, N. Y.

### 804—HEATING SYSTEMS—See Also 801

American Radiator & Standard Sanitary Corp., P. O. Box 1226, Pittsburgh 30, Pa.

American Foundry & Furnace Co., Bloomington, Ill.  
Berko Electric Mfg. Co., 182-20 Liberty Ave., Jamaica 12, N. Y.

Bryant Heater Div., Affiliated Gas Equip., Inc., 17825 St. Clair Ave., Cleveland 10, Ohio.  
Carrier Corp., Carrier Parkway, Syracuse, N. Y.

Chrysler Corp., Airtemp Div., 1600 Webster St., Dayton 1, Ohio.

Delco Appliance Div., General Motors Corp., 1391 Lyell, Rochester 1, N. Y.

Electromode Div., Commercial Controls Corp., 570 Culver Rd., Rochester 4, N. Y.

General Electric Co., 570 Lexington Ave., N. Y. 22, N. Y.  
Iron Fireman Mfg. Co., 3170 W. 106th St., Cleveland 11, Ohio.

Todd Shipyards Corp., Products Div., Columbia & Hallett Sts., Brooklyn 31, N. Y.

## 9. Insulation—Acoustics

### 901—ACOUSTICAL MATERIALS

Armstrong Cork Co., Lancaster, Pa.

Celotex Corp., 120 S. La Salle, Chicago 3, Ill.

Certain-Teed Products Corp., 120 E. Lancaster Ave., Ardmore, Pa.

Johns-Manville Corp., 22 E. 40th at Madison Ave., N. Y. 16, N. Y.

Libbey-Owens-Ford Glass Co., Nicholas Bldg., Toledo 3, Ohio.

National Gypsum Co., 325 Delaware, Buffalo, N. Y.  
Owens-Corning Fiberglas Corp., Toledo 1, Ohio.  
U. S. Gypsum Co., 300 W. Adams, Chicago, Ill.

Wood Conversion Co., 1 Nat'l Bank Bldg., St. Paul, Minn.

### 902—INSULATION MATERIALS

Armstrong Cork Co., Lancaster, Pa.

Celotex Corp., 120 La Salle St., Chicago, Ill.

Certain-Teed Products Corp., 120 E. Lancaster, Ardmore, Pa.

Eagle-Picher Co., American Bldg., Cincinnati, Ohio.

F. B. Goodrich Co., Shelton, Conn.

Johns-Manville Corp., 22 E. 40th at Madison Ave., N. Y. 16, N. Y.

Kimberly-Clark Corp., Neenah, Wis.

Masonite Corp., 111 W. Washington, Chicago, Ill.

Owens-Illinois Glass Co., Kaylo Div., Box 1935, Toledo 1, Ohio.

Pittsburgh Plate Glass Co., 632 Ft. Duquesne Blvd., Pittsburgh 30, Pa.

Reynolds Metals Co., 2500 S. 3rd, Louisville, Ky.

U. S. Gypsum Co., 300 W. Adams, Chicago, Ill.

Wood Conversion Co., 1st Nat'l Bank Bldg., St. Paul, Minn.

## 10. Lighting

### 1001—BULB CHANGERS

Lumidor Mfg. Co., 4801 E. 50th St., Los Angeles, Calif.

National Theatre Supply Co., 50 Prospect Ave., Tarrytown, N. Y.

Rite-O-Lite of Calif., 308 E. Washington, Los Angeles 15, Calif.

### 1002—COLOR WHEELS

Amplex Corp., 214 Glen Cove Rd., Carle Place, N. Y.

Associated Lighting Service, 780 Broadway, Redwood City, Calif.

Best Devices, Inc., 10921 Briggs Rd., Cleveland 11, Ohio.

Capitol Stage Lighting Co., 527 W. 45th St., N. Y. 36.

Century Lighting, Inc., 521 W. 43rd St., N. Y. 36, N. Y.

Kliegl Bros., Inc., 321 W. 50th St., N. Y. 19, N. Y.

Minneapolis-Honeywell Regulator Co., Heiland Div., 5200 Evans, Denver, Colo.

Hubert Mitchell Industries, Inc., 100 Short St., Hartselle, Ala.

### 1003—DIMMERS & CONTROLS

Frank Adom Electric Co., 3650 Windsor Pl., St. Louis 66, Mo.

Ariel Davis Mfg. Co., 3687 S. State, Salt Lake City 15, Utah.

Capitol Stage Lighting Co., 527 W. 45th St., N. Y. 36.

Century Lighting, Inc., 521 W. 43rd St., N. Y. 36, N. Y.

Cutler-Hammer, Inc., 315 N. 12th, Milwaukee, Wis.

Federal Electric Co., 50 Paris St., Newark, N. J.

General Electric Co., 570 Lexington Ave., N. Y. 22, N. Y.

Kliegl Bros., Inc., 321 W. 50th St., N. Y. 19, N. Y.

Hubert Mitchell Industries, Inc., 100 Short St., Hartselle, Ala.

Superior Electric Co., 2020 Demers St., Bristol, Conn.

Ward Leonard Electric Co., Mt. Vernon, N. Y.

### DIRECTIONAL SIGNS—See 703

### 1004—EFFECT LIGHTING

Capitol Stage Lighting Co., 527 W. 45th St., N. Y. 36.

Century Lighting, Inc., 521 W. 43rd St., N. Y. 36, N. Y.

General Electric Co., 570 Lexington Ave., N. Y. 22, N. Y.

Kliegl Bros., Inc., 321 W. 50th St., N. Y. 19, N. Y.

Lustre Corp. of America, Glen Cove Rd., Carle Place, N. Y.

Sylvania Electric Products, Inc., 60 Boston St., Salem, Mass.

Tripp Mfg. Co., 133 N. Jefferson, Chicago 6, Ill.

Voight Co., 1636 N. Carlisle, Philadelphia 22, Pa.

### 1005—ELECTRIC POWER GENERATORS

Allis-Chalmers Mfg. Co., Box 512, Milwaukee 1, Wis.

Delco Products Div., General Motors Corp., 329 E. 1st St., Dayton 1, Ohio.

Fairbanks Morse & Co., 600 S. Michigan, Chicago 5, Ill.

General Electric Co., 570 Lexington Ave., N. Y. 22, N. Y.

Kohler Co., Kohler, Wis.

D. W. Onan & Sons, Inc., University at 25th, Minneapolis, Minn.

Ready Power Co., 11431 Freud Ave., Detroit 14, Mich.

### EMERGENCY LIGHTING, BATTERY—See 1301

### 1006—GELATINE SHEETS

Associated Lighting Service, 780 Broadway, Redwood City, Calif.

Capitol Stage Lighting Co., 527 W. 45th St., N. Y. 36.

Century Lighting, Inc., 521 W. 43rd St., N. Y. 36, N. Y.

Kliegl Bros., Inc., 321 W. 50th St., N. Y. 19, N. Y.

Hubert Mitchell Industries, Inc., 100 Short St., Hartselle, Ala.

### POST LIGHTS—See 2146

### SIGNS, DIRECTIONAL—See 703

### 1007—SPOT & FLOODLIGHTS

Amplex Corp., 214 Glen Cove Rd., Carle Place, N. Y.

Ariel Davis Mfg. Co., 3687 S. State, Salt Lake City 15, Utah.

Best Devices Co., Inc., 10921 Briggs Rd., Cleveland 11, Ohio.

Capitol Stage Lighting Co., 527 W. 45th St., N. Y. 36.

Century Lighting, Inc., 521 W. 43rd St., N. Y. 36, N. Y.

Drive-In Theatre Mfg. Co., 505 W. 9th St., Kansas City 5, Mo.

General Electric Co., 570 Lexington Ave., N. Y. 22, N. Y.

Kliegl Bros., Inc., 321 W. 50th St., N. Y. 19, N. Y.

Lustre Corp. of America, Glen Cove Rd., Carle Place, N. Y.

Minneapolis-Honeywell Regulator Co., Heiland Div., 5200 Evans, Denver 22, Colo.

Radiant Lamp Corp., 300 Jelliff Ave., Newark 8, N. J.

Strong Electric Corp., 87 City Park Ave., Toledo 1, Ohio.

Sylvania Electric Products, Inc., 60 Boston St., Salem, Mass.

Westinghouse Electric Corp., 3 Goteway Center, Pittsburgh 30, Pa.

Edward H. Wolk, Inc., 1241 S. Wabash Ave., Chicago 5, Ill.

### 1008—SPOTLIGHT LENSES

Capitol Stage Lighting Co., 527 W. 45th St., N. Y. 36.

Century Lighting, Inc., 521 W. 43rd St., N. Y. 36, N. Y.

Display Lighting, Inc., 417 E. 61st St., N. Y. 21, N. Y.

Lustre Corp. of America, Glen Cove Rd., Carle Place, N. Y.

Minneapolis-Honeywell Regulator Co., Heiland Div., 5200 Evans, Denver 22, Colo.

Kliegl Bros., Inc., 321 W. 50th St., N. Y. 19, N. Y.

## 11. Plumbing

### 1101—FLUSHING GUN

Miller Sewer Rod Co., 4642 N. Central Ave., Chicago 30.

### 1102—HAND DRYERS, ELECTRIC

Activeaire Devices, Inc., 1537 Bergen St., Brooklyn 13, N. Y.

American Dryer Corp., 1124 E. Franklin St., Huntington, Ind.

Electric-Aire Engineering Corp., 7908 W. Grand, Chicago 35, Ill.

World Dryer Corp., 616 W. Adams St., Chicago 6, Ill.

### 1103—LAVATORIES

American Radiator & Standard Sanitary Corp., P.O. Box 1226, Pittsburgh 30, Pa.

Briggs Mfg. Co., 3001 Miller St., Detroit 11, Mich.

Crane Co., 836 S. Michigan, Chicago, Ill.

Kohler Co., Kohler, Wis.

### 1104—LEAK DETECTOR FLUID

Flamort Chemical Co., 746 Natoma, San Francisco 3.

### 1105—SEWER CLEANING RODS

Miller Sewer Rod Co., 4642 N. Central Ave., Chicago 30.

Ohio Tool & Engineering Co., 128 N. Spring St., Springfield, Ohio.

### 1106—TOILET FIXTURES

American Radiator & Standard Sanitary Corp., P. O. Box 1226, Pittsburgh 30, Pa.

Briggs Mfg. Co., 3001 Miller St., Detroit 11, Mich.

Crane Co., 836 S. Michigan, Chicago, Ill.

Electric-Aire Engineering Corp., 7908 W. Grand, Chicago 35, Ill.

Eljer Plumbingware Div., Murray Corp. of America, 3 Gateway Center, Pittsburgh 22, Pa.

Kohler Co., Kohler, Wis.

## 12. Projection

### 1201—ADAPTERS for CENTERING PICTURE (Horizontally & Vertically)

Century Projector Corp., 729 7th Ave., N. Y. 19, N. Y.

Cinesound Service Corp., 420 W. 45th St., N. Y. 36, N. Y.

National Theatre Supply Co., 50 Prospect Ave., Tarrytown, N. Y.

S.O.S. Photo-Cine-Optics, Inc., 602 W. 52nd St., N. Y. 19, N. Y.

### 1202—APERTURE PLATES

Century Projector Corp., 729 7th Ave., N. Y. 19, N. Y.

LaVezzi Machine Works, 4635 W. Lake St., Chicago 44.

Motigraph, Inc., 4926 W. Grand, Chicago 39, Ill.

National Theatre Supply Co., 50 Prospect Ave., Tarrytown, N. Y.

S.O.S. Photo-Cine-Optics, Inc., 602 W. 52nd St., N. Y. 19.

Wenzel Projector Co., 2505 S. State St., Chicago 16, Ill.

Edward H. Wolk, Inc., 1241 S. Wabash Ave., Chicago 5.

### BLOWERS, LAMPHOUSE—See 1224

### CARBONS—See 1234

### 1203—CARBON SAVERS

Best Devices Co., 10921 Briggs Rd., Cleveland 11, Ohio.

Coli Products Co., 3709 Marjorie Way, Sacramento, Calif.

Ind.

Economizer Enterprises, 524 W. 43rd St., Los Angeles, Calif.

Full Run Carbon Saver Co., P. O. Box 107, 2015 High St., Salem, Ore.

National Theatre Supply Co., 50 Prospect Ave., Tarrytown, N. Y.

Payne Products Co., Cron-O-Matic Div., 2451 W. Stadium Blvd., Ann Arbor, Mich.

Philios Electro Extensions, Box 388, Ronceverte, W. Va.

S.O.S. Photo-Cine-Optics, Inc., 602 W. 52nd St., N. Y. 19.

Technik Corp., 63 Seabring St., Brooklyn 31, N. Y.

Lou Walters Sales & Service Co., 4207 Lawnview Ave., Dallas 21, Tex.

West Coast Theatre Service, 1923 N. W. Kearney, Portland, Ore.

Edward H. Wolk, Inc., 1241 S. Wabash Ave., Chicago 5.



**1204—CARBON WASTE CANS**

National Theatre Supply Co., 50 Prospect Ave., Tarrytown, N. Y.  
 Minnesota Fire Extinguisher Co., Inc., 2480 University Ave., St. Paul 14, Minn.  
 S.O.S. Photo-Cine-Optics, Inc., 602 W. 52nd St., N. Y. 19.  
 Edward H. Wolk, Inc., 1241 S. Wabash, Chicago 5, Ill.

**1205—CARBON WATER COOLERS**

Hal I. Huff Mfg. Co., 3774 Selby Ave., Los Angeles 34, Calif.  
 National Theatre Supply Co., 50 Prospect Ave., Tarrytown, N. Y.  
 S.O.S. Photo-Cine-Optics, Inc., 602 W. 52nd St., N. Y. 19.  
 Strong Electric Corp., 87 City Park Ave., Toledo 1, Ohio.

**1206—CHANGEOVER DEVICES**

Ace Electric Mfg. Co., 1458 Shakespeare Ave., Bronx 52, N. Y.  
 Century Projector Corp., 729 7th Ave., N. Y. 19, N. Y.  
 Motiograph, Inc., 4926 W. Grand, Chicago 39, Ill.  
 National Theatre Supply Co., 50 Prospect Ave., Tarrytown, N. Y.  
 S.O.S. Photo-Cine-Optics, Inc., 602 W. 52nd St., N. Y. 19.

**1207—CONDENSING LENSES**

Bausch & Lomb, Inc., 72063 Bausch St., Rochester 2, N. Y.  
 Century Projector Corp., 729 7th Ave., N. Y. 19, N. Y.  
 National Theatre Supply Co., 50 Prospect Ave., Tarrytown, N. Y.  
 Pacific Optical Corp., 5956 W. 98th St., Los Angeles, Calif.  
 S.O.S. Photo-Cine-Optics, Inc., 602 W. 52nd St., N. Y. 19.

**1208—COOLERS, FILM TRAP**

Century Projector Corp., 729 7th Ave., N. Y. 19, N. Y.  
 Motiograph, Inc., 4926 W. Grand, Chicago 39, Ill.  
 National Theatre Supply Co., 50 Prospect Ave., Tarrytown, N. Y.  
 S.O.S. Photo-Cine-Optics, Inc., 602 W. 52nd St., N. Y. 19.

**1209—CUE MARKERS**

Ace Electric Mfg. Co., 1458 Shakespeare Ave., Bronx 52, N. Y.  
 National Theatre Supply Co., 50 Prospect Ave., Tarrytown, N. Y.  
 Neumade Products Corp., 250 W. 57th St., N. Y. 19.  
 S.O.S. Photo-Cine-Optics, Inc., 602 W. 52nd St., N. Y. 19.

**1210—DEMAGNETIZATION TOOLS**

Ballantyne Instruments & Electronics, Inc., 1712 Jackson St., Omaha 2, Neb.  
 Bizzelle Cinema Supply Co., 420 W. 45th St., N. Y. 19, N. Y.  
 Century Projector Corp., 729 7th Ave., N. Y. 19, N. Y.  
 S.O.S. Photo-Cine-Optics, Inc., 602 W. 52nd St., N. Y. 19.

**1211—DOWSERS**

Century Projector Corp., 729 7th Ave., N. Y. 19, N. Y.  
 Motiograph, Inc., 4926 W. Grand, Chicago 39, Ill.  
 National Theatre Supply Co., 50 Prospect Ave., Tarrytown, N. Y.  
 S.O.S. Photo-Cine-Optics, Inc., 602 W. 52nd St., N. Y. 19.

**1212—FILM CABINETS**

Harwald Co., 1245 Chicago Ave., Evanston, Ill.  
 Hollywood Film Co., 946 N. Seward, Hollywood, Calif.  
 National Theatre Supply Co., 50 Prospect Ave., Tarrytown, N. Y.  
 Neumade Products Corp., 250 W. 57th St., N. Y. 19.  
 S.O.S. Photo-Cine-Optics, Inc., 602 W. 52nd St., N. Y. 19.

**1213—FILM CEMENT**

Ace Electric Mfg. Co., 1458 Shakespeare Ave., Bronx 52, N. Y.  
 Fisher Mfg. Co., 1185 Mt. Read Blvd., Rochester 6, N. Y.  
 Harwald Co., 1245 Chicago Ave., Evanston, Ill.  
 Hollywood Film Co., 946 N. Seward, Hollywood, Calif.  
 National Theatre Supply Co., 50 Prospect Ave., Tarrytown, N. Y.  
 Neumade Products Corp., 250 W. 57th St., N. Y. 19.  
 S.O.S. Photo-Cine-Optics, Inc., 602 W. 52nd St., N. Y. 19.

**1214—FILM CLEANERS & PRESERVATIVES**

Harwald Co., 1245 Chicago Ave., Evanston, Ill.  
 Hollywood Film Co., 946 N. Seward, Hollywood, Calif.  
 National Theatre Supply Co., 50 Prospect Ave., Tarrytown, N. Y.  
 Neumade Products Corp., 250 W. 57th St., N. Y. 19.  
 S.O.S. Photo-Cine-Optics, Inc., 602 W. 52nd St., N. Y. 19.

**1215—FILM FLANGES**

Harwald Co., 1245 Chicago Ave., Evanston, Ill.  
 National Theatre Supply Co., 50 Prospect Ave., Tarrytown, N. Y.  
 Neumade Products Corp., 250 W. 57th St., N. Y. 19.  
 S.O.S. Photo-Cine-Optics, Inc., 602 W. 52nd St., N. Y. 19.  
 Wenzel Projector Co., 2505-19 S. State, Chicago 16, Ill.

**1216—FILM HANDLING DEVICES**

Harwald Co., 1245 Chicago Ave., Evanston, Ill.  
 National Theatre Supply Co., 50 Prospect Ave., Tarrytown, N. Y.  
 Neumade Products Corp., 250 W. 57th St., N. Y. 19.  
 S.O.S. Photo-Cine-Optics, Inc., 602 W. 52nd St., N. Y. 19.

**1217—FILM HUMIDIFIERS**

Hal I. Huff Mfg. Co., 3774 Selby Ave., Los Angeles  
 National Theatre Supply Co., 50 Prospect Ave., Tarrytown, N. Y.  
 S.O.S. Photo-Cine-Optics, Inc., 602 W. 52nd St., N. Y. 19.

**1218—FILM MAGAZINES**

Ballantyne Instruments & Electronics, Inc., 1712 Jackson St., Omaha 2, Neb.  
 Century Projector Corp., 729 7th Ave., N. Y. 19, N. Y.  
 National Theatre Supply Co., 50 Prospect Ave., Tarrytown, N. Y.

S.O.S. Photo-Cine-Optics, Inc., 602 W. 52nd St., N. Y. 19.  
 Wenzel Projector Co., 2505-19 S. State, Chicago 16, Ill.  
 Edward H. Wolk, Inc., 1241 S. Wabash, Chicago 5, Ill.

**1219—FILM MEASURING MACHINES**

Harwald Co., 1245 Chicago Ave., Evanston, Ill.  
 Hollywood Film Co., 946 N. Seward, Hollywood, Calif.  
 National Theatre Supply Co., 50 Prospect Ave., Tarrytown, N. Y.  
 Neumade Products Corp., 250 W. 57th St., N. Y. 19.  
 S.O.S. Photo-Cine-Optics, Inc., 602 W. 52nd St., N. Y. 19.

**1220—FILM REELS**

Goldberg Bros., 3535 Larimer St., Denver 17, Colo.  
 Harwald Co., 1245 Chicago Ave., Evanston, Ill.  
 National Theatre Supply Co., 50 Prospect Ave., Tarrytown, N. Y.  
 North American Philips Co., Motion Picture Equip. Div., 100 E. 42nd St., N. Y. 17, N. Y.  
 Neumade Products Corp., 250 W. 57th St., N. Y. 19.  
 S.O.S. Photo-Cine-Optics, Inc., 602 W. 52nd St., N. Y. 19.  
 Spantex Corp. of America, Brooklyn, N. Y.

**1221—FILM REWINDERS**

Century Projector Corp., 729 7th Ave., N. Y. 19, N. Y.  
 Goldberg Bros., 3535 Larimer St., Denver 17, Colo.  
 Harwald Co., 1245 Chicago Ave., Evanston, Ill.  
 National Theatre Supply Co., 50 Prospect Ave., Tarrytown, N. Y.  
 Neumade Products Corp., 250 W. 57th St., N. Y. 19.  
 S.O.S. Photo-Cine-Optics, Inc., 602 W. 52nd St., N. Y. 19.  
 Wenzel Projector Co., 2505-19 S. State, Chicago 16, Ill.  
 Edward H. Wolk, Inc., 1241 S. Wabash Ave., Chicago 5.

**1222—FILM SCRAPERS**

Ace Electric Mfg. Co., 1458 Shakespeare Ave., Bronx 52, N. Y.  
 Griswold Machine Works, 412 Main, Port Jefferson, N. Y.  
 National Theatre Supply Co., 50 Prospect Ave., Tarrytown, N. Y.  
 Neumade Products Corp., 250 W. 57th St., N. Y. 19.  
 S.O.S. Photo-Cine-Optics, Inc., 602 W. 52nd St., N. Y. 19.

**1223—FILM SPlicERS**

Ace Electric Mfg. Co., 1458 Shakespeare Ave., Bronx 52, N. Y.  
 Camera Equip. Co., 315 W. 43rd St., N. Y. 36, N. Y.  
 Florman & Babb, 68 W. 45th St., N. Y. 17, N. Y.  
 Griswold Machine Works, 412 Main, Port Jefferson, N. Y.  
 Harwald Co., 1245 Chicago Ave., Evanston, Ill.  
 National Theatre Supply Co., 50 Prospect Ave., Tarrytown, N. Y.  
 Neumade Products Corp., 250 W. 57th St., N. Y. 19.  
 S.O.S. Photo-Cine-Optics, Inc., 602 W. 52nd St., N. Y. 19.

**FILM TRAP COOLERS—See 1208****1224—LAMPHOUSE & PORTHOLE BLOWERS**

Drive-In Theatre Mfg. Co., 505 W. 9th St., Kansas City 5, Mo.  
 National Theatre Supply Co., 50 Prospect Ave., Tarrytown, N. Y.  
 S.O.S. Photo-Cine-Optics, Inc., 602 W. 52nd St., N. Y. 19.

**1225—LENSES, ANAMORPHIC**

Bausch & Lomb Optical Co., 72063 Bausch St., Rochester 2, N. Y.  
 Isco Optical Works, 704 Bronx River Rd., Bronxville, N. Y.  
 National Theatre Supply Co., 50 Prospect Ave., Tarrytown, N. Y.  
 Pictorial Co., 2704 1/2 Grand Ave., New Castle, Ind.  
 Projection Optics Co., 330 Lyell Ave., Rochester 6, N. Y.  
 S.O.S. Photo-Cine-Optics, Inc., 602 W. 52nd St., N. Y. 19.  
 Star Cinema Supply Co., 621 W. 55th St., N. Y. 19, N. Y.  
 Superscope, Inc., 8150 Vineland Ave., Sun Valley, Calif.  
 Wollensack Optical Co., Rochester 21, N. Y.

**1226—LENSES, PRIME**

American Optical Co., 19 Doat St., Rochester, N. Y.  
 Bausch & Lomb Optical Co., 72063 Bausch St., Rochester 2, N. Y.  
 Isco Optical Works, 704 Bronx River Rd., Bronxville, N. Y.  
 Kollmorgen Corp., 347 King St., Northampton, Mass.  
 National Theatre Supply Co., 50 Prospect Ave., Tarrytown, N. Y.  
 North American Philips Co., Inc., Motion Picture Equip. Div., 100 E. 42nd St., N. Y. 17, N. Y.  
 Pacific Optical Corp., 5965 W. 98th St., Los Angeles, Calif.  
 Projection Optics Co., 330 Lyell Ave., Rochester 6, N. Y.  
 S.O.S. Photo-Cine-Optics, Inc., 602 W. 52nd St., N. Y. 19.  
 Star Cinema Supply Co., 621 W. 55th St., N. Y. 19, N. Y.  
 Wollensack Optical Co., Rochester 21, N. Y.  
 Vicom, Inc., 70 Aberthaw Rd., Rochester, N. Y.

**1227—LENS CLEANERS**

Imperial Products Co., 1314 N. Front St., Philadelphia 22, Pa.  
 Kinner Products Co., 13325 E. Broad St., Pataskala, Ohio.

**1228—MOTOR GENERATORS**

Ballantyne Instruments & Electronics, Inc., 1712 Jackson St., Omaha 2, Neb.  
 Century Electric Co., 1806 Pine St., St. Louis 66, Mo.  
 Eprad, Inc., 1214 Cherry St., Toledo 4, Ohio.  
 General Electric Co., 570 Lexington Ave., N. Y. 22, N. Y.  
 General Precision, Inc., Kearfott Div., 12690 Elmwood Ave., Cleveland, Ohio.  
 Imperial Electric Co., 84 Ira Ave., Akron 9, Ohio.  
 National Theatre Supply Co., 50 Prospect Ave., Tarrytown, N. Y.  
 S.O.S. Photo-Cine-Optics, Inc., 602 W. 52nd St., N. Y. 19.  
 Westinghouse Electric Corp., 3 Gateway Center, Pittsburgh 30, Pa.  
 Wagner Electric Corp., 6400 Plymouth, St. Louis, Mo.

**1229—PIN PUSHERS**

National Theatre Supply Co., 50 Prospect Ave., Tarrytown, N. Y.  
 S.O.S. Photo-Cine-Optics, Inc., 602 W. 52nd St., N. Y. 19.  
 Wenzel Projector Co., 2505-19 S. State, Chicago 16, Ill.  
 Edward H. Wolk, Inc., 1241 S. Wabash Ave., Chicago 5.

**1230—PORTHOLE-PROJECTORS**

Century Projector Corp., 729 7th Ave., N. Y. 19, N. Y.  
 National Theatre Supply Co., 50 Prospect Ave., Tarrytown, N. Y.  
 North American Philips Co., Inc., Motion Picture Equip. Div., 100 E. 42nd St., N. Y. 17, N. Y.  
 S.O.S. Photo-Cine-Optics, Inc., 602 W. 52nd St., N. Y. 19.  
 Star Cinema Supply Co., 621 W. 55th St., N. Y. 19, N. Y.  
 Victor Animatograph Corp., Davenport Bank Bldg., Davenport, Iowa.  
 Weber Machine Corp., 59 Rutter, Rochester 6, N. Y.

**PORTHOLE BLOWERS—See 1224****1231—PORT HOLE GLASS**

Hal I. Huff Mfg. Co., 3774 Selby Ave., Los Angeles 34, Calif.  
 National Theatre Supply Co., 50 Prospect Ave., Tarrytown, N. Y.  
 S.O.S. Photo-Cine-Optics, Inc., 602 W. 52nd St., N. Y. 19.

**1232—PROJECTION ARC LAMPS**

C. S. Ashcraft Mfg. Co., 36-32 38th St., Long Island City, N. Y.  
 Ballantyne Instruments & Electronics, Inc., 1712 Jackson St., Omaha 2, Neb.  
 National Theatre Supply Co., 50 Prospect Ave., Tarrytown, N. Y.  
 Radiant Lamp Corp., 300 Jelliff Ave., Newark 8, N. J.  
 S.O.S. Photo-Cine-Optics, Inc., 602 W. 52nd St., N. Y. 19.  
 Star Cinema Supply Co., 621 W. 55th St., N. Y. 19, N. Y.  
 Strong Electric Corp., 87 City Park Ave., Toledo 1, Ohio.  
 Westinghouse Electric Corp., 3 Gateway Center, Pittsburgh 30, Pa.

**1233—PROJECTION LAMPS, XENON**

Cine Electronic System, 225 E. 46th St., N. Y. 17, N. Y.  
 North American Philips Co., Inc., Motion Picture Equip. Div., 100 E. 42nd St., N. Y. 17, N. Y.  
 Strong Electric Corp., 87 City Park Ave., Toledo 1, Ohio.

**1234—PROJECTION CARBONS**

ElectroCarbons, Inc., 940 Belmont St., Chicago 14, Ill.  
 Hellos Carbons, Inc., 122 Washington St., Bloomfield, N. J.  
 Lorraine Arc Carbon, Div. Carbons, Inc., 400 Myrtle Ave., Boonton, N. J.  
 Marble Co., Inc., 1271 Spring St., N. W., Atlanta 9, Ga.  
 National Carbon Co., Div. Union Carbide Corp., 270 Park Ave., N. Y. 17, N. Y.  
 Ringsdorff Carbon Co., P. O. Box 22, East McKeesport, Pa.  
 Star Cinema Supply Co., 621 W. 55th St., N. Y. 19, N. Y.  
 West Coast Theatre Supply, 1923 N. W. Kearney, Portland, Ore.

**1235—PROJECTION MACHINES, 16mm**

American Theatre Supply Co., 2300 1st Ave., Seattle, Wash.  
 Bell & Howell Co., 7100 McCormick, Chicago, Ill.  
 Camera Equipment Co., 315 W. 43rd St., N. Y. 36, N. Y.  
 North American Philips Co., Inc., Motion Picture Equip. Div., 100 E. 42nd St., N. Y. 17, N. Y.  
 Rank Organization, Rank Kalee Div., Woodger Rd., London W. 12, England.  
 S.O.S. Photo-Cine-Optics, Inc., 602 W. 52nd St., N. Y. 19, N. Y.  
 Victor Animatograph Corp., Davenport Bank Bldg., Davenport, Iowa.

**1236—PROJECTION MACHINES, 35mm**

Ballantyne Instruments & Electronics, Inc., 1712 Jackson St., Omaha 2, Neb.  
 Century Projector Corp., 729 7th Ave., N. Y. 19, N. Y.  
 Cinematograph International, Inc., 341 W. 44th St., N. Y. 36, N. Y.  
 General Precision, Inc., GPL Division, 63 Bedford Rd., Pleasantville, N. Y.  
 National Theatre Supply Co., 50 Prospect Ave., Tarrytown, N. Y.  
 North American Philips Co., Inc., Motion Picture Equip. Div., 100 E. 42nd St., N. Y. 17, N. Y.  
 Paromel Electronics Corp., 3956 Belmont Ave., Chicago 39, Ill.  
 Star Cinema Supply Co., 621 W. 55th St., N. Y. 19, N. Y.  
 Wenzel Projector Co., 2505-19 S. State, Chicago 16, Ill.

**1237—PROJECTION MACHINES, 35/70mm**

Century Projector Corp., 729 7th Ave., N. Y. 19, N. Y.  
 Cinematograph International, Inc., 341 W. 44th St., N. Y. 36, N. Y.  
 National Theatre Supply Co., 50 Prospect Ave., Tarrytown, N. Y.  
 North American Philips Co., Inc., Motion Picture Equip. Div., 100 E. 42nd St., N. Y. 17, N. Y.

**1238—PROJECTOR PARTS**

Ballantyne Instruments & Electronics, Inc., 1712 Jackson St., Omaha 2, Neb.  
 Century Projector Corp., 729 7th Ave., N. Y. 19, N. Y.  
 ElectroCarbons, Inc., 940 Belmont St., Chicago 14, Ill.  
 General Precision, Inc., GPL Division, 63 Bedford Rd., Pleasantville, N. Y.  
 LaVezzi Machine Works, 4635 W. Lake St., Chicago 44.  
 Motiograph, Inc., 4926 W. Grand, Chicago 39, Ill.  
 National Theatre Supply Co., 50 Prospect Ave., Tarrytown, N. Y.  
 S.O.S. Photo-Cine-Optics, Inc., 602 W. 52nd St., N. Y. 19.  
 Star Cinema Supply Co., 621 W. 55th St., N. Y. 19, N. Y.  
 Wenzel Projector Corp., 2505-19 S. State, Chicago 16.  
 Edward H. Wolk, Inc., 1241 S. Wabash, Chicago 5, Ill.



**1239—REAMERS**

Century Projector Corp., 729 7th Ave., N. Y. 19, N. Y.  
LaVezzi Machine Works, 4635 W. Lake St., Chicago 44.  
Edward H. Wolk, Inc., 1241 S. Wabash Ave., Chicago 5.

**1240—RECTIFIER BULBS**

ElectroCarbons, Inc., 940 Belmont St., Chicago 14, Ill.  
Gordos Corp., 250 Glenwood Ave., Bloomfield, N. J.  
S.O.S. Photo-Cine-Optics, Inc., 602 W. 52nd St., N. Y. 19.  
Westinghouse Electric Corp., 3 Gateway Center, Pittsburgh 30, Pa.

**1241—RECTIFIER BULBS, Silicon**

Kneisley Electric Co., 2501-09 Lagrange St., Toledo, Ohio.

**1242—RECTIFIERS, BULB TYPE**

Ballantyne Instruments & Electronics, Inc., 1712 Jackson St., Omaha 2, Neb.  
Garver Electric Co., Union City, Ind.  
General Electric Co., 570 Lexington Ave., N. Y. 22, N. Y.  
Kneisley Electric Co., 2501-09 Lagrange St., Toledo, Ohio.  
National Theatre Supply Co., 50 Prospect Ave., Tarrytown, N. Y.  
Strong Electric Corp., 87 City Park Ave., Toledo 1, Ohio.

**1243—RECTIFIERS, COPPER OXIDE**

General Electric Co., 570 Lexington Ave., N. Y. 22, N. Y.  
National Theatre Supply Co., 50 Prospect Ave., Tarrytown, N. Y.  
Westinghouse Electric Corp., 3 Gateway Center, Pittsburgh 30, Pa.

**1244—RECTIFIERS, COPPER SULPHIDE**

National Theatre Supply Co., 50 Prospect Ave., Tarrytown, N. Y.

**1245—RECTIFIERS, SELENIUM**

Christie Electric Corp., 3410 W. 67th St., Los Angeles 43, Calif.  
Garver Electric Co., Union City, Ind.  
General Electric Co., 570 Lexington Ave., N. Y. 22, N. Y.  
Kneisley Electric Co., 2501-09 Lagrange St., Toledo, Ohio.  
National Theatre Supply Co., 50 Prospect Ave., Tarrytown, N. Y.  
Strong Electric Corp., 87 City Park Ave., Toledo 1, Ohio.

**1246—RECTIFIERS, SILICON**

Ballantyne Instruments & Electronics, Inc., 1712 Jackson St., Omaha 2, Neb.  
Christie Electric Corp., 3410 W. 67th St., Los Angeles 43, Calif.  
Kneisley Electric Co., 2501-09 Lagrange St., Toledo, Ohio.  
National Theatre Supply Co., 50 Prospect Ave., Tarrytown, N. Y.  
Strong Electric Corp., 87 City Park Ave., Toledo 1, Ohio.

**1247—RECTIFIERS, XENON**

Christie Electric Corp., 3410 W. 67th St., Los Angeles 43, Calif.  
Cine Electronic System, 225 E. 46th St., N. Y., N. Y.  
Kneisley Electric Co., 2501-09 Lagrange St., Toledo, Ohio.  
National Theatre Supply Co., 50 Prospect Ave., Tarrytown, N. Y.  
Strong Electric Corp., 87 City Park Ave., Toledo 1, Ohio.

**1248—RECTIFIER CONVERSION UNITS**

Christie Electric Corp., 3410 W. 67th St., Los Angeles 43, Calif.  
Kneisley Electric Co., 2501-09 Lagrange St., Toledo, Ohio.

**1249—REEL BANDS**

Sure Grip Reel Bands, 3910 H. St., Sacramento, Calif.

**1250—REEL-END SIGNALS**

Ace Electric Mfg. Co., 1458 Shakespeare Ave., Bronx 52, N. Y.  
American Theatre Supply Co., 2300 1st Ave., Seattle, Wash.  
Ballantyne Instruments & Electronics, Inc., 1712 Jackson St., Omaha 2, Neb.  
Century Projector Corp., 729 7th Ave., N. Y. 19, N. Y.  
E. W. Hulett Mfg. Co., 1430 Merriman Dr., Glendale 2, Calif.  
National Theatre Supply Co., 50 Prospect Ave., Tarrytown, N. Y.  
S.O.S. Photo-Cine-Optics, Inc., 602 W. 52nd St., N. Y. 19.

**1250A—REEL-END SIGNALS, for 70mm**

American Theatre Supply Co., 2300 1st Ave., Seattle 1, Wash.

**1251—REFLECTORS**

Bausch & Lomb, Inc., 72063 Bausch St., Rochester 2, N. Y.  
National Theatre Supply Co., 50 Prospect Ave., Tarrytown, N. Y.  
S.O.S. Photo-Cine-Optics, Inc., 602 W. 52nd St., N. Y. 19.  
Strong Electric Corp., 87 City Park Ave., Toledo 1, Ohio.

**1252—REFLECTORS, GLASS "COLD"**

Bausch & Lomb, Inc., 72063 Bausch St., Rochester 2, N. Y.  
ElectroCarbons, Inc., 940 Belmont St., Chicago 14, Ill.  
Strong Electric Corp., 87 City Park Ave., Toledo 1, Ohio.

**1253—REFLECTORS, METAL**

Heyer-Shultz, Inc., 10 Factory St., Cedar Grove, N. J.

**1254—REWINDS, AUTOMATIC**

Goldberg Bros., 3535 Larimer St., Denver 17, Colo.  
Wenzel Projector Co., 2505-10 S. State, Chicago 16, Ill.

**1255—REWINDS, HAND**

Century Projector Corp., 729 7th Ave., N. Y. 19, N. Y.  
Harwald Co., 1245 Chicago Ave., Evanston, Ill.  
National Theatre Supply Co., 50 Prospect Ave., Tarrytown, N. Y.

Neumade Products Corp., 250 W. 57th St., N. Y. 19.  
Wenzel Projector Co., 2505-10 S. State St., Chicago 16.  
Edward H. Wolk, Inc., 1241 S. Wabash Ave., Chicago 5.

**REWIND PULLEYS & SWITCHES—See 1221****1256—REWIND TABLES**

Ballantyne Instruments & Electronics, Inc., 1712 Jackson St., Omaha 2, Neb.  
Harwald Co., 1245 Chicago Ave., Evanston, Ill.  
National Theatre Supply Co., 50 Prospect Ave., Tarrytown, N. Y.  
Neumade Products Corp., 250 W. 57th St., N. Y. 19.

**1257—RHEOSTATS**

Capitol Stage Lighting Co., Inc., 527 W. 45th St., N. Y. 36, N. Y.  
Century Lighting, Inc., 521 W. 43rd St., N. Y. 36, N. Y.  
Cutler-Hammer, Inc., 315 N. 12th St., Milwaukee, Wis.  
General Electric Co., 570 Lexington Ave., N. Y. 22, N. Y.  
General Precision, Inc., Kearfott Div., 12690 Elmwood Ave., Cleveland, Ohio.  
Imperial Electric Co., 84 Ira Ave., Akron 9, Ohio.

**1258—SLIDE PROJECTORS & STEREOPTICONS**

American Optical Co., 19 Doat St., Rochester, N. Y.  
Bausch & Lomb, Inc., 72063 Bausch St., Rochester 2, N. Y.  
Century Lighting, Inc., 521 W. 43rd St., N. Y. 36, N. Y.  
Harwald Co., 1245 Chicago Ave., Evanston, Ill.  
Kliegl Bros., 321 W. 50th St., N. Y. 19, N. Y.  
Minneapolis-Honeywell Regulator Co., Heiland Div., 5200 Evans, Denver 22, Colo.  
Strong Electric Corp., 87 City Park Ave., Toledo 1, Ohio.

**1259—SPOTLIGHTS**

Radiant Lamp Corp., 300 Jelliff Ave., Newark 8, N. J.  
Strong Electric Corp., 87 City Park Ave., Toledo 1, Ohio.  
Sylvania Electric Products, Inc., 60 Boston St., Salem, Mass.

**1260—SPROCKETS**

Century Projector Corp., 729 7th Ave., N. Y. 19, N. Y.  
General Precision, Inc., GPL Div., 63 Bedford Rd., Pleasantville, N. Y.  
LaVezzi Machine Works, 4635 W. Lake St., Chicago 44.  
Motiograph, Inc., 4926 W. Grand, Chicago 39, Ill.  
National Theatre Supply Co., 50 Prospect Ave., Tarrytown, N. Y.  
Wenzel Projector Corp., 2505-19 S. State St., Chicago 16.

**1261—SPROCKET PULLER**

Century Projector Corp., 729 7th Ave., N. Y. 19, N. Y.  
National Theatre Supply Co., 50 Prospect Ave., Tarrytown, N. Y.  
S.O.S. Photo-Cine-Optics, Inc., 602 W. 52nd St., N. Y. 19.  
Wenzel Projector Corp., 2505-10 S. State St., Chicago 36.  
Edward H. Wolk, Inc., 1241 S. Wabash Ave., Chicago 5.

**1262—TELEVISION, Cable Theatre Equipment**

General Precision, Inc., GPL Division, 63 Bedford Rd., Pleasantville, N. Y.  
International Telemeter Corp., 1501 Broadway, N. Y.  
Jerrod Electronics Corp., 23rd & Chestnut Sts., Philadelphia, Pa.  
Times Wire & Cable Co., Wallingford, Conn.

**1263—TELEVISION, THEATRE SYSTEMS**

Allen B. DuMont Laboratories, Inc., 2 Main Ave., Passaic, N. J.  
General Precision, Inc., GPL Division, 63 Bedford Rd., Pleasantville, N. Y.  
Trad Television Corp., 1001 1st Ave., Asbury Park, N. J.

**1264—TEST FILM, for Testing Projectors**

Century Projector Corp., 729 7th Ave., N. Y. 19, N. Y.  
S.O.S. Photo-Cine-Optics, Inc., 602 W. 52nd St., N. Y. 19.  
Wesley Trout, Box 575, Enid, Okla.

**1265—TOOLS FOR PROJECTOR REPAIRING**

Century Projector Corp., 729 7th Ave., N. Y. 19, N. Y.  
LaVezzi Machine Works, 4635 W. Lake St., Chicago 44.  
National Theatre Supply Co., 50 Prospect Ave., Tarrytown, N. Y.  
S.O.S. Photo-Cine-Optics, Inc., 602 W. 52nd St., N. Y. 19.  
Wenzel Projector Corp., 2505-19 S. State, Chicago 16.

**1266—TUBES, RECTIFIER**

Continental Electric Co., 6 N. Michigan, Chicago, Ill.  
Kneisley Electric Co., 2501-09 Lagrange St., Toledo, Ohio.

**1267—VOLTAGE REGULATORS & TRANSFORMERS**

Ballantyne Instruments & Electronics, Inc., 1712 Jackson St., Omaha 2, Neb.  
General Electric Co., 570 Lexington Ave., N. Y. 22, N. Y.  
National Theatre Supply Co., 50 Prospect Ave., Tarrytown, N. Y.  
Superior Electric Co., 2020 Demers St., Bristol, Conn.  
Sylvania Electric Products, Inc., 60 Boston St., Salem, Mass.  
Wagner Electric Corp., 6500 Plymouth, St. Louis, Mo.

**13. Safety Devices****1301—EMERGENCY LIGHTING**

Carpenter Mfg. Co., 174 Master-Light Bldg., Somerville 45, Mass.

Darley & Co., 2810 Washington Blvd., Chicago 12, Ill.  
Drive-In Theatre Mfg. Co., 505 W. 9th St., Kansas City 5, Mo.

Electric Storage Battery, 42 S. 15th St., Philadelphia 32, Pa.

Kohler Co., Kohler, Wis.  
Lightalarms, Inc., 95 Atlantic Ave., Brooklyn 1, N. Y.  
National Emergency Light Co., 214 Bessemer Blvd., Pittsburgh 22, Pa.

D. W. Onan & Sons, Inc., University at 25th, Minneapolis, Minn.

Sireno Co., Inc., 214 William St., N. Y. 38, N. Y.

Surette Storage Battery Co., Inc., Jefferson Ave., Salem, Mass.

Sylvania Electric Products, Inc., 60 Boston St., Salem, Mass.

Tripp Mfg. Co., 133 N. Jefferson, Chicago 6, Ill.

U-C Lite Mfg. Co., 1050 W. Hubbard St., Chicago 22.

**1302—EXIT DEVICES, PANIC DOORS**

Minnesota Fire Extinguisher Co., 2480 University Ave., St. Paul 14, Minn.

Phillips Pattern & Mfg. Co., 5215 Tweedy Blvd., South Gate, Calif.

Sargent & Co., 45 Water St., New Haven, Conn.

**1303—FIRE EXTINGUISHER SYSTEMS**

American-LaFrance, 109 E. LaFrance St., Elmira, N. Y.

Automatic Sprinkler Corp., Youngstown 1, Ohio.

Fyr-Fyter Co., 221 Crane St., Dayton 1, Ohio.

Globe Sprinkler Co., 21st & Washington, Philadelphia, Pa.

Minnesota Fire Extinguisher Co., 2480 University Ave., St. Paul 14, Minn.

Red Comet, Inc., Red Comet Bldg., Littleton, Colo.

U. S. Rubber Co., 1230 Ave. of Americas, N. Y. 20, N. Y.

**1304—FIREPROOF FABRICS**

Maharam Fabric Corp., 130 W. 46th St., N. Y., N. Y.

Manko Fabrics Co., 49 W. 38th St., N. Y. 18, N. Y.

NevaBurn Products Co., 67 Sullivan St., N. Y., N. Y.

Owens-Corning Fiberglass Corp., Toledo 1, Ohio.

Pantasote Corp. of N. J., 444 Madison Ave., N. Y. 22.

Thortel Fireproof Fabrics, 101 Park Ave., N. Y., N. Y.

U. S. Rubber Co., 1230 Ave. of Americas, N. Y. 20, N. Y.

**1305—FIREPROOFING COMPOUNDS**

Flamort Chemical Co., 746 Natoma, San Francisco 3, Calif.

Fyr-Fyter Co., 221 Crane St., Dayton 1, Ohio.

NevaBurn Products Corp., 67 Sullivan St., N. Y., N. Y.

**1306—FIRE RETARDANT PAINTS**

E. I. Dupont de Nemours & Co., Inc., Wilmington, Del.

Flamort Chemical Co., 746 Natoma, San Francisco 3, Calif.

Fyr-Kote Co., 1823 Washington Ave., St. Louis, Mo.

Pittsburgh Plate Glass Co., 632 Ft. Duquesne Blvd., Pittsburgh 22, Pa.

**1307—SAFETY LADDERS & SCAFFOLDS**

Atlas Industrial Corp., 877 39th, Brooklyn 3, N. Y.

Dayton Safety Ladder Co., 2337 Gilbert Ave., Cincinnati 6, Ohio.

Goshen Mfg. Co., 10th & Reynolds Sts., Goshen, Ind.

Minnesota Fire Extinguisher Co., 2480 University Ave., St. Paul 14, Minn.

Newark Ladder Co., 1 Walnut Ave., Clark, N. J.

Patent Scaffolding Co., Inc., 38-21 1st St., Long Island City, N. Y.

**14. Sanitation****1401—BLOWERS FOR DUST & LITTER**

Atwater Strong Co., Atwater, Ohio.

Huntington Labs, Inc., 900-970 E. Tipton St., Huntington, Ind.

Ideal Industries, Inc., Park & Borden Aves., Sycamore, Ill.

Mideast Sales Co., 106 Pemdery Ave., Cincinnati 15, Ohio.

Multi-Clean Products, Inc., 2277 Ford Pkwy., St. Paul 16, Minn.

National Super Service Co., 1946 N. 13th St., Toledo 2, Ohio.

Pullman Vacuum Cleaner Corp., 25 Buick St., Boston 15, Mass.



Reliance Chemical Co., 2432 Lakeside Ave., Cleveland 14, Ohio.  
Solvit Chemical Co., Inc., 3734 Speedway Rd., Madison 5, Wis.

#### 1404—CLEANERS, DRAIN, TOILET & URINAL

Airkem, Inc., 241 E. 44th St., N. Y. 17, N. Y.  
Burlin & Co., 2939-45 Columbia Ave., Indianapolis 7, Ind.  
Chemical Solvent Co., P. O. Box 487, Birmingham, Ala. C. B. Dolge Co., Westport, Conn.  
J. I. Holcomb Mfg. Co., Inc., Indianapolis 7, Ind.  
Huntington Labs, Inc., 900-970 E. Tipton St., Huntington, Ind.  
Imperial Products Co., 1314 N. Front St., Philadelphia 22, Pa.  
Miller Sewer Rod Co., 4642 N. Central Ave., Chicago 30.  
Ohio Tool & Engineering Co., 128 N. Spring St., Springfield, Ohio.  
Reliance Chemical Co., 2432 Lakeside Ave., Cleveland 14, Ohio.  
West Disinfecting Co., 42-16 West St., Long Island City, N. Y.  
Wyandotte Chemicals Corp., J. B. Ford Div., 1609 Biddle, Wyandotte, Mich.

#### 1405—CLEANERS, FABRIC

Burlin & Co., 2939-45 Columbia Ave., Indianapolis 7, Ind.  
Bryn Mawr Products Co., P.O. Box 532, Bryn Mawr, Pa.  
Multi-Clean Products, Inc., 2277 Ford Pkwy., St. Paul 16, Minn.  
Reliance Chemical Co., 2432 Lakeside Ave., Cleveland 14, Ohio.

#### 1406—CLEANERS, FLOOR

Airkem, Inc., 241 E. 44th St., N. Y. 17, N. Y.  
American Floor Machine Co., Div. American-Lincoln Corp., 518 S. St. Clair, Toledo 3, Ohio.  
Armstrong Cork Co., Lancaster, Pa.  
Berman Chemical Co., Toledo, Ohio.  
Breuer Electric Mfg. Co., 5100 N. Ravenswood Ave., Chicago 40, Ill.  
Burlin & Co., 2939-45 Columbia Ave., Indianapolis 7, Ind.  
C. B. Dolge Co., Westport, Conn.  
Flintkote Co., Tile-Tex Div., 1232 McKinley Ave., Chicago Heights, Ill.  
J. I. Holcomb Mfg. Co., Indianapolis 7, Ind.  
Huntington Labs, Inc., 900-970 E. Tipton St., Huntington, Ind.  
Hyson Products, 932 W. 38th Place, Chicago, Ill.  
Multi-Clean Products, Inc., 2277 Ford Pkwy., St. Paul 16, Minn.  
Reliance Chemical Co., 2432 Lakeside Ave., Cleveland 14, Ohio.  
Solvit Chemical Co., Inc., 3734 Speedway Rd., Madison 5, Wis.  
Tropical Paint Co., 1246 W. 70th St., Cleveland 2, Ohio.  
United Labs, Inc., 16801 Euclid, Cleveland, Ohio.  
West Disinfecting Co., 42-16 West St., Long Island City, N. Y.  
Wyandotte Chemicals Corp., J. B. Ford Div., 1609 Biddle, Wyandotte, Mich.

#### 1407—CLEANERS, GLASS & CHROME

Burlin & Co., Inc., 2939-45 Columbia Ave., Indianapolis 7, Ind.  
Imperial Products Co., 1314 N. Front St., Philadelphia 22, Pa.  
Kinner Products Co., 13325 E. Broad St., Pataskala, Ohio.  
Reliance Chemical Co., 2432 Lakeside Ave., Cleveland 14, Ohio.

#### 1408—CLEANERS, RUGS & UPHOLSTERY

American Floor Machine Co., Div. American-Lincoln Corp., 518 S. St. Clair, Toledo 3, Ohio.  
Breuer Electric Mfg. Co., 5100 N. Ravenswood Ave., Chicago 40, Ill.  
Burlin & Co., Inc., 2939-45 Columbia Ave., Indianapolis 7, Ind.  
Bryn Mawr Products Co., P.O. Box 532, Bryn Mawr, Pa.  
Duo-Dellay Products Co., 4201 Pulaski Hwy., Baltimore 24, Md.  
Huntington Labs, Inc., 900-970 E. Tipton St., Huntington, Ind.  
Hyson Products, 932 W. 38th Place, Chicago, Ill.  
Kent Co., Div. Kent Fennell Ind., Inc., Canal & James Sts., Rome, N. Y.  
Magicleaner Co., 55 Jones St., Newark 3, N. J.  
Multi-Clean Products, Inc., 2277 Ford Pkwy., St. Paul 16, Minn.  
Pullman Vacuum Cleaner Corp., 25 Buick St., Boston 15, Mass.  
Reliance Chemical Co., 2432 Lakeside Ave., Cleveland 14, Ohio.  
Wyandotte Chemical Corp., J. B. Ford Div., 1609 Biddle, Wyandotte, Mich.

#### CLEANERS, VACUUM—See 1417

#### 1409—DEODORANTS & DISINFECTANTS

Airkem, Inc., 241 E. 44th St., N. Y. 17, N. Y.  
Burlin & Co., 2939-45 Columbia Ave., Indianapolis 7, Ind.  
C. B. Dolge Co., Westport, Conn.  
J. I. Holcomb Mfg. Co., Inc., Indianapolis 7, Ind.  
Huntington Labs, Inc., 900-970 E. Tipton St., Huntington, Ind.  
Hyson Products, 932 W. 38th Place, Chicago, Ill.  
Multi-Clean Products, Inc., 2277 Ford Parkway, St. Paul 16, Minn.  
Pic Corporation, 480 Washington St., Newark, N. J.  
Reliance Chemical Co., 2432 Lakeside Ave., Cleveland 14, Ohio.  
Solvit Chemical Co., Inc., 3734 Speedway Rd., Madison 5, Wis.

West Disinfecting Co., 42-16 West St., Long Island City, N. Y.  
Wyandotte Chemicals Corp., J. B. Ford Div., 1609 Biddle, Wyandotte, Mich.

#### 1410—FLOOR SCRUBBERS, POLISHERS, ETC.

American Floor Machine Co., Div. American-Lincoln Corp., 518 S. St. Clair, Toledo 3, Ohio.  
Breuer Electric Mfg. Co., 5102 N. Ravenswood Ave., Chicago 40, Ill.  
C. B. Dolge Co., Westport, Conn.  
J. I. Holcomb Mfg. Co., Indianapolis 7, Ind.  
Huntington Labs, Inc., 900-970 E. Tipton St., Huntington, Ind.  
Kent Co., Div. Kent Fennell Ind., Inc., Canal & James Sts., Rome, N. Y.  
Lawlor Co., 125 N. Aberdeen St., Chicago, Ill.  
Multi-Clean Products, Inc., 2277 Ford Pkwy., St. Paul 16, Minn.  
National Super Service Co., 1946 N. 13th St., Toledo 2, Ohio.  
Pullman Vacuum Cleaner Corp., 25 Buick St., Boston 15, Mass.  
Reliance Chemical Co., 2432 Lakeside Ave., Cleveland 14, Ohio.

#### FOGGING EQUIPMENT—See 2118

#### 1411—GERMICIDAL LAMPS

General Electric Co., 570 Lexington Ave., N. Y. 22, N. Y.  
Sperti Faraday, Inc., Cincinnati 12, Ohio.  
Ultra-Violet Prod., Inc., 5114 Walnut Grove Ave., San Gabriel, Calif.  
Westinghouse Electric Corp., 3 Gateway Center, Pittsburgh 30, Pa.

#### 1412—INSECTICIDES & GERMICIDES

Airkem, Inc., 241 E. 44th St., N. Y. 17, N. Y.  
Burlin & Co., 2939-45 Columbia Ave., Indianapolis 7, Ind.  
Curtis Automotive Devices, Inc., P.O. Box 297, Westfield, Ind.  
C. B. Dolge Co., Westport, Conn.  
Dow Chemical Co., Midland, Mich.  
E. I. Dupont de Nemours & Co., Inc., Wilmington, Del.  
Gardner Mfg. Co., 263 Kansas St., Horicon, Wis.  
J. I. Holcomb Mfg. Co., Indianapolis 7, Ind.  
Huntington Labs, Inc., 900-970 E. Tipton St., Huntington, Ind.  
NAR Trading Corp. of Florida, Inc., 320 N.E. 60th St., Miami 37, Fla.  
Northeastern Associates, 131 Alexander Ave., Upper Montclair, N. J.  
Pic Corp., 480 Washington St., Newark, N. J.  
Pittsburgh Plate Glass Co., 632 Ft. Duquesne Blvd., Pittsburgh 22, Pa.  
Reliance Chemical Co., 2432 Lakeside Ave., Cleveland 14, Ohio.  
Solvit Chemical Co., Inc., 3734 Speedway Rd., Madison 5, Wis.  
Southern Mill Creek Products Co., 1906 N. Armenia Ave., Tampa, Fla.  
West Disinfecting Co., 42-16 West St., Long Island City, N. Y.

#### 1413—MOP WAGONS & WRINGERS

J. I. Holcomb Mfg. Co., Inc., Indianapolis 7, Ind.  
Huntington Labs, Inc., 900-970 E. Tipton St., Huntington, Ind.  
Market Forge Co., Garvey St., Everett 49, Mass.

#### 1414—ODOR ABSORBERS

Airkem, Inc., 241 E. 44th St., N. Y. 17, N. Y.  
Burlin & Co., 2939-45 Columbia Ave., Indianapolis 7, Ind.  
J. I. Holcomb Mfg. Co., Inc., Indianapolis 7, Ind.  
Reliance Chemical Co., 2432 Lakeside Ave., Cleveland 14, Ohio.  
Research Products Corp., 1015 E. Washington Ave., Madison 10, Wis.  
West Disinfecting Co., 42-16 West St., Long Island City, N. Y.

#### 1415—SOAP DISPENSERS

Antiseptol Co., 5524 N.W. Highway, Chicago, Ill.  
Bobrick Dispensers, Inc., 1839 Blake Ave., Los Angeles 39, Calif.  
Bram Chemical Co., 820 65th Ave., Philadelphia 26, Pa.  
C. B. Dolge Co., Westport, Conn.  
J. I. Holcomb Mfg. Co., Indianapolis 7, Ind.  
Huntington Labs, Inc., 900-970 E. Tipton St., Huntington, Ind.  
West Disinfecting Co., 42-16 West St., Long Island City, N. Y.

#### 1416—TOILET PLUNGERS

Miller Sewer Rod Co., 4642 N. Central Ave., Chicago 30, Ill.  
Stevens-Burt Co., New Brunswick, N. J.

#### URINAL CLEANERS & DEODORANTS— See 1404 & 1409

#### 1417—VACUUM CLEANERS

American Floor Machine Co., Div. American-Lincoln Corp., 518 S. St. Clair, Toledo 3, Ohio.  
Breuer Electric Mfg. Co., 5100 N. Ravenswood Ave., Chicago 40, Ill.  
J. I. Holcomb Mfg. Co., Inc., Indianapolis 7, Ind.  
Ideal Industries, Inc., Park & Borden Aves., Syracuse, Ill.  
Kent Co., Div. Kent Fennell Ind., Inc., Canal & James Sts., Rome, N. Y.  
Mideast Sales Co., 106 Pemdery Ave., Cincinnati 15, Ohio.  
Multi-Clean Products, Inc., 2277 Ford Pkwy., St. Paul 16, Minn.

National Super Service Co., 1946 N. 13th St., Toledo 2, Ohio.  
Pullman Vacuum Cleaner Corp., 25 Buick St., Boston 15, Mass.  
Reliance Chemical Co., 2432 Lakeside Ave., Cleveland 14, Ohio.  
Spencer Turbine Co., 486 New Park, Hartford 6, Conn.  
United Floor Machine Co., 7715 S. Chicago Ave., Chicago 19, Ill.

## 15. Seating

#### 1501—AUDITORIUM CHAIRS

American Desk Mfg. Co., Temple, Tex.  
American Seating Co., 901 Broadway, Grand Rapids 2, Mich.  
Eastern Seating Co., 138-13 Springfield Blvd., Springfield Gardens, N. Y.  
Griggs Equipment Co., Box 630, Belton, Tex.  
Hayes Seating Co., 15 W. Genesee St., Baldwinsville, N. Y.  
Heywood-Wakefield Co., 3010 10th St., Menominee, Mich.  
Ideal Seating Co., 519 Ann St., N. W., Grand Rapids 2, Mich.  
International Seat Div., Union City Body Co., Inc., Union City, Ind.  
Irwin Seating Co., 1480 Buchanan Ave., S. W., Grand Rapids 2, Mich.  
Massey Seating Co., 100 Taylor St., Nashville 8, Tenn.  
National Theatre Supply Co., 50 Prospect Ave., Tarrytown, N. Y.  
Pacific Seating Corp., P.O. Box 1470, San Pedro, Calif.  
Peabody Seating Co., Inc., North Manchester, Ind.  
Southern Desk Co., Div. Drexel Enterprises, P. O. Drawer 490, Hickory, N. C.

#### 1502—CHAIR FASTENING CEMENT & CHAIR PATCHING CEMENT

C.M.P.S. Corp., 354 W. 44th St., N. Y. 34, N. Y.  
Fensin Seating Co., 1322 N. Elston Ave., Chicago 22.  
Massey Seating Co., 100 Taylor St., Nashville 8, Tenn.  
Monroe Co., Inc., 10703 Quebec Ave., Cleveland 6, Ohio.  
W. J. Ruscoe Co., 483 Kenmore Blvd., Akron 1, Ohio.

#### DRIVE-IN CHAIRS—All-Weather, See 2103 & 2108

#### 1503—SEAT COVERS, SLIP-ON

American Desk Mfg. Co., Temple, Tex.  
Baker Seating & Fabrics, P. O. Box 3353, Oklahoma City 5, Okla.  
Hayes Seating Co., 15 W. Genesee St., Baldwinsville, N. Y.  
Ideal Seating Co., 519 Ann St., N. W., Grand Rapids 2, Mich.  
Irwin Seating Co., 1480 Buchanan Ave. S. W., Grand Rapids 2, Mich.  
Manko Fabrics Co., Inc., 49 W. 38th St., N. Y. 18, N. Y.  
Massey Seating Co., 100 Taylor St., Nashville 8, Tenn.  
Pacific Seating Corp., P.O. Box 1470, San Pedro, Calif.

#### 1504—SEAT CUSHIONS

American Desk Mfg. Co., Temple, Tex.  
Eaker Seating & Fabrics, P.O. Box 3353, Oklahoma City 5, Okla.  
Hayes Seating Co., 15 W. Genesee St., Baldwinsville, N. Y.  
Ideal Seating Co., 519 Ann St., N. W., Grand Rapids 2, Mich.  
Irwin Seating Co., 1480 Buchanan Ave. S. W., Grand Rapids 2, Mich.  
Manko Fabrics Co., Inc., 49 W. 38th St., N. Y. 18, N. Y.  
Massey Seating Co., 100 Taylor St., Nashville 8, Tenn.

#### 1505—SEAT REPAIR & MAINTENANCE

Century Seating Co., 356 W. 44th St., N. Y., N. Y.  
Chicago Used Chair Mart, 829 S. State St., Chicago, Ill.  
Eaker Seating & Fabrics, P.O. Box 3353, Oklahoma City 5, Okla.  
Eastern Seating Co., 138-13 Springfield Blvd., Springfield Gardens, N. Y.  
Arthur Judge, 2100 E. Newton Ave., Milwaukee, Wis.  
Hayes Seating Co., 15 W. Genesee St., Baldwinsville, N. Y.  
Lone Star Seating, 3509 Dartmouth St., Dallas 5, Tex.  
Manko Fabrics Co., Inc., 49 W. 38th St., N. Y. 18, N. Y.  
Massey Seating Co., 100 Taylor St., Nashville 8, Tenn.  
Hubert Mitchell Industries, Inc., 100 Short St., Hartsville, Ala.  
Pacific Chemical Co., P.O. Box 3199, Fort Worth, Tex.  
Service Seating Co., 1525 W. Edsel Ford, Detroit 8, Mich.

#### 1506—UPHOLSTERY MATERIALS

American Desk Mfg. Co., Temple, Tex.  
Blumenthal & Co., 1 Park Ave., N. Y., N. Y.  
E. I. Dupont de Nemours & Co., Inc., Wilmington, Del.  
Duracote Corp., 350 N. Diamond, Ravenna 3, Ohio.  
Eaker Seating & Fabrics, P.O. Box 3353, Oklahoma City 5, Okla.  
Firestone Tire & Rubber Co., Akron, Ohio.  
B. F. Goodrich Co., Shelton, Conn.  
Goodyear Tire & Rubber Co., 1144 E. Market St., Akron 16, Ohio.  
Hayes Seating Co., 15 W. Genesee St., Baldwinsville, N. Y.  
Ideal Seating Co., 519 Ann St., N. W., Grand Rapids 2, Mich.  
Irwin Seating Co., 1480 Buchanan Ave. S. W., Grand Rapids 2, Mich.  
Marham Fabric Co., 130 W. 46th St., N. Y., N. Y.  
Manko Fabrics Co., Inc., 49 W. 38th St., N. Y. 18, N. Y.



Masland Durable Leather Co., Ambert & Willard Sts., Philadelphia 34, Pa.  
 Massey Seating Co., 100 Taylor St., Nashville 8, Tenn.  
 NevadaBurn Products Co., 67 Sullivan St., N. Y., N. Y.  
 Pantasote Corp. of N. J., 444 Madison Ave., N. Y. 22.  
 Textile Leather Div., General Tire & Rubber Co., P.O. Box 875, Toledo, Ohio.  
 U. S. Rubber Co., 1230 Ave. of Americas, N. Y. 20, N. Y.

## 16. Sound Equipment

### 1601—AMPLIFIERS

Altec Service Co., 22 Park Ave. S., N. Y. 3, N. Y.  
 Ampex Audio Co., 1020 Kifer Rd., Sunnyvale, Calif.  
 Ballantyne Instruments & Electronics, Inc., 1712 Jackson St., Omaha 2, Neb.  
 Century Projector Corp., 729 7th Ave., N. Y. 19, N. Y.  
 Eprad, Inc., 1214 Cherry, Toledo 4, Ohio.  
 General Precision, Inc., GPL Division, 63 Bedford Rd., Pleasantville, N. Y.  
 Magnasync Mfg. Co., Ltd., 5517 Satsuma Ave., North Hollywood, Calif.  
 Motiograph, Inc., 4926 W. Grand, Chicago 39, Ill.  
 National Theatre Supply Co., 50 Prospect Ave., Tarrytown, N. Y.

### 1602—AMPLIFIER TUBES

Ampex Audio Co., 1020 Kifer Rd., Sunnyvale, Calif.  
 Ballantyne Instruments & Electronics, Inc., 1712 Jackson St., Omaha 2, Neb.  
 Century Projector Corp., 729 7th Ave., N. Y. 19, N. Y.  
 General Electric Co., 570 Lexington Ave., N. Y. 22, N. Y.  
 Magnasync Mfg. Co., 5517 Satsuma Ave., North Hollywood, Calif.  
 Sylvania Electric Products, Inc., 60 Boston St., Salem, Mass.  
 Westinghouse Electric Corp., 3 Gateway Center, Pittsburgh 30, Pa.

### AUDITORIUM SPEAKERS—See 1609

### 1603—DC EXCITER SUPPLY

Altec Service Co., 222 Park Ave. S., N. Y. 3, N. Y.  
 Ballantyne Instruments & Electronics, Inc., 1712 Jackson St., Omaha 2, Neb.  
 Century Projector Corp., 729 7th Ave., N. Y. 19, N. Y.  
 General Electric Co., 570 Lexington Ave., N. Y. 22, N. Y.  
 General Precision, Inc., GPL Division, 63 Bedford Rd., Pleasantville, N. Y.  
 Kneisley Electric Co., 2501-09 Lagrange St., Toledo, Ohio.

### 1604—INTERCOMMUNICATING SYSTEMS

Ballantyne Instruments & Electronics, Inc., 1712 Jackson St., Omaha 2, Neb.  
 Bell Sound Systems, Inc., 555 Marion Rd., Columbus 7, Ohio.  
 Connecticut Telephone & Electric Corp., 199 Britannia St., Meriden, Conn.  
 Eprad, Inc., 1214 Cherry St., Toledo 4, Ohio.  
 Kellogg Switchboard Co., 79 W. Monroe, Chicago, Ill.  
 Motiograph, Inc., 4926 W. Grand, Chicago 39, Ill.

### 1605—LAMPS, EXCITER

Century Projector Corp., 729 7th Ave., N. Y. 19, N. Y.  
 General Electric Co., 570 Lexington Ave., N. Y. 22, N. Y.  
 Radiant Lamp Corp., 300 Jelliff Ave., Newark 8, N. J.  
 Sylvania Electric Products, Inc., 60 Boston St., Salem, Mass.  
 Wenzel Projector Co., 2505-19 S. State St., Chicago 16, Ill.  
 Westinghouse Electric Corp., 3 Gateway Center, Pittsburgh 30, Pa.

### 1606—MICROPHONES

Altec Service Co., 222 Park Ave. S., N. Y. 3, N. Y.  
 Century Projector Corp., 729 7th Ave., N. Y. 19, N. Y.  
 Kellogg Switchboard Co., 79 W. Monroe, Chicago, Ill.  
 Magnasync Mfg. Co., Ltd., 5517 Satsuma Ave., North Hollywood, Calif.  
 Permoflux Corp., 4900 W. Grand Ave., Chicago 39, Ill.  
 Stephens Trusonic, Inc., 8538 Warner Dr., Culver City, Calif.  
 Superscope, Inc., 8150 Vineland Ave., Sun Valley, Calif.

### 1607—PHOTOELECTRIC CELLS

Century Projector Corp., 729 7th Ave., N. Y. 19, N. Y.  
 Continental Electric Co., 6 N. Michigan, Chicago 21, Ill.  
 General Electric Co., 570 Lexington Ave., N. Y. 22, N. Y.  
 Sylvania Electric Products, Inc., 60 Boston St., Salem, Mass.  
 Weber Machine Corp., 59 Rutter, Rochester 6, N. Y.  
 Wenzel Projector Co., 2505-10 S. State St., Chicago 16.  
 Westinghouse Electric Corp., 3 Gateway Center, Pittsburgh 30, Pa.

### 1608—PRE-AMPLIFIER WALL CABINET

Ampex Audio Co., 1020 Kifer Rd., Sunnyvale, Calif.  
 Ballantyne Instruments & Electronics, Inc., 1712 Jackson St., Omaha 2, Neb.  
 Century Projector Corp., 729 7th Ave., N. Y. 19, N. Y.  
 General Precision, Inc., GPL Division, 63 Bedford Rd., Pleasantville, N. Y.

### 1609—PUBLIC ADDRESS SYSTEMS

Altec Service Co., 222 Park Ave. S., N. Y. 3, N. Y.  
 Ampex Audio Co., 1020 Kifer Rd., Sunnyvale, Calif.  
 Bell Sound Systems, Inc., 555 Marion Rd., Columbus 7, Ohio.  
 Magnasync Mfg. Co., Ltd., 5517 Satsuma Ave., North Hollywood, Calif.  
 Motiograph, Inc., 4926 W. Grand, Chicago 39, Ill.  
 Stephens Trusonic, Inc., 8538 Warner Dr., Culver City, Calif.

### RECTIFIERS—See 1242 through 1247

### 1610—SOUND EQUIPMENT, COMPLETE

Altec Service Co., 222 Park Ave. S., N. Y. 3, N. Y.  
 Ampex Audio Co., 1020 Kifer Rd., Sunnyvale, Calif.  
 Ballantyne Instruments & Electronics, Inc., 1712 Jackson St., Omaha 2, Neb.  
 Century Projector Corp., 729 7th Ave., N. Y. 19, N. Y.  
 General Precision, Inc., GPL Division, 63 Bedford Rd., Pleasantville, N. Y.  
 Magnasync Mfg. Co., Ltd., 5517 Satsuma Ave., North Hollywood, Calif.  
 Stelma, Inc., 389 Ludlow St., Stamford, Conn.  
 Stephens Trusonic, Inc., 8538 Warner Dr., Culver City, Calif.

### 1611—SOUND HEADS

Ampex Audio Co., 1020 Kifer Rd., Sunnyvale, Calif.  
 Ballantyne Instruments & Electronics, Inc., 1712 Jackson St., Omaha 2, Neb.  
 Century Projector Corp., 729 7th Ave., N. Y. 19, N. Y.  
 General Precision, Inc., GPL Division, 63 Bedford Rd., Pleasantville, N. Y.  
 Wenzel Projector Co., 2505-19 S. State., Chicago 16.

### 1612—SOUND SERVICE CONTRACT

Altec Service Co., 222 Park Ave. S., N. Y. 3, N. Y.  
 National Theatre Supply Co., 50 Prospect Ave., Tarrytown, N. Y.  
 RCA Service Co., Div. Radio Corp. of America, Bldg., 203-1 Cherry Hill, Camden 8, N. J.

### 1613—SOUND TESTING EQUIPMENT

Century Projector Corp., 729 7th Ave., N. Y. 19, N. Y.  
 Triplett Electrical Instrument Co., Harmon Rd., Bluffton, Ohio.

### SPEAKER SYSTEMS—See 1609, 1610

### 1614—STAGE SPEAKERS

Altec Service Co., 222 Park Ave. S., N. Y. 3, N. Y.  
 Ampex Audio Co., 1020 Kifer Rd., Sunnyvale, Calif.  
 Ballantyne Instruments & Electronics, Inc., 1712 Jackson St., Omaha 2, Neb.  
 Glenn E. Koropp Drive-In Theatre Supply, 2731 Broadway Way, Sacramento, Calif.  
 Stephens Trusonic, Inc., 8538 Warner Dr., Culver City, Calif.

### 1615—STEREOPHONIC SOUND ADAPTER SYSTEMS

Ampex Audio Co., 1020 Kifer Rd., Sunnyvale, Calif.  
 Ballantyne Instruments & Electronics, Inc., 1712 Jackson St., Omaha 2, Neb.  
 Century Projector Corp., 729 7th Ave., N. Y. 19, N. Y.  
 General Precision, Inc., GPL Division, 63 Bedford Rd., Pleasantville, N. Y.  
 Magnasync Mfg. Co., Ltd., 5517 Satsuma Ave., North Hollywood, Calif.  
 Steohens Trusonic, Inc., 8538 Warner Dr., Culver City, Calif.

### 1616—STEREOPHONIC SOUND SYSTEMS

Ampex Audio Co., 1020 Kifer Rd., Sunnyvale, Calif.  
 Ballantyne Instruments & Electronics, Inc., 1712 Jackson St., Omaha 2, Neb.  
 Century Projector Corp., 729 7th Ave., N. Y. 19, N. Y.  
 Eorad, Inc., 1214 Cherry St., Toledo 4, Ohio.  
 General Precision, Inc., GPL Division, 63 Bedford Rd., Pleasantville, N. Y.

### 1617—TAPE RECORDERS

Alliance Drive-In Theatre Recording Service, 3706 Broadway, Kansas City 11, Mo.  
 Ampex Audio Co., 1020 Kifer Rd., Sunnyvale, Calif.  
 Entertainment Associates, Inc., 1696 Avalon, Saginaw, Mich.  
 Mercury Advertising Co., 110 W. 18th St., Kansas City 8, Mo.  
 Superscope, Inc., 8150 Vineland Ave., Sun Valley, Calif.

### 1618—TRANSISTOR SOUND SYSTEMS

Century Projector Corp., 729 7th Ave., N. Y. 19, N. Y.

## 17. Stage Equipment

### 1701—CONTROL STANDS

Associated Lighting Service, 780 Broadway, Redwood City, Calif.  
 Automatic Devices Co., 2121 S. 12th, Allentown, Pa.  
 J. R. Clancy, Inc., 1020 W. Belden Ave., Syracuse 4, N. Y.  
 Hubert Mitchell Industries, Inc., 100 Short St., Hartselle, Ala.

### 1702—CURTAIN CONTROL & TRACKS

Automatic Devices Co., 2121 S. 12th, Allentown, Pa.  
 J. R. Clancy, Inc., 1020 W. Belden Ave., Syracuse 4, N. Y.  
 Great Western Stage Equipment Co., Inc., 1324 Grand, Kansas City 6, Mo.  
 Knoxville Scenic Studios, P. O. Box 1029, Knoxville 1, Tenn.  
 Massey Seating Co., 100 Taylor St., Nashville 8, Tenn.  
 Hubert Mitchell Industries, Inc., 100 Short St., Hartselle, Ala.  
 Novelty Scenic Studios, 432 E. 91st St., N. Y. 28, N. Y.  
 Speaker Security Co., Willow Ave. at 17th St., Hoboken, N. J.  
 Vallen, Inc., 225 Bluff St., Akron 4, Ohio.

### 1703—CURTAINS

J. R. Clancy, Inc., 1020 W. Belden Ave., Syracuse 4, N. Y.  
 Dazian's, Inc., 142 W. 44th St., N. Y., N. Y.  
 Great Western Stage Equipment Co., Inc., 1324 Grand, Kansas City 6, Mo.  
 R. L. Grosh & Sons, 4114 Sunset Blvd., Hollywood, Calif.  
 Hayes Seating Co., 15 W. Genesee St., Baldwinsville, N. Y.  
 Knoxville Scenic Studios, P. O. Box 1029, Knoxville 1, Tenn.  
 Massey Seating Co., 100 Taylor St., Nashville 8, Tenn.  
 Hubert Mitchell Industries, Inc., 100 Short St., Hartselle, Ala.  
 Novelty Scenic Studios, Inc., 432 E. 91st St., N. Y. 28.  
 Thortel Fireproof Fabrics, 101 Park Ave., N. Y., N. Y.

### 1704—MASKING EQUIPMENT

Automatic Devices Co., 2121 S. 12th, Allentown, Pa.  
 Great Western Stage Equipment Co., Inc., 1324 Grand, Kansas City 6, Mo.  
 Knoxville Scenic Studios, P.O. Box 1029, Knoxville 1, Tenn.  
 Hubert Mitchell Industries, Inc., 100 Short St., Hartselle, Ala.  
 Novelty Scenic Studios, Inc., 432 E. 91st St., N. Y. 28.

### 1705—SCREEN BRUSHES

Technikote Corp., 63 Seabring St., Brooklyn 31, N. Y.

### 1706—SCREEN COATINGS

Drive-In Theatre Mfg. Co., 505 W. 9th St., Kansas City, Mo.  
 Spatz Paint Industries, Inc., 1609 N. Broadway, St. Louis 6, Mo.  
 Technikote Corp., 63 Seabring St., Brooklyn 31, N. Y.

### 1707—SCREENS, INDOOR THEATRE

Ballantyne Instruments & Electronics, Inc., 1712 Jackson St., Omaha 2, Neb.  
 Hurley Screen Co., Inc., 96-17 Northern Blvd., Corona 68, N. Y.  
 Knoxville Scenic Studios, P.O. Box 1029, Knoxville 1, Tenn.  
 National Theatre Supply Co., 50 Prospect Ave., Tarrytown, N. Y.  
 Radiant Mfg. Corp., P.O. Box 5640, Chicago, Ill.  
 Stewart-Trans-Lux Corp., 1111 W. Sepulveda Blvd., Torrance, Calif.  
 Technikote Corp., 63 Seabring St., Brooklyn 31, N. Y.  
 Walker-American Corp., 2665 Delmar Blvd., St. Louis 3, Mo.  
 Williams Screen Co., 1674 Summit Lake Blvd., Akron 7, Ohio.

### 1708—SCREEN FRAMES, Variable & Fixed Curvature

Drive-In Theatre Mfg. Co., 505 W. 9th St., Kansas City, Mo.  
 Hurley Screen Co., Inc., 96-17 Northern Blvd., Corona 68, N. Y.  
 Knoxville Scenic Studios, P.O. Box 1029, Knoxville 1, Tenn.  
 Nick Mulone & Son., Pittsburgh St., Cheswick, Pa.  
 Salbu Industries, Inc., 1350 Ghent Hills Rd., Akron 13, Ohio.  
 Stewart-Trans-Lux Corp., 1111 W. Sepulveda Blvd., Torrance, Calif.  
 Technikote Corp., 63 Seabring St., Brooklyn 31, N. Y.  
 Walker-American Corp., 2665 Delmar Blvd., St. Louis 3, Mo.

### SCREENS—DRIVE-IN See 2153

### 1709—STAGE HARDWARE & RIGGING

Automatic Devices Co., 2121 S. 12th St., Allentown, Pa.  
 J. R. Clancy, 1020 W. Belden Ave., Syracuse 4, N. Y.  
 Great Western Stage Equip. Co., Inc., 1324 Grand, Kansas City 6, Mo.  
 Knoxville Scenic Studios, P.O. Box 1029, Knoxville 1, Tenn.  
 Hubert Mitchell Industries, Inc., 100 Short St., Hartselle, Ala.  
 Novelty Scenic Studios, Inc., 432 E. 91st St., N. Y. 28, N. Y.  
 Speaker Security Co., Willow Ave. at 17th St., Hoboken, N. J.  
 Vallen, Inc., 225 Bluff St., Akron 4, Ohio.  
 Weiss & Sons, Inc., 445 W. 45th St., N. Y., N. Y.

### 1710—STAGE SCENERY

J. R. Clancy, 1020 W. Belden Ave., Syracuse 4, N. Y.  
 Great Western Stage Equip. Co., Inc., 1324 Grand, Kansas City 6, Mo.  
 Knoxville Scenic Studios, P. O. Box 1029, Knoxville 1, Tenn.  
 Hubert Mitchell Industries, Inc., 100 Short St., Hartselle, Ala.  
 Novelty Scenic Studios, Inc., 432 E. 91st St., N. Y. 28.

## 18. Ticket Office

### 1801—ADMISSION CHECKER

K-Hill Signal Co., 326 W. 3rd St., Uhrichsville, Ohio.  
 Perey Turnstile Co., 101 Park Ave., N. Y. 17, N. Y.  
 Theatre Control Corp., 711 W. Canfield, Detroit, Mich.  
 Ticket Register Industries, 1223 S. Wabash, Chicago 5, Ill.

### 1802—ADMISSION PRICE SIGNS

Associated Ticket & Register Corp., 346 W. 44th St., N. Y. 11, N. Y.  
 Berloc Mfg. Co., 13623 Crenshaw Blvd., Hawthorne, Calif.



Dura Engraving Co., 133 W. 20th St., N. Y. 11, N. Y.  
S.O.S. Photo-Cine-Optics, Inc., 602 W. 52nd St., N. Y. 19.

### 1803—CASH CONTROL SYSTEMS

American Electronics Div., Taller & Cooper, Inc., 75 Front St., Brooklyn 1, N. Y.  
Globe Ticket Co., 112 N. 12th St., Philadelphia 7, Pa.  
National Ticket Co., 1564 Broadway, N. Y. 36, N. Y.  
Southwest Globe Ticket Co., 8800 Ambassador Row, Dallas 7, Tex.  
Ticket Register Industries, 1223 S. Wabash Ave., Chicago 5, Ill.

### 1804—CASH DRAWERS

Abbott Coin Counter Co., P. O. Box 1341, Greenwich, Conn.  
American Electronics Div., Taller & Cooper, Inc., 75 Front St., Brooklyn 1, N. Y.  
Indiana Cash Drawer Co., P.O. Box 236, Shelbyville, Ind.

### 1805—CHANGE-MAKING MACHINES

Abbott Coin Counter Co., P.O. Box 1341, Greenwich, Conn.  
Associated Ticket & Register Corp., 346 W. 44th St., N. Y. 11, N. Y.  
Brandt Automatic Cashier Co., 515-517 1st St., Watertown, Wis.  
Johnson Fare Box Co., 4619 Ravenswood Ave., Chicago 40, Ill.  
Klopp Engineering Co., Inc., 35551 Schoolcraft, Livonia, Mich.  
Metal Products Engineering, Inc., 4000 Long Beach Ave., Los Angeles 58, Calif.  
National Ticket Co., 1564 Broadway, N. Y. 36, N. Y.  
Ticket Register Industries, 1223 S. Wabash Ave., Chicago 5, Ill.

### 1806—COIN SORTERS & COUNTERS

Abbott Coin Counter Co., P.O. Box 1341, Greenwich, Conn.  
Associated Ticket & Register Corp., 346 W. 44th, N. Y. 11, N. Y.  
Brandt Automatic Cashier Co., 515-517 1st St., Watertown, Wis.  
Globe Ticket Co., 112 N. 12th St., Philadelphia 7, Pa.  
Johnson Fare Box Co., 4619 Ravenswood Ave., Chicago 40, Ill.  
Klopp Engineering Co., Inc., 35551 Schoolcraft, Livonia, Mich.  
Ticket Register Industries, 1223 S. Wabash Ave., Chicago 5, Ill.

### 1807—SPEAKING TUBE (for Ticket Office)

Goldberg Bros., 3535 Larimer St., Denver 17, Colo.  
Drive-In Theatre Mfg. Co., 505 W. 9th St., Kansas City, Mo.

### 1808—TICKETS

Ansell-Simplex Ticket Co., Inc., 2834 W. Chicago Ave., Chicago 22, Ill.  
Associated Ticket & Register Corp., 346 W. 44th St., N. Y. 11, N. Y.  
Globe Ticket Co., 112 N. 12th St., Philadelphia 7, Pa.  
International Ticket Co., 50 Grafton Ave., Newark 4, N. J.  
Kansas City Ticket Co., 109 W. 18th St., Kansas City, Mo.  
National Ticket Co., 1564 Broadway, N. Y. 36, N. Y.  
Premiere Southern Ticket Co., 1621 Dana Ave., Cincinnati 7, Ohio.  
Southwest Globe Ticket Co., 8800 Ambassador Row, Dallas, Tex.  
Ticket Register Industries, 1223 S. Wabash Ave., Chicago 5, Ill.  
Toledo Ticket Co., 3963 Catawba St., Toledo 12, Ohio.

### 1809—TICKET CHOPPERS & BOXES

Associated Ticket & Register Corp., 346 W. 44th St., N. Y. 11, N. Y.  
General Register Corp., 43-01 22nd St., Long Island City, N. Y.  
Globe Ticket Co., 112 N. 12th St., Philadelphia 7, Pa.  
Goldberg Bros., 3535 Larimer St., Denver 17, Colo.  
National Ticket Co., 1564 Broadway, N. Y. 36, N. Y.  
Perey Turnstile Co., 101 Park Ave., N. Y. 17, N. Y.  
Theatre Control Corp., 711 W. Canfield, Detroit, Mich.  
Ticket Register Industries, 1223 S. Wabash Ave., Chicago 5, Ill.

### 1810—TICKET ISSUING MACHINES

American Electronics Div., Taller & Cooper, Inc., 75 Front St., Brooklyn 1, N. Y.  
Associated Ticket & Register Corp., 346 W. 44th St., N. Y. 11, N. Y.  
General Register Corp., 43-01 22nd St., Long Island City, N. Y.  
Globe Ticket Co., 112 N. 12th St., Philadelphia 7, Pa.  
National Ticket Co., 1564 Broadway, N. Y. 36, N. Y.  
Ticket Register Industries, 1223 S. Wabash Ave., Chicago 5, Ill.

### 1811—TICKET REGISTERS

Associated Ticket & Register Corp., 346 W. 44th St., N. Y. 11, N. Y.  
General Register Corp., 43-01 22nd St., Long Island City, N. Y.  
National Ticket Co., 1564 Broadway, N. Y. 36, N. Y.  
Theatre Control Corp., 711 W. Canfield, Detroit, Mich.  
Ticket Register Industries, 1223 S. Wabash Ave., Chicago 5, Ill.

### 1812—TURNSTILES

Globe Ticket Co., 112 N. 12th St., Philadelphia 7, Pa.  
National Ticket Co., 1564 Broadway, N. Y. 36, N. Y.  
Perey Turnstile Co., 101 Park Ave., N. Y. 17, N. Y.  
Ticket Register Industries, 1223 S. Wabash Ave., Chicago 5, Ill.

## 19. Vending Machines

### 1901—CANDY VENDER

Continental-Apco, Inc., 1270 Ave. of Americas, N. Y. 17.  
Coan Mfg. Co., 2070 Helena St., Madison, Wis.  
Cole Vending Industries, 560 W. Lake St., Chicago 6, Ill.  
Curtiss Candy Co., 3638 Broadway, Chicago 13, Ill.  
Arthur H. DuGrenier, Inc., 15 Hale St., Haverhill, Mass.  
Mars, Inc., 2019 N. Oak Park Ave., Chicago 35, Ill.  
National Vendors, Inc., 5055 Natural Bridge Rd., St. Louis 15, Mo.  
Rowe-AC Automatic Service, 18 S. Michigan, Chicago 3.  
Shipman Mfg. Co., 1326 S. Lorena St., Los Angeles, Calif.  
J. Schoenbach Co., 715 Lincoln Pl., Brooklyn 16, N. Y.  
Stoner Mfg. Co., 328 Gale St., Aurora, Ill.  
Vending Industries, Inc., 10 E. 49th St., N. Y. 17.  
Vendo Co., 7400 E. 12th St., Kansas City, Mo.

### 1902—CIGARET VENDER

Automatic Products Co., 1740 Broadway, N. Y. 17, N. Y.  
Coan Mfg. Co., 2070 Helena St., Madison, Wis.  
Cole Vending Industries, 560 W. Lake St., Chicago 6.  
Continental-Apco, Inc., 1270 Ave. of Americas, N. Y. 17.  
Arthur H. DuGrenier, Inc., 15 Hale St., Haverhill, Mass.  
J. H. Keeney & Co., Inc., 2600 W. 50th St., Chicago, Ill.  
Mercury Vendors, Inc., 5209 Euclid Ave., Cleveland, Ohio.  
National Vendors, Inc., 5055 Natural Bridge Rd., St. Louis 15, Mo.  
Rowe-AC Automatic Service, 18 S. Michigan, Chicago 3.  
Stoner Mfg. Corp., 328 Gale, Aurora, Ill.  
Vendo Co., 7400 E. 12th St., Kansas City, Mo.

### 1903—COFFEE VENDERS

Cole Vending Industries, 560 W. Lake St., Chicago 6.  
Continental-Apco, Inc., 1270 Ave. of Americas, N. Y. 17.  
Gardner Mfg. Co., 263 Kansas St., Horicon, Wis.  
J. H. Keeney & Co., Inc., 2600 W. 50th St., Chicago, Ill.  
Bert Mills Corp., Box 379, St. Charles, Ill.  
Rowe-AC Automatic Service, 18 S. Michigan, Chicago 3.  
Rudd-Melikian, Inc., 300 Jacksonville Rd., Hatboro, Pa.  
Seeburg Corp., 1500 N. Dayton, Chicago 22, Ill.  
Vending Industries, Inc., 10 E. 49th St., N. Y. 17.  
Vendo Co., 7400 E. 12th St., Kansas City, Mo.

### 1904—COIN & CURRENCY CHANGERS

Grant Money-Meters Co., 17 Warren St., Providence, R. I.  
National Rejectors, Inc., 5100 San Francisco, St. Louis 8, Mo.  
Model Packaging Corp., 1507 Copley Rd., Akron 20, Ohio.  
Rowe-AC Automatic Service, 18 S. Michigan, Chicago 3, Ill.  
Ticket Register Industries, 1223 S. Wabash Ave., Chicago 5, Ill.

### 1905—COLOGNE, PERFUME VENDERS

Colma, Inc., 70 Piedmont St., Worcester 10, Mass.  
Shipman Mfg. Co., 1326 S. Lorena St., Los Angeles, Calif.

### 1906—DRINK VENDERS

Bally Vending Corp., 2460 George St., Chicago, Ill.  
Coan Mfg. Co., 2070 Helena St., Madison, Wis.  
Cole Vending Industries, 560 W. Lake St., Chicago 6.  
Coca-Cola Co., P.O. Drawer 1734, Atlanta 1, Ga.  
Continental-Apco, Inc., 1270 Ave. of Americas, N. Y. 17.  
Crush International, Inc., 2201 Main St., Evanston, Ill.  
Dr Pepper Co., P. O. Box 5086, Dallas 2, Tex.  
Glascok Bros. Mfg. Co., Muncie, Ind.  
Charles E. Hires Co., 206 S. 24th St., Philadelphia 3, Pa.  
Jet Spray Cooler, Inc., 195 Bear Hill Rd., Waltham, Mass.  
Rowe-AC Automatic Service, 18 S. Michigan, Chicago 3.  
Royal Crown Cola Co., 1000 10th Ave., Columbus, Ga.  
Rudd-Melikian, Inc., 300 Jacksonville Rd., Hatboro, Pa.  
Seeburg Corp., 1500 N. Dayton, Chicago 22, Ill.  
Vendo Co., 7400 E. 12th St., Kansas City, Mo.  
Victor Products Corp., 901 Pope Ave., Hagerstown, Md.

### 1907—GUM VENDERS

Coan Mfg. Co., 2070 Helena St., Madison, Wis.  
Arthur H. DuGrenier, Inc., 15 Hale St., Haverhill, Mass.  
Rowe-AC Automatic Service, 18 S. Michigan, Chicago 3.  
Shipman Mfg. Co., 1326 S. Lorena St., Los Angeles, Calif.  
J. Schoenbach Co., 715 Lincoln Pl., Brooklyn 16, N. Y.

### 1908—HOT & COLD COMBINATION BEVERAGE CUP VENDERS

Bert Mills Corp., Box 379, St. Charles, Ill.

### 1909—ICE CREAM BAR VENDERS

Continental-Apco, Inc., 1270 Ave. of Americas, N. Y. 17.  
Vendo Co., 7400 E. 12th St., Kansas City, Mo.

### 1910—LEASING-FINANCING MACHINES

Vending Industries, Inc., 10 E. 49th St., N. Y. 17, N. Y.

### 1911—MILK VENDERS

Continental-Apco, Inc., 1270 Ave. of Americas, N. Y. 17.  
Darioomatic, Inc., 1827 Pontius Ave., Los Angeles 25, Calif.  
Glascok Bros. Mfg. Co., Muncie, Ind.  
Rudd-Melikian, Inc., 300 Jacksonville Rd., Hatboro, Pa.  
Vendo Co., 7400 E. 12th St., Kansas City, Mo.

### 1912—NUT VENDERS

Rowe-AC Automatic Service, 18 S. Michigan, Chicago 3.  
J. Schoenbach Co., 715 Lincoln Pl., Brooklyn 16, N. Y.  
Stoner Mfg. Co., 328 Gale St., Aurora, Ill.

### 1913—POPCORN VENDERS

Continental-Apco, Inc., 1270 Ave. of Americas, N. Y. 17.  
Gold Medal Products Co., 1825-35 Freeman Ave., Cincinnati, Ohio.  
J. H. Keeney & Co., Inc., 2600 W. 50th St., Chicago, Ill.  
Krispy Kist Korn Machine Co., 120 S. Halsted, Chicago 6.  
J. Schoenbach Co., 715 Lincoln Pl., Brooklyn 16, N. Y.

### 1914—SANDWICH VENDERS

Cole Vending Industries, 560 W. Lake St., Chicago 6, Ill.  
Continental-Apco, Inc., 1270 Ave. of Americas, N. Y. 17.  
Arthur H. DuGrenier, Inc., 15 Hale St., Haverhill, Mass.  
Rowe-AC Automatic Service, 18 S. Michigan, Chicago 3.  
Rudd-Melikian, Inc., 300 Jacksonville Rd., Hatboro, Pa.  
Stoner Mfg. Co., 328 Gale St., Aurora, Ill.  
Vendo Co., 7400 E. 12th St., Kansas City, Mo.

### 1915—SANITARY NAPKIN DISPENSERS

Bobrick Dispensers, Inc., 1839 Blake Ave., Los Angeles 39, Calif.  
Sanitex Co., 14182 Meyers Rd., Detroit 27, Mich.  
J. Schoenbach Co., 715 Lincoln Pl., Brooklyn 16, N. Y.

### 1916—SCALES (Weighing Machines)

American Scales Mfg. Co., 3206 Grace St., N. W., Washington, D. C.  
Peerless Weighing & Vending Machine Corp., Long Island City, N. Y.  
J. Schoenbach Co., 715 Lincoln Pl., Brooklyn 16, N. Y.  
Watling Mfg. Co., 4541 W. Lake, Chicago 24, Ill.

## 20. Miscellaneous

### 2001—BOWLING LANES

AMF Pinspotters, Jerico Turnpike, Westbury, N. Y.  
Brunswick Corp., 623 S. Wabash Ave., Chicago 5, Ill.

### 2002—GIVEAWAYS, PREMIUMS, THEATRE GAMES

De Luxe Theatre Premiums Co., 346 W. 44th St., N. Y. 36, N. Y.  
Eagle Rubber Co., 710 Orange St., Ashland, Ohio.  
Flowers of Hawaii, 670 S. Lafayette Park Place, Los Angeles 57, Calif.  
Hecht Mfg. Co., 184 W. Merrick Rd., Merrick, N. Y.  
Hollywood Amusement Co., 3750 Oakton St., Skokie, Ill.  
Imperial Products Co., 1314 N. Front St., Philadelphia 22, Pa.  
Novelty Games Co., 106 Rogers Ave., Brooklyn 16, N. Y.  
Oak Rubber Co., Ravenna, Ohio.  
Orchids of Hawaii, Inc., 305 7th Ave., N. Y. 1, N. Y.  
Price Theatre Premiums Co., Inc., 180-25 Liberty Ave., Jamaica, N. Y.  
Pioneer Rubber Co., 499 Tiffin St., Willard, Ohio.  
Power Car Co., Willow St., Mystic, Conn.  
Premium Products Co., 346 W. 44th St., N. Y. 1, N. Y.  
Southern Balloon Co., 1107 Ga. Savings Bank Bldg., Atlanta 3, Ga.

### 2003—ESCALATORS

Peelle Co., 47 Stewart Ave., Brooklyn 37, N. Y.

### 2004—ORCHIDS

Flowers of Hawaii, 670 S. Lafayette Park Pl., Los Angeles 57, Calif.  
Orchids of Hawaii, Inc., 305 7th Ave., N. Y. 1, N. Y.

### 2005—UNIFORMS

Angelica Uniform Co., 1427 Olive St., St. Louis 3, Mo.  
Brooks Uniform Co., Inc., 75 W. 45th St., N. Y. 1, N. Y.  
Delta Uniforms, 3 E. 28th St., N. Y. 16, N. Y.  
Maier-Lavaty Co., 2141 Lincoln Ave., Chicago, Ill.  
Marcus Ruben, Inc., 823 S. Wabash, Chicago 5, Ill.

### 2006—UNIFORMS—Disposable Collars, Dickeys, etc.

Gibson Lee, Inc., successor to Reversible Collar Co., 95 Binney St., Cambridge 42, Mass.

## 21. Drive-Ins

### 2102—ADMISSION CONTROL SYSTEMS

American Electronics Div., Taller & Cooper, Inc., 75 Front St., Brooklyn 1, N. Y.  
Auto Parks, Inc., 762 Lancaster Pike, Devon, Pa.  
Eprad, Inc., 1214 Cherry St., Toledo 4, Ohio.  
General Register Corp., 43-01 22nd St., Long Island City, N. Y.  
Globe Ticket Co., 112 N. 12th St., Philadelphia 7, Pa.  
J&D Mfg. Co., 214 S. Main, Bryan, Tex.  
K-Hill Signal Co., 326 W. 3rd St., Uhrichsville, Ohio.  
National Automation Corp., 110 Denton Ave., Garden City Park, N. Y.  
Palmer Engineering & Development Co., 2459 1/2 N. Chicago Ave., El Monte, Calif.  
Perey Turnstile Co., 101 Park Ave., N. Y. 17, N. Y.  
Ticket Register Industries, 1223 S. Wabash, Chicago 5.

### 2103—BENCHES, PARK TYPE—(Also See 2108)

American Playground Device Co., P.O. Box 790, Anderson, Ind.  
J. E. Burke Co., P. O. Box 549, Fond du Lac, Wis.  
Game-Time, Inc., Litchfield, Mich.



Goshen Mfg. Co., 10th & Reynolds Sts., Goshen, Ind.  
Jamison Mfg. Co., 8800 S. Mettler St., Los Angeles 3, Calif.  
National Amusement Device Co., Box 488, V.A.F., Dayton, Ohio.  
Recreation Equip. Corp., Dept. 80, Anderson, Ind.  
Trojan Playground Equip. Co., 11 2nd Ave., N. E., St. Cloud, Minn.

### 2104—BIRD REPELLENT

Burr Chemical Co., 3329 Auburn St., Rockford, Ill.  
Prunty Seed & Grain Co., 620 N. 2nd St., St. Louis 2, Mo.

### 2105—BOTTLE WARMERS

Mercury Vendors, Inc., 5209 Euclid Ave., Cleveland, Ohio.  
Server Sales, Inc., North 88 W. 16447 Main, Menomonee Falls, Wis.

### 2106—CAR COUNTER, MECHANICAL—(Also See 2102)

Auto Parks, Inc., 762 Lancaster Pike, Devon, Pa.  
Eprad, Inc., 1214 Cherry St., Toledo 4, Ohio.  
Globe Ticket Co., 112 N. 12th St., Philadelphia 7, Pa.  
J&D Mfg. Co., 214 S. Main, Bryan, Tex.  
K-Hill Signal Co., 326 W. 3rd St., Uhrichsville, Ohio.  
Palmer Engineering & Devices Co., 2459½ Chicago Ave., El Monte, Calif.

### 2107—CARTS, FOR REFUSE

Tarrant Mfg. Co., 27-29 Jumel Pl., Saratoga Springs, N. Y.

### 2108—CHAIRS, OUTDOOR SEATING—(Also See 2103)

American Desk Mfg. Co., Temple, Tex.  
American Seating Co., 901 Broadway, Grand Rapids 2, Mich.  
Goshen Mfg. Co., 10th & Reynolds Sts., Goshen, Ind.  
Ideal Seating Co., 519 Ann St. N. W., Grand Rapids, Mich.  
Jamison Mfg. Co., 8800 S. Mettler St., Los Angeles 3, Calif.  
Massey Seating Co., 100 Taylor St., Nashville 8, Tenn.  
Pacific Seating Corp., P. O. Box 1470, San Pedro, Calif.  
Peabody Seating Co., Inc., North Manchester, Ind.

### 2109—CONCESSION COUNTERS, PRE-FAB

Manley, Inc., 1920 Wyandotte, Kansas City 8, Mo.  
Server Sales, Inc., North 88 W. 16447 Main, Menomonee Falls, Wis.

### 2110—DIRECTIONAL LIGHTS, TRAFFIC

American Electronics Div., Taller & Cooper, Inc., 75 Front St., Brooklyn 1, N. Y.  
Ballantyne Instruments & Electronics, Inc., 1712 Jackson St., Omaha 2, Neb.  
Drive-In Theatre Mfg. Co., 505 W. 9th St., Kansas City, Mo.  
Eprad, Inc., 1214 Cherry St., Toledo 4, Ohio.  
General Electric Co., 570 Lexington Ave., N. Y. 22, N. Y.  
Globe Ticket Co., 112 N. 12th St., Philadelphia, Pa.  
Sylvania Electric Products, Inc., 60 Boston St., Salem, Mass.

### 2111—DUST CONTROL

Dow Chemical Co., Midland, Mich.  
Silver Creek Precision, Silver Creek, N. Y.  
Tarrant Mfg. Co., 27-29 Jumel Pl., Saratoga Springs, N. Y.

### 2112—ELECTRONIC ADMISSION CONTROL SYSTEMS

American Electronics Div., Taller & Cooper, Inc., 75 Front St., Brooklyn 1, N. Y.  
Century Projector Corp., 729 7th Ave., N. Y. 19, N. Y.  
Eprad, Inc., 1214 Cherry St., Toledo 4, Ohio.  
Globe Ticket Co., 112 N. 12th St., Philadelphia 7, Pa.  
J&D Mfg. Co., 214 S. Main, Bryan, Tex.  
National Automation Corp., 110 Denton Ave., Garden City Park, N. Y.  
Palmer Engineering & Devices Co., 2459½ Chicago Ave., El Monte, Calif.  
Ticket Register Industries, 1225 S. Wabash Ave., Chicago 5, Ill.

### 2113—EMERGENCY CAR START

Christie Electric Corp., 3410 W. 67th St., Los Angeles, Calif.

### 2114—EXIT CONTROLS, TRAFFIC

American Electronics Div., Taller & Cooper, Inc., 75 Front St., Brooklyn 1, N. Y.  
Auto Parks, Inc., 762 Lancaster Pike, Devon, Pa.  
Drive-In Theatre Mfg. Co., 505 W. 9th St., Kansas City 5, Mo.  
Globe Ticket Co., 112 N. 12th St., Philadelphia 7, Pa.  
J&D Mfg. Co., 214 S. Main, Bryan, Tex.  
K-Hill Signal Co., 326 W. 3rd St., Uhrichsville, Ohio.  
Palmer Engineering & Development Co., 2459½ Chicago Ave., El Monte, Calif.  
Sylvania Electric Products, Inc., 60 Boston St., Salem, Mass.

### 2115—FENCES, FLORAL

Forest Keeling Nursery, Elsberry 65, Mo.

### 2116—FIREWORKS

Atlas Fireworks, 5415 E. Century Blvd., Lynwood, Calif.

Entertainment Associates, Inc., 1696 Avalon, Saginaw, Mich.  
Hudson Fireworks Co., Inc., Box 305, Hudson, Ohio.  
Liberty Display Fireworks Co., Box 683, Danville, Ill.  
Lafar Enterprises, Rt. 1, Port Clinton, Ohio.  
Olympic Enterprises, Saginaw 30, Mich.  
Paramount Fireworks Co., P.O. Box 1772, Tulsa, Okla.  
Rich Borthers Co., Sioux Falls, S. D.  
Wald & Co., 208 Broadway, Kansas City, Mo.

### 2117—FLAG POLES

American Playground Devices Co., P.O. Box 790, Anderson, Ind.  
J. E. Burke Co., P.O. Box 549, Fond du Lac, Wis.  
Game-Time, Inc., Litchfield, Mich.  
Goshen Mfg. Co., 10th & Reynolds Sts., Goshen, Ind.  
Jamison Mfg. Co., 8800 S. Mettler St., Los Angeles, Calif.  
Oglesby Equip. Co., 20356 Grand River Ave., Detroit 19, Mich.  
Pratt Poster Co., Inc., 3001 E. 30th St., Indianapolis 18, Ind.  
Recreation Equip. Corp., Dept. 80, Anderson, Ind.  
Trojan Playground Equip. Co., 11 2nd Ave., N. E., St. Cloud, Minn.

### FLOODLIGHTS—See 1007

### 2118—FOGGING EQUIPMENT

Bruhin & Co., 2939-45 Columbia Ave., Indianapolis 7, Ind.  
Curtis Automotive Devices, Inc., P. O. Box 297, Westfield, Ind.  
C. B. Dolge, Westport, Conn.  
Gravely Tractors, Inc., P. O. Box 35, Dunbar, W. Va.  
Northeastern Associates, 131 Alexander Ave., Upper Montclair, N. J.  
Reliance Chemical Co., 2432 Lakeside Ave., Cleveland 14, Ohio.  
Todd Shipyards Corp., Products Div., Columbia & Hallect Sts., Brooklyn 31, N. Y.  
Southern Mill Creek Prod. Co., 1906 N. Armenia Ave., Tampa, Fla.

### 2119—GOLF, MINIATURE

Eastern Golf Co., 2537 Boston Rd., Bronx 67, N. Y.  
Fairway Miniature Golf, 302 N. Douglas Ave., Margate, N. J.  
Holmes Cook Miniature Golf Co., 631 10th Ave., N. Y.  
Lomma Enterprises, P.O. Box 955, Scranton, Pa.  
M. Marcus Enterprises-Golf Arena, 637 E. 38th St., Indianapolis, Ind.  
Niagara Sportcenter, Inc., 553 River Rd., North Tonawanda, N. Y.  
Arnold Palmer Putting Course, 239 N. Missouri Ave., Atlantic City, N. J.  
Taylor Bros., 79 Ackley Ave., Johnson City, N. Y.  
Wittek Golf Range Supply, 5128 North Ave., Chicago, Ill.

### 2120—GROUNDS SWEEPERS, POWER

Midwest Sales Co., 106 Pemdery Ave., Cincinnati 15, Ohio.  
Tarrant Mfg. Co., 27-29 Jumel Pl., Saratoga Springs, N. Y.

### 2121—HEATERS—In-Car, Electric

Century Projector Corp., 729 7th Ave., N. Y. 19, N. Y.  
Electromode Div., Commercial Controls Corp., 570 Culver Rd., Rochester 4, N. Y.  
Eprad, Inc., 1214 Cherry St., Toledo 4, Ohio.  
National Theatre Supply Co., 50 Prospect Ave., Tarrytown, N. Y.  
Sandler Mfg. Co., 1412 E. 25th St., Cleveland 14, Ohio.  
Thermolator Corp., 1628 Victory Blvd., Glendale 1, Calif.

### 2122—HEATERS—In-Car, Gas (Flameless)

Stanford Industries, 6400 W. 95th St., Oak Lawn, Ill.

### 2123—HEATER THEFT PREVENTION

Speaker Security Co., Willow Ave. at 17th St., Hoboken, N. J.

### 2124—HIGHWAY FLARE LIGHTS

Minnesota Fire Extinguisher Co., Inc., 2480 University Ave., St. Paul 14, Minn.  
National Theatre Supply Co., 50 Prospect Ave., Tarrytown, N. Y.

### 2125—ICE, SNOW REMOVERS

Gravely Tractors, Inc., P. O. Box 35, Dunbar, W. Va.  
Monroe Co., Inc., 10703 Quebec Ave., Cleveland 6, Ohio.  
Pittsburgh Plate Glass Co., 632 Ft. Duquesne Blvd., Pittsburgh 22, Pa.  
Sylvania Electric Products, Inc., 60 Boston St., Salem, Mass.

### 2126—INCINERATOR CARTS

County Specialties, P. O. Box 968, N. Y. 17, N. Y.

### 2127—INCINERATORS

Alsto Co., 4007 Detroit Ave., Cleveland, Ohio.

### 2128—JUNCTION BOXES (For In-Car Speakers)

Ballantyne Instruments & Electronics, Inc., 1712 Jackson St., Omaha 2, Neb.

Drive-In Theatre Mfg. Co., 505 W. 9th St., Kansas City, Mo.  
Glenn E. Koropp Drive-In Theatre Supply, 2731 Braynard Way, Sacramento, Calif.  
Montay Co., P. O. Box 21, Cuthbert, Ga.  
Motiograph, Inc., 4926 W. Grand, Chicago 39, Ill.

### 2129—KARTS (Motorized for Drive-In Trucks)

Hoffco, Inc., 411 N. 8th St., Richmond, Ind.  
Pressweld, Inc., Georgia & 16th Ave., Sebring, Ohio.  
Smith & Smith, 303 Franklin St., Springfield, N. Y.

### 2130—LIGHTING SYSTEMS

Drive-In Theatre Mfg. Co., 505 W. 9th St., Kansas City 5, Mo.  
Sylvania Electric Products, Inc., 60 Boston St., Salem, Mass.  
Westinghouse Electric Corp., 3 Gateway Center, Pittsburgh 30, Pa.

### 2131—LIGHTING TOWER

Drive-In Theatre Mfg. Co., 505 W. 9th St., Kansas City 5, Mo.

### 2132—LITTER REMOVAL EQUIPMENT

Midwest Sales Co., 106 Pemdery Ave., Cincinnati 15, Ohio.  
Tarrant Mfg. Co., 27-29 Jumel Pl., Saratoga Springs, N. Y.

### 2133—MIDGET STOCK CARS, SAFETY CARS—(See 2129)

Master Enterprises, 1420 S. 11th St., Niles, Mich.  
Power Car Co., Willow St., Mystic, Conn.  
Rassey Mfg. Co., 19138 Dequindre, Detroit 34, Mich.  
Pressweld, Inc., Georgia & 16th Ave., Sebring, Ohio.

### 2134—PAINT, Drive-In Screen

M. L. Campbell Co., 2909 Chrysler Rd., Kansas City, Kas.  
Consolidated Chemical & Paint Co., 456 Driggs Ave., Brooklyn, N. Y.  
Drive-In Theatre Mfg. Co., 505 W. 9th St., Kansas City, Mo.  
George English, Inc., 53 Midland Ave., Berwyn, Pa.  
Eprad, Inc., 1214 Cherry St., Toledo 4, Ohio.  
W. J. Ruscoe Co., 483 Kenmore Blvd., Akron 1, Ohio.  
Spatz Paint Industries, Inc., 1609 N. Broadway, St. Louis, Mo.  
Stephenson Air Brush Paint Co., 190 MacArthur Blvd., Oakland 10, Calif.  
Steelcote Mfg. Co., 3418 Gratiot, St. Louis 5, Mo.  
Surface Coating Engineers, 2417 N. Burdick, Kalamazoo, Mich.  
Technikote Corp., 63 Seabring St., Brooklyn 31, N. Y.  
Tropical Paint Co., 1246 W. 70th St., Cleveland 2, Ohio.

### 2135—PAINT, Traffic

Consolidated Chemical & Paint Mfg. Co., 456 Driggs Ave., Brooklyn, N. Y.

### 2136—PEST & INSECT CONTROL—(Also See 2118)

Bruhin & Co., Inc., 2939-45 Columbia Ave., Indianapolis 7, Ind.  
Burr Chemical Co., 3329 Auburn, Rockford, Ill.  
Curtis Automotive Devices, Inc., P. O. Box 297, Westfield, Ind.  
Devenco, 150 Broadway, N. Y., N. Y.  
C. B. Dolge Co., Westport, Conn.  
Dow Chemical Co., Midland, Mich.  
Gardner Mfg. Co., 263 Kansas St., Horicon, Wis.  
Huntington Labs., Inc., 900-970 E. Tipton St., Huntington, Ind.  
NAR Trading Corp. of Florida, Inc., 320 N. E. 60th St., Miami 37, Fla.  
Northeastern Associates, 131 Alexander Ave., Upper Montclair, N. J.  
Pic Corp., 480 Washington St., Newark 2, N. J.  
Silver Creek Precision, Silver Creek, N. Y.  
Solvit Chemical Co., Inc., 2734 Speedway Rd., Madison 5, Wis.  
Sno-Master Mfg. Co., 124 Hopkins Pl., Baltimore 1, Md.  
Southern Mill Creek Prod. Co., 1906 N. Armenia Ave., Tampa, Fla.  
Sylvania Electric Products, Inc., 60 Boston St., Salem, Mass.  
Todd Shipyards Corp., Products Div., Columbia & Hallect Sts., Brooklyn 31, N. Y.  
U. S. Rubber Co., 1230 Ave. of Americas, N. Y. 20.

### 2137—PICNIC TABLES

American Playground Device Co., P. O. Box 790, Anderson, Ind.  
J. E. Burke Co., P. O. Box 549, Fond du Lac, Wis.  
Game-Time, Inc., Litchfield, Mich.  
General Playground Equip., Inc., 1133 S. Courtland, Kokomo, Ind.  
Goshen Mfg. Co., 10th & Reynolds Sts., Goshen, Ind.  
Trojan Playground Equip. Mfg. Co., 11 2nd Ave., N. E., St. Cloud, Minn.

### 2138—PLAYGROUND EQUIPMENT—Kiddie Rides, Mechanical

Amusement Supply Co., 1791 Vine St., Salt Lake City 17, Utah.  
Hampton Amusement Co., Portage Des Sioux, Mo.  
Allan Herschell Co., 1165 Clinton St., Buffalo 6, N. Y.  
Hurlburt Amusement Equip. Co., 8002 Cornflower Circle, Buena Park, Calif.



King Amusement Co., Inc., P. O. Box 445, Mt. Clemens, Mich.  
 National Amusement Device Co., Box 488, V.A.F., Dayton, Ohio.  
 Ottaway Amusement Co., 4219 Irving, Wichita, Kas.  
 Smith & Smith, Inc., 303 Franklin St., Springfield, N. Y.  
 Tinkertown Enterprises, 6039 W. 76th St., Los Angeles 45, Calif.

### 2139—PLAYGROUND EQUIPMENT—Self-Propelled Rides

Amusement Supply Co., 1791 Vine St., Salt Lake City 17, Utah.  
 J. E. Burke Co., P. O. Box 549, Fond du Lac, Wis.  
 Game-Time, Inc., Litchfield, Mich.  
 Hampton Amusement Co., Portage Des Sioux, Mo.  
 Delmer F. Harris Co., P.O. Box 288, Concordia, Kas.  
 Hodges Amusement & Mfg. Co., 2856 Westwood Dr., Indianapolis, Ind.  
 Jamison Mfg. Co., 8800 S. Mettler St., Los Angeles 3, Calif.  
 Miracle Equipment Co., Box 275, Grinnell, Iowa.  
 Rolfe Products Co., 400 8th St., S. W., Mason City, Iowa.  
 Smith & Smith, 303 Franklin St., Springfield, N. Y.  
 Trojan Playground Equip. Co., 11 2nd Ave. N. E., St. Cloud, Minn.

### 2140—PLAYGROUND EQUIPMENT—Merry-Go-Rounds, Mechanically Operated

Allan Herschell Co., Inc., 1165 Clinton St., Buffalo 6, N. Y.  
 Smith & Smith, 303 Franklin St., Springfield, N. Y.

### 2141—PLAYGROUND EQUIPMENT—Merry-Go-Rounds, Foot Powered

American Playground Device Co., P.O. Box 790, Anderson, Ind.  
 J. E. Burke Co., P.O. Box 549, Fond du Lac, Wis.  
 Game-Time, Inc., Litchfield, Mich.  
 General Playground Equip., Inc., 1133 S. Courtland, Kokomo, Ind.  
 Goshen Mfg. Co., 10th & Reynolds Sts., Goshen, Ind.  
 Allan Herschell Co., Inc., 1165 Clinton St., Buffalo 6, N. Y.  
 Delmer F. Harris Co., P.O. Box 288, Concordia, Kas.  
 Miracle Equipment Co., Box 275, Grinnell, Iowa.  
 Recreation Equip. Corp., Dept. 80, Anderson, Ind.  
 Rolfe Products Co., 400 8th St., S. W., Mason City, Iowa.  
 Trojan Playground Equip. Mfg. Co., 11 2nd Ave. N.E., St. Cloud, Minn.

### 2142—PLAYGROUND EQUIPMENT—Slides, Swings, Teeter-Totters, etc.

American Playground Device Co., P. O. Box 790, Anderson, Ind.  
 J. E. Burke Co., P.O. Box 549, Fond du Lac, Wis.  
 Game-Time, Inc., Litchfield, Mich.  
 General Playground Equip., Inc., 1133 S. Courtland, Kokomo, Ind.  
 Goshen Mfg. Co., 10th & Reynolds Sts., Goshen, Ind.  
 Delmer F. Harris Co., P.O. Box 288, Concordia, Kas.  
 Jamison Mfg. Co., 8800 S. Mettler St., Los Angeles 3, Calif.  
 Miracle Equipment Co., Box 275, Grinnell, Iowa.  
 Recreation Equip. Corp., Dept. 80, Anderson, Ind.  
 Rolfe Products Co., 400 8th St., S. W., Mason City, Iowa.  
 Trojan Playground Equip. Mfg. Co., 11 2nd Ave. N. E., St. Cloud, Minn.

### 2143—PLAYGROUND EQUIPMENT—Miniature Trains

Amusement Supply Co., 1791 Vine St., Salt Lake City 17, Utah.  
 Allan Herschell Co., Inc., 1165 Clinton St., Buffalo 6, N. Y.  
 Crown Medal Products Co., Wyano, Pa.  
 Maker Miniature Railroads, 3933 Shafter, Oakland, Calif.  
 Miracle Equipment Co., Box 275, Grinnell, Iowa.  
 National Amusement Device Co., Box 488, V.A.F., Dayton, Ohio.  
 Ottaway Amusement Co., 4219 Irving, Wichita, Kas.  
 Recreation Equip. Corp., 724 W. 8th St., Anderson, Ind.

### 2144—PLAYGROUND—RUBBER CUSHIONING

Mitchell Rubber Products, 2130 San Fernando Rd., Los Angeles, Calif.

### 2145—MINIATURE GOLF, Portable

Phillips Amusements, Inc., 208 S. Robinson St., Bloomington, Ill.  
 M. Marcus Enterprises—Golf Arena, 637 E. 38th St., Indianapolis, Ind.

### 2146—POST LIGHTS

Ballantyne Instruments & Electronics, Inc., 1712 Jackson St., Omaha 2, Neb.  
 Drive-In Theatre Mfg. Co., 505 W. 9th St., Kansas City 5, Mo.  
 Eprad, Inc., 1214 Cherry St., Toledo 4, Ohio.  
 General Electric Co., 570 Lexington Ave., N. Y. 22, N. Y.  
 Steber Mfg. Co., 2700 Roosevelt Rd., Broadview, Ill.  
 Sylvania Electric Products, Inc., 60 Boston St., Salem, Mass.

### 2147—POST LIGHT TRANSFORMERS

Ballantyne Instruments & Electronics, Inc., 1712 Jackson St., Omaha 2, Neb.  
 Crown Medal Products Co., Wyano, Pa.  
 M. Marcus Enterprises—Golf Arena, 637 E. 38th St., Indianapolis, Ind.  
 Drive-In Theatre Mfg. Co., 505 W. 9th St., Kansas City 5, Mo.

Eprad, Inc., 1214 Cherry St., Toledo 4, Ohio.  
 Sylvania Electric Products, Inc., 60 Boston St., Salem, Mass.

### RAIN VISORS—See 2169

### 2148—RAMP LIGHTS

Drive-In Theatre Mfg. Co., 505 W. 9th St., Kansas City 5, Mo.  
 Eprad, Inc., 1214 Cherry St., Toledo 4, Ohio.  
 Steber Mfg. Co., 2700 Roosevelt Rd., Broadview, Ill.  
 Sylvania Electric Products, Inc., 60 Boston St., Salem, Mass.

### 2149—RAMP REPAIR MATERIALS

Monroe Co., 10703 Quebec Ave., Cleveland, Ohio.

### 2150—RECORDED MUSIC & ANNOUNCEMENTS—Intermission Tapes, Radio Spots, etc.)

Alliance Drive-In Theatre Recording Service, 3706 Broadway, Kansas City 11, Mo.  
 Commercial Sound Service, P.O. Box 199, Cheyenne, Wyo.  
 Drive-In Theatre Mfg. Co., 505 W. 9th St., Kansas City 5, Mo.  
 Mercury Advertising Co., 110 W. 18th St., Kansas City 8, Mo.

### 2151—REVOLVING LIGHTS

Drive-In Theatre Mfg. Co., 505 W. 9th St., Kansas City 5, Mo.  
 Federal Sign & Signal Corp., 8700 S. State St., Chicago, Ill.  
 Minnesota Fire Extinguisher Co., 2480 University Ave., St. Paul 14, Minn.  
 National Theatre Supply Co., 50 Prospect Ave., Tarrytown, N. Y.  
 Sireno Co., Inc., 214 William St., N. Y. 38, N. Y.  
 Trippe Mfg. Co., 133 N. Jefferson, Chicago 6, Ill.

### SCREEN PAINTS—See 2134

### 2152—SCREEN TOWER FACING

Ballantyne Instruments & Electronics, Inc., 1712 Jackson St., Omaha 2, Neb.  
 Drive-In Theatre Mfg. Co., 505 W. 9th St., Kansas City 5, Mo.  
 George English, Inc., 50 Midland Ave., Berwyn, Pa.  
 Jackson Construction Co., P.O. Box 992, Robstown, Tex.  
 Keasby & Mattison, Ambler, Pa.  
 Manco-Vision, Box 8, Butler, Wis.  
 Masonite Co., 111 W. Washington, Chicago, Ill.  
 Selby Industries, Inc., 1350 Ghent Hills Rd., Akron, Ohio.  
 Tiffin Art Metal Co., 2nd Ave. & Wall St., Tiffin, Ohio.

### 2153—SCREEN TOWERS

Ballantyne Instruments & Electronics, Inc., 1712 Jackson St., Omaha 2, Neb.  
 Chestnut Welding & Iron Works, 120 Elm St., Watertown, Mass.  
 Drive-In Theatre Mfg. Co., 505 W. 9th St., Kansas City 5, Mo.  
 Jackson Construction Co., P.O. Box 992, Robstown, Tex.  
 National Theatre Supply Co., 50 Prospect Ave., Tarrytown, N. Y.  
 Selby Industries, Inc., 1350 Ghent Hills Rd., Akron, Ohio.  
 Theatre Equip. Co. of America, 111 Michigan, Toledo, Ohio.

### 2154—SPEAKER CONES

Ballantyne Instruments & Electronics, Inc., 1712 Jackson St., Omaha 2, Neb.  
 Eprad, Inc., 1214 Cherry St., Toledo 4, Ohio.  
 Minneapolis Speaker Co., 3806 Grand Ave., Minneapolis 9, Minn.  
 Projected Sound, Inc., 170 N. Mill St., Plainfield, Ind.  
 Reed Speaker Mfg. Co., Route 1, Box 561, Golden, Colo.  
 Western Electronics Co., 3311 Houston Ave., Houston 9, Tex.

### 2155—SPEAKER CONE PROTECTORS

Ballantyne Instruments & Electronics, Inc., 1712 Jackson St., Omaha 2, Neb.  
 Drive-In Theatre Mfg. Co., 505 W. 9th St., Kansas City 5, Mo.  
 Projected Sound, Inc., 170 N. Mill St., Plainfield, Ind.  
 Reed Speaker Mfg. Co., Route 1, Box 561, Golden, Colo.  
 Western Electronics Co., 3311 Houston Ave., Houston, Tex.

### 2156—SPEAKER CORDS

Ballantyne Instruments & Electronics, Inc., 1712 Jackson St., Omaha 2, Neb.  
 Drive-In Theatre Mfg. Co., 505 W. 9th St., Kansas City 5, Mo.  
 Eprad, Inc., 1214 Cherry St., Toledo 4, Ohio.  
 Koiled Kords, Inc., Box K, New Haven 14, Conn.  
 Minneapolis Speaker Co., 3806 Grand Ave., Minneapolis 9, Minn.  
 Projected Sound, Inc., 170 N. Mill St., Plainfield, Ind.  
 National Theatre Supply Co., 50 Prospect Ave., Tarrytown, N. Y.  
 Reed Speaker Mfg. Co., Route 1, Box 561, Golden, Colo.  
 Sandler Mfg. Co., 1412 E. 25th St., Cleveland 14, Ohio.  
 United Speaker Co., 1263 3rd Ave., New Kensington, Pa.

### 2157—SPEAKER COVERS

Central States Bag & Paper Co., 5221 Natural Bridge Rd., St. Louis 15, Mo.  
 Drive-In Theatre Mfg. Co., 505 W. 9th St., Kansas City 5, Mo.

Eprad, Inc., 1214 Cherry St., Toledo 4, Ohio.  
 National Theatre Supply Co., 50 Prospect Ave., Tarrytown, N. Y.

### 2158—SPEAKER POSTS

Drive-In Theatre Mfg. Co., 505 W. 9th St., Kansas City 5, Mo.  
 National Theatre Supply Co., 50 Prospect Ave., Tarrytown, N. Y.

### 2159—SPEAKER RECONING SERVICE

Minneapolis Speaker Co., 3806 Grand Ave., Minneapolis 9, Minn.  
 National Speaker Reconing Service, 1511 17th St., Denver 2, Colo.  
 National Theatre Supply Co., 50 Prospect Ave., Tarrytown, N. Y.  
 Hershel D. Parker, 1004 Holly St., Gadsden, Ala.  
 Reed Speaker Mfg. Co., Route 1, Box 561, Golden, Colo.  
 Wallace Reconing Service, 712 Rose Ave., Des Moines, Iowa.  
 Western Electronics Co., 3311 Houston Ave., Houston, Tex.

### 2160—SPEAKERS, In-Car

Ballantyne Instruments & Electronics, Inc., 1712 Jackson St., Omaha 2, Neb.  
 Drive-In Theatre Mfg. Co., 505 W. 9th St., Kansas City 5, Mo.  
 Eprad, Inc., 1214 Cherry St., Toledo 4, Ohio.  
 ElectroCarbons, 940 Belmont, Chicago 14, Ill.  
 General Precision, Inc., GPL Division, 63 Bedford St., Pleasantville, N. Y.  
 Glenn E. Koropp Drive-In Theatre Supply, 2731 Braynard Way, Sacramento, Calif.  
 Minneapolis Speaker Co., 3806 Grand Ave., Minneapolis 9, Minn.  
 Montay Co., P.O. Box 21, Cuthbert, Ga.  
 Motiograph, Inc., 4926 W. Grand, Chicago 39, Ill.  
 Projected Sound, Inc., 170 N. Mill St., Plainfield, Ind.  
 Reed Speaker Mfg. Co., Route 1, Box 561, Golden, Colo.  
 Sandler Mfg. Co., 1412 E. 25th St., Cleveland, Ohio.  
 Soundcrafters of Scranton, 232 Cdown Ave., Scranton, Pa.  
 United Speaker Co., 1263 3rd Ave., New Kensington, Pa.

### 2161—SPEAKER THEFT PREVENTION DEVICES

American Steel & Wire, Div. U. S. Steel, 614 Superior Ave. N.W., Cleveland 13, Ohio.  
 Ballantyne Instruments & Electronics, Inc., 1712 Jackson St., Omaha 2, Neb.  
 Drive-In Theatre Mfg. Co., 505 W. 9th St., Kansas City 5, Mo.  
 Eprad, Inc., 1214 Cherry St., Toledo 4, Ohio.  
 Gar-Mac Cable Guards, 1112 Rock Creek Dr., Gorland, Tex.  
 Minneapolis Speaker Co., 3806 Grand Ave., Minneapolis 9, Minn.  
 Reed Speaker Mfg. Co., Route 1, Box 561, Golden, Colo.  
 Speaker Security Co., Willow Ave. at 17th St., Hoboken, N. J.

### 2162—SWEEPERS, GROUNDS (Power)

Mideast Sales Co., 106 Pemderly Ave., Cincinnati 15, Ohio.  
 Tarrant Mfg. Co., 27-29 Jumel Pl., Saratoga Springs, N. Y.

### 2163—SWIMMING POOLS & EQUIPMENT

American Playground Device Co., P.O. Box 790, Anderson, Ind.  
 General Playground Equip., Inc., 1133 S. Courtland, Kokomo, Ind.

### 2164—TRACTORS, TRUCKS (Small)

Gravelly Tractors, Inc., P. O. Box 35, Dunbar, W. Va.  
 Toro Mfg. Corp., 3042 Snelling Ave. S., Minneapolis 6, Minn.  
 Willys Motors, Inc., 940 N. Cove Blvd., Toledo, Ohio.

### 2165—TRAFFIC WAND FLASHLIGHTS

National Carbon Co., 30 E. 42nd St., N. Y. 17, N. Y.  
 Ray-O-Vac Co., 212 E. Washington Ave., Madison 10, Wis.

### TRAINS, MINIATURE—See 2143

### 2166—TRAMPOLINES

American Trampoline Co., Box 368, Jefferson, Iowa.

### 2167—UNDERGROUND CABLES

Ballantyne Instruments & Electronics, Inc., 1712 Jackson St., Omaha 2, Neb.  
 Drive-In Theatre Mfg. Co., 505 W. 9th St., Kansas City 5, Mo.  
 General Electric Co., 570 Lexington Ave., N. Y. 22.  
 Simplex Wire & Cable Co., 79 Sidney, Cambridge, Mass.

### 2168—VACUUM CLEANERS, for Drive-Ins

Mideast Sales Co., 106 Pemderly Ave., Cincinnati 15, Ohio.  
 Tarrant Mfg. Co., 27-29 Jumel Pl., Saratoga Springs, N. Y.

### 2169—VISORS FOR CARS

Dri-View Mfg. Co., 2223 Paris Dr., Louisville 18, Ky.  
 Pioneer Sales Co., Box 899, Waterbury, Conn.

### 2170—WEED KILLERS

Bruin & Co., 2939-45 Columbia Ave., Indianapolis 7, Ind.  
 C. B. Dolge Co., Westport, Conn.  
 U. S. Rubber Co., 1230 Ave. of Americas, N. Y. 20, N. Y.



# Material and Equipment by TRADE NAMES

AN ALPHABETICAL DIRECTORY OF COMMODITIES POPULARLY REFERRED TO AS "ADVERTISED BRANDS"

## A

**ADCO** drink dispenser: A. Dalkin Co., 3232 N. Kilpatrick Ave., Chicago 41, Ill.

**ADMATIC** color slide machine: Harwald Co., 1245 Chicago Ave., Evanston, Ill.

**AEROHOT** food warmer: Duke Mfg. Co., 2305 N. Broadway, St. Louis 6, Mo.

**AIRFLO** chairs: Heywood-Wakefield Co., 3010 10th St., Menominee, Mich.

**AIRLIFT** chairs: American Desk Mfg. Co., Temple, Tex.

**ALL-IN-ONE** drink dispenser: Freez King Corp., 4311 W. Belmont Ave., Chicago 41, Ill.

**ALUMA-TOP** speaker junction box: Eprad, Inc., 1214 Cherry St., Toledo 4, Ohio.

**AMBASSADOR** in-car speaker: Drive-In Theatre Mfg. Co., 505 W. 9th St., Kansas City, Mo.

**AMBASSADOR** popcorn machine: Cretors & Co., Popcorn Village, Nashville 9, Tenn.

**AMBER BRAND** ham, bacon: Smithfield Ham & Products Co., Inc., Smithfield, Va.

**AMCO-30** drink dispenser: Selmix-Amco, Inc., 5-17 46th Rd., Long Island City, N. Y.

**AMERICAN-APPROVED** playground and swimming pool equipment: American Playground Device Co., P.O. Box 790, Anderson, Ind.

**AMERICAN** playground trampolines: American Trampoline Co., Box 368, Jefferson, Iowa.

**AMPEX** sound equipment: Ampex Audio Co., 1020 Kifer Rd., Sunnyvale, Calif.

**ANETS** food warmers, chicken fryers: Anetsberger Bros., Inc., 180 N. Anets Dr., Northbrook, Ill.

**ANGELICA** uniforms: Angelica Uniforms Co., 1427 Olive St., St. Louis 3, Mo.

**ANNIVERSARY** popcorn machine: Cretors & Co., Popcorn Village, Nashville 9, Tenn.

**ARIELITES** lighting instruments: Ariel Davis Mfg. Co., 3687 S. State, Salt Lake City 15, Utah.

**ASTRONAUT III** beverage dispenser: Multiplex Co., 1400 Ferguson Ave., St. Louis 33, Mo.

**AT-SERIES** aluminum indoor screen frames: Stewart-Trans-Lux Corp., 1111 W. Sepulveda, Torrance, Calif.

**AUTODRAPE** curtain machines: Automatic Devices Co., 2121 S. 12th St., Allentown, Pa.

**AUTOMATIC JET** lamphouse blower: Drive-In Theatre Mfg. Co., 505 W. 9th St., Kansas City, Mo.

**AUTOMATICKET** ticket issuing machine: General Register Corp., 745 5th Ave., N. Y. 22, N. Y.

## B

**BABY RUTH** candy bar & nuggets: Curtiss Candy Co., 3638 Broadway, Chicago 13, Ill.

**BAKESPAR** floor wax: Brulin & Co., Inc., 2939-45 Columbia Ave., Indianapolis 7, Ind.

**BALCOLD** reflector: Bausch & Lomb, Inc., 72063 Bausch St., Rochester 2, N. Y.

**BANKO** game: Novelty Games Co., 106 Rogers Ave., Brooklyn 16, N. Y.

**BEEHIVE** popcorn: Blevins Popcorn Co., Popcorn Village, Nashville, Tenn.

**BESTEEL** curtain tracks: Automatic Devices Co., 2121 S. 12th St., Allentown, Pa.

**B.I.E.** intercommunication system: Ballantyne Instruments & Electronics, Inc., 1712 Jackson St., Omaha 2, Neb.

**BI-POWER** rectifier: Strong Electric Corp., 87 City Park Ave., Toledo 1, Ohio.

**BIRDOFF** repellent: Prunty Seed & Grain Co., 620 N. 2nd St., St. Louis 2, Mo.

**BLAK-RAY** black light fixtures, fluorescent lights: Ultra-Violet Products, Inc., 5114 Walnut Grove Ave., San Gabriel, Calif.

**BLAZER** in-car speakers: Eprad, Inc., 1214 Cherry St., Toledo 4, Ohio.

**BLIZZARD** snow cone equipment: Blevins Popcorn Co., Popcorn Village, Nashville, Tenn.

**BODIFORM** chairs: American Seating Co., 901 Broadway, Grand Rapids 2, Mich.

**BOLTALEX** vinyl upholstery material: Textileather Div., General Tire & Rubber Co., P.O. Box 875, Toledo 1, Ohio.

**BOND-WELD** plastic bags: Chicago Transparent, 1737 W. Grand, Chicago 22, Ill.

**BOWLAIDE & BOWLETTE** toilet & urinal cleaner: Brulin & Co., Inc., 2939-45 Columbia Ave., Indianapolis 7, Ind.

**BOWL-SHEEN** bowl cleaner & stain remover: Reliance Chemical Co., 2432 Lakeside Ave., Cleveland 14, Ohio.

**BOWLINE** screen frames: Hubert Mitchell Industries, 100 Short St., Hartselle, Ala.

**BRADYLITE** reflective numbers & letters: W. H. Brady Co., 727 W. Glendale Ave., Milwaukee 9, Wis.

**BRITEWAY** cleaner & disinfectant: C. B. Dolge Co., Westport, Conn.

**BUFFALO** turbine mist blowers, dusters & granular applicators: Northeastern Associates, 131 Alexander Ave., Upper Montclair, N. J.

**BUTTERCUP** popcorn container: Supurdisplay, Inc., 1324 W. Wisconsin Ave., Milwaukee 3, Wis.

**BUTTERFINGER** candy bar & nuggets: Curtiss Candy Co., 3638 Broadway, Chicago 13, Ill.

**BUTTERFLAKE** popcorn: National Oats Co., Wall Lake, Iowa.

**BUTTERKIST** popcorn container: Server Sales, Inc., N. 88 W. 16447 Main, Menomonee Falls, Wis.

**BUTTER-MAT** popcorn butterer: Supurdisplay, Inc., 1324 W. Wisconsin Ave., Milwaukee 3, Wis.

**BUTTERMATIC** serving-warming unit for buttered popcorn: Supurdisplay, Inc., 1324 W. Wisconsin Ave., Milwaukee 3, Wis.

**BUTTER SERVER** manual butter dispenser: Server Sales, Inc., N. 88 W. 16447 Main, Menomonee Falls, Wis.

## C

**CALI** carbon couplers & extender kits: Cali Products Co., 3709 Marjorie Way, Sacramento, Calif.

**CANDI-MAT** candy apple cooker: Server Sales, Inc., N. 88 W. 16447 Main, Menomonee Falls, Wis.

**CANDY APPLE MAGIC** mix for candy apples: Victor Products Co., 328 N. 18th St., Richmond, Va.

**CANDY CORN**: Henry Heide, Inc., P. O. Box 271, Jujufruit Lane, New Brunswick, N. J.

**CANDYMART** candy vender: Arthur H. DuGrenier, Inc., 15 Hale St., Haverhill, Mass.

**CAPCO** lights: Capitol Stage Lighting Co., Inc., 527 W. 45th St., N. Y. 36, N. Y.

**CARACOL** insect repellent: NAR Trading Corp. of Fla., Inc., 320 N.E. 60th St., Miami 37, Fla.

**CARMELIZER** automatic carameltown mixer: Cretors & Co., Popcorn Village, Nashville 9, Tenn.

**CAR-O-MATIC** portable in-car heater: Stanford Industries, 6400 W. 95th St., Oak Lawn, Ill.

**CASCADE** drink dispensing equipment: Selmix-Amco, Inc., 5-17 46th Rd., Long Island City, N. Y.

**CHALLENGER** chair: Ideal Seating Co., 519 Ann St. N. W., Grand Rapids 2, Mich.

**CHAMPIONSHIP** miniature golf: Lomma Enterprises, P.O. Box 955, Scranton, Pa.

**CHEERS** candy: Blumenthal Bros. Chocolate Co., Margaret & James Sts., Philadelphia 37, Pa.

**CHEFMASTER** hot dog & frankfurter equipment: Sylvan Stainless Products, Inc., 7558 S. Chicago Ave., Chicago 19, Ill.

**CHIEF** chairs: Ideal Seating Co., 519 Ann St. N. W., Grand Rapids 2, Mich.

**CHINA-COTE** hot drink cup: Lily-Tulip Corp., 122 E. 42nd St., N. Y. 17, N. Y.

**CHOCOLATE FLAVOR BABIES** candy: Henry Heide, Inc., P. O. Box 271, Jujufruit Lane, New Brunswick, N. J.

**CHUCKLES** candy: Fred W. Amend Co., 1603 Orrington Ave., Evanston, Ill.

**CINEPHOR** condensers & projection lenses: Bausch & Lomb, Inc., 72063 Bausch St., Rochester 2, N. Y.

**CHRISTIE** rectifiers: Christie Electric Corp., 3410 W. 67th St., Los Angeles 43, Calif.

**CIRCLETS** candy: Curtiss Candy Co., 3638 Broadway, Chicago 13, Ill.

**CIRCUS** miniature train: Mirocle Equipment Co., Box 275, Grinnell, Iowa.

**COCONUT GROVE** candy: Curtiss Candy Co., 3638 Broadway, Chicago 13, Ill.

**COFFEE-SHOPPE** coffee vender: Continental-Apco, Inc., 1270 Ave. of Americas, N. Y. 20, N. Y.

**COLEDRIX** drink vender: Cole Vending Industries, Inc., 560 W. Lake St., Chicago 6, Ill.

**COLOSSEUM** popcorn & drink machine: Manley, Inc., 1920 Wyandotte, Kansas City, Mo.

**COMET** chairs: Irwin Seating Co., 1480 Buchanan Ave., S.W., Grand Rapids 2, Mich.

**CONCESSION** speaker: Drive-In Theatre Mfg. Co., 505 W. 9th St., Kansas City, Mo.

**CONNOLLY** glass sandwich grill: Roll-A-Grill Corp. of America, 645 1st Ave., N. Y. 16, N. Y.

**CONSTELLATION** arc lamp: National Theatre Supply Co., 50 Prospect Ave., Tarrytown, N. Y.

**CONTOURS** seating: Pacific Seating Corp., P.O. Box 1470, San Pedro, Calif.

**CORDOSCREEN** matte white screen: Hurley Screen Co., Inc., 96-17 Northern Blvd., Corona 68, N. Y.

**CORE-LITE** projection lamps: C. S. Ashcraft Mfg. Co., 36-32 38th St., Long Island City, N. Y.

**COUNTER TRED** rubber & cord runner matting: American Mat Corp., 2018 Adams St., Toledo 2, Ohio.

**CRAMORE'S DRI-SYRUP** beverage bases: Cramore Fruit Products Co., 416 Richmond Ave., Point Pleasant Beach, N. J.

**CRON-O-MATIC** carbon saver: Payne Products Co., 2450 W. Stadium Blvd., Ann Arbor, Mich.

**CRUSH-LEMONADE**: Crush International, Inc., 2201 W. Main, Evanston, Ill.

**CRYSTALGAIN** pearlescent screen: Walker-American Corp., 2665 Delmar Blvd., St. Louis 3, Mo.

**CSCO** ice machine cleaner: Chemical Solvent Co., P.O. 487, Birmingham, Ala.

**CURVIT-SURE** curtain track for curved screens: Automatic Devices Co., 2121 S. 12th St., Allentown, Pa.

## D

**DE LUXE** in-car speaker: Drive-In Theatre Mfg. Co., 505 W. 9th St., Kansas City, Mo.

**DESIGNER SERIES** heavy duty matched counter equipment: Star Mfg. Co., 6300 St. Louis Ave., St. Louis 20, Mo.

**DETECT-A-LEAK** leak detecting fluid: Flamort Chemical Co., 746 Natoma, San Francisco 3, Calif.

**DE VRY** projection & sound equipment: Pamel Electronics Corp., 3956 Belmont Ave., Chicago 39, Ill.

**DIAMOND LICORICE DROPS**: Henry Heide, Inc., P.O. Box 271, Jujufruit Lane, New Brunswick, N. J.

**DIXIE** paper cups: Dixie Cup Div., American Can Co., 24th & Dixie Ave., Easton, Pa.

**DO-ALL** rubber and cord runners: American Mat Corp., 2018 Adams St., Toledo 2, Ohio.

**DOLE PACER** and **DIRECTOR** drink dispensers: Coca-Cola Co., P. O. Drawer 1734, Atlanta 1, Ga.

**DRINK-O-MATIC** combination drink dispenser & ice maker: Mile High Equip. Co., 610 Santa Fe Dr., Denver Colo.

**DRIZZLE GARD** car rain visor: Dri-View Mfg. Co., 2223 Paris Dr., Louisville, Ky.

**DUB'L-CONE** in-car speakers: Ballantyne Instruments & Electronics, Inc., 1712 Jackson St., Omaha 2, Neb.

**DYNA-FOG** fogging equipment: Curtis Automotive Devices, Inc., Box 297, Westfield, Ind.

## E

**EAGLE JR.** chairs: American Desk Mfg. Co., Temple, Tex.

**EASY** takeup reels: Goldberg Bros., 3535 Larimer St., Denver, Colo.

**ECHOLS** ice shaver & corn poppers: S. T. Echols, Inc., Box 612, Bismarck, Mo.

**EJECTOR** carbon economizer: Economizer Enterprises, 524 W. 43rd St., Los Angeles 37, Calif.

**ELECTRIC EEL** drain and sewer cleaning machines: Ohio Tool & Eng. Co., 128 N. Spring St., Springfield, Ohio.

**ELECTRO-MIX** drink dispenser station: Dunhill Food Equip. Corp., 79 Walworth St., Brooklyn 5, N. Y.

**ENCORE** chairs: Heywood-Wakefield Co., 3010 10th St., Menominee, Mich.

**ENDLESS** projection carbons: West Coast Theatre Service, 1923 N. W. Kearney, Portland, Ore.

**ENDURONAMEL** changeable copy panel: Wagner Sign Service, Inc., 218 S. Hoyle Ave., Chicago 12, Ill.

**ETHYLOID** film cement: Fisher Mfg. Co., 1185 Mt. Read Blvd., Rochester, N. Y.

**EUREKA** carbon clamp and carbon savers: Economizer Enterprises, 524 W. 43rd St., Los Angeles 37, Calif.

**EVEREADY** flashlights and batteries: National Carbon Co., Div. Union Carbide Corp., 270 Park Ave., N. Y.

**EVERWEAR** rewinds: Neumade Products Corp., 250 W. 57th St., N. Y. 19, N. Y.

**EXCELALL** carbonator: Bastian-Blessing Co., 4203 W. Peterson Ave., Chicago 46, Ill.

**EXCELON** vinyl asbestos tile: Armstrong Cork Co., Lancaster, Pa.

**E-Z WAY** coffee makers: Steel Products Co., 40 8th Ave., S. W., Cedar Rapids, Iowa.

**EZY-RUG** rubber link matting: American Mat Corp., 2018 Adams St., Toledo, Ohio.

## F

**FENESTEEL** curtain tracks: Automatic Devices Co., 2121 S. 12th St., Allentown, Pa.

**FIESTA** icemaker: Bastian-Blessing Co., 4203 W. Peterson Ave., Chicago 46, Ill.

**FIREBALL** drink vender: Cole Vending Industries, Inc., 560 W. Lake St., Chicago 6, Ill.

**FLAVOR-CRISP** deep fry equip: Ballantyne Instruments & Electronics, Inc., 1712 Jackson St., Omaha 2, Neb.

**FLAYOS** shrimp rolls: Flavo-Rite Foods, Inc., 2964 Lafayette Ave., Bronx 65, N. Y.

**FLOMATIC** drink dispensers: Bastian-Blessing Co., 4203 W. Peterson Ave., Chicago 46, Ill.

**FLOOR-KING** polishers & scrubbers: American Floor Machine Co., Div. American-Lincoln Corp., 518 S. St. Clair, Toledo 3, Ohio.

**FORCE MASTER** syrup tank: Carbonic Dispenser, Inc., Canfield, Ohio.



**FREEZER FRESH** soda cups: Lily-Tulip Cup Corp., 122 E. 42nd St., N. Y. 17, N. Y.

**FREEZ KING** soft ice cream machines, ice flake machines: Freez King Corp., 4311 W. Belmont Ave., Chicago 41, Ill.

**FRIGIDRINK** ice flake machine and drink dispenser: Freez King Corp., 4311 W. Belmont Ave., Chicago 41, Ill.

**FROSTY MALT** malt cups: Lily-Tulip Cup Corp., 122 E. 42nd St., N. Y. 17, N. Y.

**FRUIT-CRUSH**: Crush International, Inc., 2201 W. Main, Evanston, Ill.

**FUN-FUL** playground, swim pool apparatus: General Playground Equip. Co., 1133 S. Courtland, Kokomo, Ind.

## G

**GEM** doughnut machine: Gem Doughnut Machine Co., 45 Sycamore, Waterloo, Iowa.

**GLENRAY** hot dog machine: Greer Enterprises, Inc., Box 35, Quincy, Mich.

**GLO-TOP** speaker junction box: Eprad, Inc., 1214 Cherry St., Toledo 4, Ohio.

**GLO-BRITE** marquee letters: National Devices Co., 3965 Oneida, Denver 7, Colo.

**GOLD CROWN** bowling lane equipment: Brunswick Corp., 623 S. Wabash Ave., Chicago 5, Ill.

**GOLDEN HOT-SHOT** electric in-car heater: Eprad, Inc., 1214 Cherry St., Toledo 4, Ohio.

**GOLDEN PALACE** shrimp & lobster rolls: Golden Palace Foods, 543 W. 59th St., N. Y. 19, N. Y.

**GOLF-ARENA** miniature golf: M. Marcus Enterprises-Golf Arena, 637 E. 38th St., Indianapolis, Ind.

**GOOBERS** chocolate peanuts: Blumenthal Bros., Margaret & James Sts., Philadelphia 37, Pa.

**GOOD & PLENTY** licorice candy: Quaker City Choc. & Confy. Co., Inc., 2140 Germantown Ave., Philadelphia 22, Pa.

**GOOFY GOLF** miniature golf: Phillips Amusements Inc., 208 S. Robinson St., Bloomington, Ill.

**GRAPE CRUSH**: Crush International, Inc., 2201 W. Main, Evanston, Ill.

**GREEN LEAF** cold drink cup: Lily-Tulip Cup Corp., 122 E. 42nd St., N. Y. 17, N. Y.

**GRIP-SHEEN** waxless floor treatment: Reliance Chemical Co., 2432 Lakeside Ave., Cleveland 14, Ohio.

**GRIP TITE & GRIPVENT** cup lids: Lily-Tulip Cup Corp., 122 E. 42nd St., N. Y. 17, N. Y.

**GULISTAN** carpet: A. M. Karagheusian, Inc., 295 5th Ave., N. Y. 16, N. Y.

## H

**HAIL KING** ice shavers & chippers: Clawson Machine Co., Inc., Clawson Ave., Flagtown, N. J.

**HANDLE HANDY** hot & cold cup carriers: Tyson-Caffey Corp., Shadyside Rd., R.F.D. No. 2, Downingtown, Pa.

**HEAT-N-EAT** infra-red oven: Bruder & Co., 17905 Miles Ave., Cleveland 28, Ohio.

**HERCULES** curtain machine: Automatic Devices Co., 2121 S. 12th St., Allentown, Pa.

**HERSHEY'S** chocolates: Hershey Chocolate Corp., 19 E. Chocolate Ave., Hershey, Pa.

**HI-FI** in-car speaker: Eprad, Inc., 1214 Cherry St., Toledo 4, Ohio.

**HI-GAIN** pearlescent screen: Walker-American Corp., 2665 Delmar Blvd., St. Louis 3, Mo.

**HIGH INTENSITY** metallic screens: Walker-American Corp., 2665 Delmar Blvd., St. Louis 3, Mo.

**HILUX** metallic screen: Technikote Corp., 63 Seabring St., Brooklyn 31, N. Y.

**HILUX VAL** variable anamorphic lens: Projection Optics Co., Inc., 330 Lyell Ave., Rochester 6, N. Y.

**HI-POP** popcorn: Manley, Inc., 1920 Wyandotte, Kansas City, Mo.

**HI-REACTANCE** 12-phase rectifier: C. S. Ashcraft Mfg. Co., 36-32 38th St., Long Island City, N. Y.

**HIRES ROOT BEER**: Crush International, Inc., 2201 W. Main, Evanston, Ill.

**HITEX** projector carbons: National Carbon Co., 30 E. 42nd St., N. Y., N. Y.

**HOLLYWOOD** candy bar: Hollywood Brands, Inc., 836 S. Chestnut, Centralia, Ill.

**HOL'N ONE** doughnut machine & mixes: Donut Supplies, Inc., 1123 Welch St., Little Rock, Ark.

**HORTSON** 16mm projector: American Theatre Supply Co., 2300 1st Ave., Seattle, Wash.

**HOT-SPA** coffee & hot drink vender: Cole Vending Industries, 560 W. Lake St., Chicago 6, Ill.

**H-S** metal reflectors: Heyer-Shultz, Inc., 10 Factory St., Cedar Grove, N. J.

**HUFF** carbon coolers & products: Hal I. Huff Mfg. Co., 3774 Selby Ave., Los Angeles 34, Calif.

## I

**ICEBERG** drink vender: Cole Vending Industries, 560 W. Lake St., Chicago 6, Ill.

**ICEE** frozen drink dispensers: John E. Mitchell Co., 3800 Commerce St., Dallas, Tex.

**ICE-O-BAR** beverage dispenser: Manley, Inc., 1920 Wyandotte, Kansas City, Mo.

**ICE-O-MATIC** automatic ice flaker: Mile High Equip. Co., 610 Santa Fe Dr., Denver 4, Colo.

**IMPERIAL** chairs: Ideal Seating Co., 519 Ann St. N. W., Grand Rapids 2, Mich.

**IMPS** candy: Paul F. Beich Co., 1121 Front, Bloomington, Ill.

**INDIANA POP** popcorn: Detroit Popcorn Co., 5633 Grand River Ave., Detroit 8, Mich.

**INKAR** heaters for drive-ins: Thermolator Corp., 1628 Victory Blvd., Glendale, Calif.

**INSECT ELECTROCUTOR** machine: Sno-Master Mfg. Co., 124 Hopkins Pl., Baltimore 1, Md.

**INSECT-O-CUTOR** electrical insect killer: Gardner Mfg. Co., 263 Kansas St., Horicon, Wis.

**INTERNATIONAL** chair: International Seat Div., Union City Body Co., Union City, Ind.

**ISCO T-KIPTAGON** projection lens for 70mm: North American Philips Co., Inc., Motion Picture Equip. Div. 100 E. 42nd St., N. Y. 17, N. Y.

## J

**JACKSON'S** automatic reel-end signal: American Theatre Supply Co., 2300 1st Ave., Seattle, Wash.

**JAMES RIVER** barbecue meats: Smithfield Ham & Products Co., Smithfield, Va.

**JEFRONA** film cement: Ace Electric Mfg. Co., 1458 Shakespeare Ave., Bronx 52, N. Y.

**JETARC** projection lamp: Strong Electric Co., 87 City Park Ave., Toledo 1, Ohio.

**JUJUBES** gum confection: Henry Heide, Inc., P. O. Box 271, Juyfruit Lane, New Brunswick, N. J.

**JUJYFRUITS** candy: Henry Heide, Inc., P.O. Box 271, Juyfruit Lane, New Brunswick, N. J.

## K

**K-HILL** traffic counter: K-Hill Co., 326 W. 3rd St., Uhrichsville, Ohio.

**KING-KUP** candies: King-Kup Candies, Inc., 749 E. Chocolate Ave., Hershey, Pa.

**KINNER'S** glass & chrome cleaner: Kinner Products Co., 13325 E. Broad St., Pataskala, Ohio.

**KIT KAT** candy: Chunky Chocolate Corp., 655 Dean St., Brooklyn 38, N. Y.

**KLIEGLIGHT**: Kliegl Bros., 321 W. 50th, N. Y. 19, N. Y.

**KLOTZ NUTTY FUDGE & NUTTY BRITTLE**: Chunky Chocolate Corp., 655 Dean St., Brooklyn 38, N. Y.

**KNI-TRON** rectifiers: Kneisley Electric Co., 2501-09 Lagrange St., Toledo, Ohio.

**KOFFEE-KART** coffee dispensing machine: Gardner Mfg. Co., 263 Kansas St., Horicon, Wis.

**KOILED-KORDS** speaker cords: Koiled Kords, Inc., Box K, New Haven 14, Conn.

**KOOL-FRONT** four-way charcoal broiler: Bakers Pride Oven Co., 1641 E. 233rd St., N. Y. 66, N. Y.

**KRIST-O-SLUSH** slush-type beverage and dry slush powder: Stoelting Bros. Co., Kiel, Wis.

## L

**LAMOLITE** illuminated price admission signs: Dura Engraving Co., 133 W. 20th St., N. Y. 11, N. Y.

**LEE ARTOE** lamphouses, reflectors, speaker & rectifier parts: ElectroCarbons, 940 Belmont Ave., Chicago 14.

**LICORICE LONG FELLOWS & GEMS**: Ferrara Candy Co., 7301 W. Harrison St., Forrest Park, Ill.

**LIGHTMASTER** arc lamp, rectifier & generator: Ballantyne Instruments & Electronics, Inc., 1712 Jackson St., Omaha 2, Neb.

**LINOTILE** flooring tile: Armstrong Cork Co., Lancaster, Pa.

**LINTEX** disposable collars, fronts & dickeys: Gibson Lee, Inc., successor to Reversible Collar Co., 95 Binney St., Cambridge 42, Mass.

**LITTLE MISER** carbon saver: Lou Walters Sales & Service Co., 4207 Lawnview Ave., Dallas 21, Tex.

**LITTLE TOOT** miniature steam trains: Crown Medal Products Co., Wyano, Pa.

**LORRAINE** carbons: Lorraine Arc Carbon Div., Carbons, Inc., 400 Myrtle Ave., Boonton, N. J.

**LOWERATOR** food service equipment: A. Dalkin Co., Div. American Mach. & Foundry Co., 3232 N. Kilpatrick Ave., Chicago 41, Ill.

**LUXCHROME 50** seamless rear projection screen: Stewart-Trans-Lux Corp., 1111 W. Sepulveda Blvd., Torrance, Calif.

**LUXURIA & LUXMATTE** screens: Stewart-Trans-Lux Corp., 1111 W. Sepulveda Blvd., Torrance, Calif.

## M

**M-20** cigaret vender: Arthur H. DuGrenier, 15 Hale St., Haverhill, Mass.

**MAJIC JET** carbonators: Carbonic Dispenser, Inc., Canfield, Ohio.

**MALTIES** chocolate malt candy: Blumenthal Bros. Choc. Co., Margaret & James Sts., Philadelphia 37, Pa.

**MARBLE DOUBLE EAGLE** projector carbons: Marble Co. 1271 Spring St., N. W. Atlanta 9, Ga.

**MARK I** popcorn warmer: Cretors & Co., Popcorn Village, Nashville 9, Tenn.

**MARK IV** automatic film inspection machine: Harward Co., 1245 Chicago Ave., Evanston, Ill.

**MARVEL** in-car speakers: Minneapolis Speaker Co., 3806 Grand Ave., Minneapolis 9, Minn.

**MERCO** spot and flood vapor lamps: Radiant Lamp Corp., 300 Jelliff Ave., Newark 8, N. J.

**MERIT** in-car speakers: Eprad, Inc., 1214 Cherry St., Toledo 4, Ohio.

**METEOR** in-car speaker: Drive-In Theatre Mfg. Co., 505 W. 9th St., Kansas City, Mo.

**MIDCO** popcorn seasoning, butter dispenser, caramel for apples: Midland Popcorn Co., 67 8th Ave., N. E. Minneapolis 13, Minn.

**MINTOL** disinfectant: C. B. Dolge Co., Westport, Conn.

**MINT PATTIES**: Curtiss Candy Co., 3638 Broadway, Chicago 13, Ill.

**MIRA-GLAZE** paper hot drink cups: Dixie Cup Div., American Can Co., 24th & Dixie Ave., Easton, Pa.

**MISS AMERICA** ice fountain dispenser: Pepsi Cola Co., 500 Park Ave., N. Y. 22, N. Y.

**MISSION ORANGE, GRAPE, FRUIT PUNCH, PINK LEMONADE, LEMON-LIME** beverages: Mission of California, Inc., 197 Chatham St., New Haven, Conn.

**MIX MONITOR** faucets: Carbonic Dispenser, Inc., Canfield, Ohio.

**MIX-O-MATIC** automatic electric drink dispenser: Dunhill Food Equip. Corp., 79 Walworth St., Brooklyn 5, N. Y.

**MIXRITE** soda cups: Lily-Tulip Cup Corp., 122 E. 42nd St., N. Y. 17, N. Y.

**MIXSUPPLIER** soft serve mix supply cabinets: Sweden Freezer Mfg. Co., 3401 17th Ave. W., Seattle, Wash.

**MONITOR** three-faucet beverage dispensing barrel: Multiplex Co., 1400 Ferguson Ave., St. Louis 33, Mo.

**MOTORSTAIR** escalator: Peelle Co., 47 Stewart Ave., Brooklyn 37, N. Y.

**MOV-E-YUE** rainshields for autos: Pioneer Sales Co., P.O. Box 899, Waterbury, Conn.

**MOVI-MYLAR** film repair tapes: S.O.S. Photo-Cine-Optics, Inc., 602 W. 52nd St., N. Y. 19, N. Y.

**MULTIFLO** carbonators: Multiplex Co., 1400 Ferguson Ave., St. Louis 33, Mo.

**MW-16** smooth matte white screen: Hurley Screen Co., Inc., 96-17 Northern Blvd., Corona 68, N. Y.

## N

**NATIONAL** carbons: National Carbon Co., 270 Park Ave., N. Y. 17, N. Y.

**NEHI** fruit flavor in syrups, cans & bottles: Royal Crown Cola Co., 1000 10th Ave., Columbus, Ga.

**NEUTYPE** film cabinet: Neumade Products Corp., 250 W. 57th St., N. Y., N. Y.

**NIAGRA** carbonator: Selmix-Amcan, Inc., 5-17 46th Rd., Long Island City, N. Y.

**NORELCO** 16mm, 35mm and 35/70 projectors: North American Philips Co., Inc., Motion Picture Equip. Div., 100 E. 42nd St., N. Y. 17, N. Y.

**NO TARE** leatherette for seat coverings: Manko Fabrics, Inc., 49 W. 38th St., N. Y. 18, N. Y.

**NYLWOOD** carpet: National Theatre Supply Co., 50 Prospect Ave., Tarrytown, N. Y.

## O

**OLD COLONY** beverages: Crush International, Inc., 2201 W. Main St., Evanston, Ill.

**OLD MILL** ground coffee: Rudd-Melikian, Inc., 300 Jacksonville Rd., Hatboro, Pa.

**OLYMPIC** popcorn machine: Cretors & Co., Popcorn Village, Nashville 9, Tenn.

**ORANGE-CRUSH** beverage: Crush International, Inc., 2201 W. Main St., Evanston, Ill.

**ORIGINAL PECAN CHUNKY** candy: Chunky Chocolate Corp., 655 Dean St., Brooklyn 38, N. Y.

## P

**PAC-VAC**, Tornado vacuum cleaner and air sweeper: Breuer Electric Mfg. Co., 5100 N. Ravenswood Ave., Chicago 40, Ill.

**PANELESCENT** lamps: Sylvania Electric Products, Inc., 60 Boston St., Salem, Mass.

**PASTILLES** licorice candy: Henry Heide, Inc., P. O. Box 271, Juyfruit Lane, New Brunswick, N. J.

**PAUL BUNYAN** popcorn cartons: Midland Popcorn Co., 67 8th Ave., Minneapolis 13, Minn.

**PAYDAY** candy bar: Hollywood Brands, Inc., 836 S. Chestnut, Centralia, Ill.

**PEAKS** candy: Mason, Au & Magenheimer Confy. Mfg. Co., Inc., P.O. Box 549, Mineola, N. Y.

**PECAN PETE** candy bar: Paul F. Beich Co., 1121 Front, Bloomington, Ill.

**PEANUT BUTTER CUPS**: H. B. Reese Candy Co., U. S. 422 West, Hershey, Pa.

**PEANUT CLUSTER**: Hoffman Candy Co., 6600 Avalon Blvd., Los Angeles 3, Calif.

**PERFECTION** candy floss machine: Cretors & Co., Popcorn Village, Nashville 9, Tenn.

**PERLITE** indoor screen: Williams Screen Co., 1674 Summit Lake Blvd., Akron 7, Ohio.

**PERMATONE** in-car speaker: Eprad, Inc., 1214 Cherry St., Toledo 4, Ohio.

**PICTO-SCOPE** anamorphic lens: Pictorial Co., 2704 1/2 Grand Ave., New Castle, Ind.

**PLAYMATE** playground equipment: Delmer F. Harris Co., P.O. Box 288, Concordia, Kas.

**PLEXIGLAS** acrylic plastic: Rohm & Haas Co., Washington Square, Philadelphia 5, Pa.

**POPCOBETTER** popcorn seasoning: Manley, Inc., 1920 Wyandotte, Kansas City, Mo.

**POPCORN SHOPPE** popcorn dispenser: Continental-Apca, Inc., 1270 Ave. of Americas, N. Y. 17, N. Y.



**POP KING** popcorn: Prunty Seed & Grain Co., 620 N. 2nd St., St. Louis 2, Mo.  
**POPSIT PLUS** popcorn seasoning: C. F. Simonin's Sons, Inc., Tioga & Belgrade Sts., Philadelphia 34, Pa.  
**POPSRITE** coconut oil, boxes & bags: Blevins Popcorn Co., Popcorn Village, Nashville, Tenn.  
**POWER HOUSE** candy bar: Walter H. Johnson Candy Co., 4500 W. Belmont Ave., Chicago 41, Ill.  
**PRIZO BINGO** game: Novelty Games Co., 106 Rogers Ave., Brooklyn 16, N. Y.  
**PRISM** drive-in theatre screen: George English, Inc., 53 Midland Ave., Berwyn, Pa.  
**PROTECT-O-FILM** film cleaner: Harwald Co., 1245 Chicago Ave., Evanston, Ill.  
**PS** in-car speaker and parts: Projected Sound, Inc., 170 N. Mill St., Plainfield, Ind.  
**PURE PLUS** peanut oil: Blevins Popcorn Co., Popcorn Village, Nashville, Tenn.  
**PUSH-BACK** theatre chairs: Griggs Equip. Co., Box 630, Belton, Tex.

## Q

**QUALATEX** balloons: Pioneer Rubber Co., 449 Tiffin St., Willard, Ohio.  
**QUICK MIX** dry flavor concentrate for making syrup: Victor Products Co., 328 N. 18th St., Richmond, Va.  
**QUIK-CHANGE** marquees: Berloc Mfg. Co., 12623 Crenshaw Blvd., Hawthorne, Calif.  
**QUIK-LABEL** wire markers: W. H. Brady Co., 727 W. Glendale Ave., Milwaukee 9, Wis.

## R

**RAINMASTER** drive-in speaker: Motiograph, Inc., 4926 W. Grand, Chicago 39, Ill.  
**RAISINETS** chocolate covered raisins: Blumenthal Bros. Choc. Co., Margaret & James Sts., Philadelphia 37, Pa.  
**RANGER** in-car speaker: Drive-In Theatre Mfg. Co., 505 W. 9th St., Kansas City, Mo.  
**RED HOTS** candy: Ferrara Candy Co., 7301 W. Harrison St., Forest Park, Ill.  
**REFRESHERETTE** hot dog and drink machine: Manley, Inc., 1920 Wyandotte, Kansas City, 8, Mo.  
**RELAX RECLINER** reclining back chairs: Heywood-Wakefield Co., 3010 10th St., Menominee, Mich.  
**REMOVA-PANEL** frames: Adler Silhouette Letter Co., 11843 W. Olympic Blvd., Los Angeles 64, Calif.  
**RIG-I-FLEX** curtain tracks: Automatic Devices Co., 2121 S. 12th St., Allentown, Pa.  
**RODEO ROCKY** horse on a spring: Miracle Equipment Co., Box 275, Grinnell, Iowa.  
**ROLL-A-GRILL** frankfurter grill & pressure fryer for chicken: Roll-A-Grill Corp. of America, 645 1st Ave., N. Y. 16, N. Y.  
**ROMAN MIRIO** carbons: ElectroCarbons, 940 W. Belmont, Chicago 14, Ill.  
**ROMAR** outdoor display frames: Romar-Vide Co., Chetek, Wis.  
**ROTARY** ice shavers and ice chippers: Clawson Machine Co., Inc., Clawson Ave., Flagtown, N. J.  
**ROTO-CORE** rotating core pin for joining carbon stubs: Economizer Enterprises, 524 W. 43rd St., Los Angeles 37, Calif.  
**ROTO-GRILLE** hot dog broiler: Hollywood Servemaster Co., 114 W. 18th St., Kansas City 8, Mo.  
**ROTO-SLEEVE** carbon coupling device: Economizer Enterprises, 524 W. 43rd St., Los Angeles 37, Calif.  
**ROYAL CROWN** fountain syrups: Royal Crown Cola Co., 1000 10th Ave., Columbus, Ga.  
**ROYAL SOUNDMASTER** sound systems: Ballantyne Instruments & Electronics, Inc., 1712 Jackson St., Omaha 2, Neb.  
**RUSH HOUR** popcorn: Prunty Seed & Grain Co., 620 N. 2nd St., St. Louis 2, Mo.

## S

**SACHS** concession packed salted-in-the-shell peanuts: Midland Popcorn Co., 67 8th Ave., N. E., Minneapolis 13, Minn.  
**SAFETY SURF** rubber playground cushioning: Mitchell Products, 2130 San Fernando Rd., Los Angeles, Calif.  
**SAVOROL** popcorn seasoning: Blevins Popcorn Co., Popcorn Village, Nashville, Tenn.  
**SCOTSMAN** automatic ice machines: Scotsman-Queen Products Div., King-Seeley Thermos Co., 505 Front St., Albert Lea, Minn.  
**SEALTITE** film storage cabinets: Neumade Products Corp., 250 W. 57th St., N. Y., N. Y.  
**SEAZO** popcorn seasoning: C. F. Simonin's & Sons, Inc., Tioga & Belgrade Sts., Philadelphia 34, Pa.  
**SECTIONAD** changeable letter displays: Adler Silhouette Letter Co., 11843 W. Olympic Blvd., Los Angeles 64, Calif.  
**SENTINAL** vinyl plastic link mats: American Mat Corp., 2018 Adams St., Toledo 2, Ohio.  
**SERVETTE & SERVETTE JR.** popcorn warmers: Hollywood Servemaster Co., 114 W. 18th St., Kansas City 8, Mo.  
**SERV-O-MAT** butter dispenser: Server Sales, Inc., N. 88 W. 16557 Main, Menomonee Falls, Wis.  
**SERV-O-RAMIC** concession stand: Manley, Inc., 1920 Wyandotte, Kansas City 8, Mo.  
**SERVUS-FONE** communication system: Motiograph, Inc., 4926 W. Grand, Chicago 39, Ill.

**SEXTET** self-contained drink dispensing machine: Sel-mix-Amcoinc, 5-17 46th Rd., Long Island City, N. Y.  
**SHAKEMAKER** milk shake machine: Sweden Freezer Mfg. Co., 3401 17th Ave. W., Seattle 99, Wash.  
**SHOKLESS** coconut oil heater: Kneisley Electric Co., 2501-09 Lagrange St., Toledo, Ohio.  
**SILENT SCREEN** curtain tracks: Automatic Devices Co., 2121 S. 12th St., Allentown, Pa.  
**SIL-TUBE** silicon tubes: Kneisley Electric Co., 2501-09 Lagrange St., Toledo, Ohio.  
**SILVER SERVICE** curtain machines: Automatic Devices Co., 2121 S. 12th St., Allentown, Pa.  
**SILVERSHEET** metallic screens: Walker-American Corp., 2665 Delmar Blvd., St. Louis 3, Mo.  
**SILVER SKILLET** barbecued meats and chili-hot dog sauce: Silver Skillet Foods Co., 7450 St. Louis Ave., Skokie, Ill.  
**SIRCULATOR** counter-model beverage dispenser: A. Dal-kin Co., Div. American Mach. & Foundry Co., 3232 N. Kilpatrick Ave., Chicago 41, Ill.  
**SIMPLEX** projection and sound systems: distributed by National Theatre Supply Co., 50 Prospect Ave., Tarrytown, N. Y.  
**SKY-HIGH** popcorn, cartons, bags & salt: Midland Popcorn Co., 67 8th Ave., N. E., Minneapolis 13, Minn.  
**SLUSHMAKER** beverage dispenser: Sweden Freezer Co., 3401 17th Ave. W., Seattle 99, Wash.  
**SLUSHMASTER** slush-type drink dispenser: Stoelting Bros. Co., Kiel, Wis.  
**SNAPLITE** projection lenses: Kollmorgen Corp., 347 King St., Northampton, Mass.  
**SNAP LOK** plastic changeable letters: Adler Silhouette Letter Co., 11843 W. Olympic Blvd., Los Angeles 64, Calif.  
**SNO-BAR** snow cone machines: Gold Medal Products Co., 1825-35 Freeman Ave., Cincinnati 14, Ohio.  
**SNO KING** candy bar: Hollywood Brands, Inc., 836 S. Chestnut, Centralia, Ill.  
**SNO-MASTER** ice shaver & sno-cone machine: Sno-Master Mfg. Co., 124 Hopkins Pl., Baltimore 1, Md.  
**SNO TOP** syrup for snow cones: Midland Popcorn Co., 67 8th Ave., N. E., Minneapolis 13, Minn.  
**SNOW ICE** machine: Roll-A-Grill Corp. of America, 645 1st Ave., N. Y. 16, N. Y.  
**SNOW KING & SNOW BALL** ice shavers and chippers: Clawson Machine Co., Inc., Clawson Ave., Flagtown, N. J.  
**SNOW MAGIC** snow cone machine: Samuel Bert Mfg. Co., P.O. Box 26410, Fair Park Station, Dallas, Tex.  
**SODAMAKER** beverage dispenser: Superior Refrigerator Mfg. Co., 3350 N. Union Blvd., St. Louis 14, Mo.  
**SODAMASTER** beverage dispenser: Carbonic Dispensers, Inc., Canfield, Ohio.  
**SODASERVER** soft drink dispenser: Sweden Freezer Co., 3401 17th Ave. W., Seattle 99, Wash.  
**SODASHOPPE** automatic beverage dispenser: Continental-Apco, Inc., 1270 Ave. of Americas, N. Y. 20, N. Y.  
**SOFT-SERV** soda fountain: Sweden Freezer Mfg. Co., 3401 17th Ave. W., Seattle 99, Wash.  
**SOFTSERVER** ice cream machine: Sweden Freezer Mfg. Co., 3401 17th Ave. W., Seattle 99, Wash.  
**SONY** tape recorders & microphones: Superscope, Inc., 8150 Vineland Ave., Sun Valley, Calif.  
**SPARKLE-GLO** changeable letters: Ballantyne Instruments & Electronics, Inc., 1712 Jackson St., Omaha 2, Neb.  
**SPEED SCOOP** popcorn scoop: Speed-Scoop, 109 Thornton Ave., San Francisco 24, Calif.  
**SPINOLUBE** oil for precision equipment: Phillips Electro Extensions, P.O. Box 388, Roncerverte, W. Va.  
**SPIX** insecticides: C. B. Dolge Co., Westport, Conn.  
**SPOT PECAN** candy bar: Hollywood Brands, Inc., 836 S. Chestnut, Centralia, Ill.  
**SPRED** paint products: Glidden Co., 900 Union Commerce Bldg., Cleveland 14, Ohio.  
**SS** weed killer: C. B. Dolge Co., Westport, Conn.  
**STANDEE** speaker: Drive-In Theatre Mfg. Co., 505 W. 9th St., Kansas City, Mo.  
**STARLINE** non-carbonated beverage dispenser: Dripcut Starline Corp., P. O. Box 3141, Santa Barbara, Calif.  
**STARMASTER SERIES** gas and electric fryers, griddles, etc.: Star Mfg. Co., 6300 St. Louis Ave., St. Louis 20, Mo.  
**STEAMRO** hot dog steamer and bun warmer: Star Mfg. Co., 6300 St. Louis Ave., St. Louis 20, Mo.  
**STEDYPOWER** motor generator sets: Imperial Electric Co., 84 Ira Ave., Akron 9, Ohio.  
**STEREORAMA** 3-D lens: Pictorial Co., 2704 1/2 Grand Ave., New Castle, Ind.  
**STIP-TEX** drive-in screen paint: Spatz Paint Industries, Inc., 1609 N. Broadway, St. Louis, Mo.  
**STROBLITE** fluorescent paints: Stroblite Co., Inc., 75 W. 45th St., N. Y. 36, N. Y.  
**SUPER CINEX** projection lamps: C. S. Ashcraft Co., 36-32 38th St., Long Island City, N. Y.  
**SUPERFLOOD** lamps: Sylvania Electric Products, Inc., 60 Boston St., Salem, Mass.  
**SUPER-GLO** motion picture screen: Hurley Screen Corp., 96-17 Northern Blvd., Corona 68, N. Y.  
**SUPER HI-INTENSITY** metallic screens: Walker-American Corp., 2665 Delmar Blvd., St. Louis 5, Mo.  
**SUPER** 135 arc lamps: Strong Electric Corp., 87 City Park Ave., Toledo 1, Ohio.

**SUPERLITE** projection lenses: Projection Optics, 330 Lyell Ave., Rochester 6, N. Y.  
**SUPER-OPTICA** screen: Hurley Screen Corp., 96-17 Northern Blvd., Corona 68, N. Y.  
**SUPERSCOPE** anamorphic lenses: Superscope, Inc., 8150 Vineland Ave., Sun Valley, Calif.  
**SUPER-SERVICE** projector parts: LaVezzi Machine Works, 4635 W. Lake St., Chicago, Ill.  
**SUPER SNAPLITE** projection lenses: Kollmorgen Corp., 347 King St., Northampton, Mass.  
**SUPER SUCTION** vacuum cleaners: National Super Service Co., 1946 N. 13th Ave., Toledo, Ohio.  
**SUPER TROUPER** spotlight: Strong Electric Corp., 87 City Park Ave., Toledo 1, Ohio.

## T

**TAXIBOARD** three-dimensional changeable letter sign: Berloc Mfg. Co., 13623 Crenshaw Blvd., Hawthorne, Calif.  
**THEATRE SPECIAL** candy vender: Arthur H. DuGrenier, 15 Hale St., Haverhill, Mass.  
**THERMADUKE** electric waterless food warmer: Duke Mfg. Co., 2305 N. Broadway, St. Louis 6, Mo.  
**TOILAFLEX** toilet plunger: Stevens-Burt Mfg. Co., New Brunswick, N. J.  
**TOP-HAT** fountain syrups: Victor Products Co., 328 N. 18th St., Richmond, Va.  
**TOPPER** drink dispenser: Perlick Co., 3110 W. Meinecke Ave., Milwaukee 45, Wis.  
**TORNADO** vacuum cleaners and floor machines: Breuer Electric Mfg. Co., 5100 N. Ravenswood Ave., Chicago 40, Ill.  
**TRANSING** transistor sound systems: Eprad, Inc., 1214 Cherry St., Toledo 4, Ohio.  
**TRANSVERTER** motor generator: National Theatre Supply Co., 50 Prospect Ave., Tarrytown, N. Y.  
**TRAVERTONE** acoustical ceilings: Armstrong Cork Co., Lancaster, Pa.  
**TRI SWING** playground ride: Delmar F. Harris Co., P.O. Box 288, Concordia, Kas.  
**TROUPER & TROUPERETTE** spotlight: Strong Electric Corp., 87 City Park Ave., Toledo 1, Ohio.  
**TRU-FOCUS** projection lamps: Sylvania Electric Products, Inc., 60 Boston St., Salem, Mass.  
**TUFCOLD** cold reflector: Strong Electric Corp., 87 City Park Ave., Toledo 1, Ohio.  
**TUF-TRED** rubber and cord link mats: American Mat Corp., 2018 Adams St., Toledo 2, Ohio.  
**TURKISH TAFFY** candy: Bonomo Candy Div., Gold Medal Candy Corp., 3847 W. 8th St., Brooklyn 24, N. Y.  
**TWO-WAY** post: Drive-In Theatre Mfg. Co., 505 W. 9th St., Kansas City, Mo.

## U

**UHI** projection lamps: Strong Electric Corp., 87 City Park Ave., Toledo 1, Ohio.  
**ULTIMA** lounge furniture: Griggs Equipment, Inc., Box 630, Belton, Tex.  
**ULTRAMATTE** white seamless sound screen: Stewart-Trans-Lux Corp., 1111 W. Sepulveda, Torrance, Calif.  
**ULTRA-WHITE** drive-in screen coating: Drive-In Theatre Mfg. Co., 505 W. 9th St., Kansas City, Mo.  
**UNI-FLOSS** cotton candy machine: Gold Medal Products Co., 1825-35 Freeman Ave., Cincinnati 14, Ohio.  
**UNIVERSAL** in-car speaker: Drive-In Theatre Mfg. Co., 505 W. 9th St., Kansas City, Mo.  
**UNIVERSAL** slide projectors: Strong Electric Co., 87 City Park Ave., Toledo 1, Ohio.

## V

**VAC-KING** vacuum cleaners: American Floor Machine Co., Div. American-Lincoln Corp., 518 S. St. Clair, Toledo 3, Ohio.  
**VENTARC** projection lamps: National Theatre Supply Co., 50 Prospect Ave., Tarrytown, N. Y.  
**VICTORIA X 70/35mm** projection and sound equipment: Cinematograph International, Inc., 341 W. 44th St., N. Y. 36, N. Y.  
**VISI-VEND** automatic food serving equipment: Vendo Co., 7400 E. 12th St., Kansas City, Mo.  
**VISTA POP** popcorn machine: Manley, Inc., 1920 Wyandotte, Kansas City, Mo.

## W

**WATCH-DOG** car counter & burglar alarm systems: Eprad, Inc., 1214 Cherry St., Toledo 4, Ohio.  
**WAHOO** theatre games: Hollywood Amusement Co., 3740 Oakton St., Skokie, Ill.  
**WEATHERMASTER** banners & pennants: Pratt Poster Co., Inc., 3001 E. 30th St., Indianapolis 18, Ind.  
**WEAVER'S** popcorn: Victor Products Co., 328 N. 18th St., Richmond, Va.  
**WHITE WAY** spots: Capitol Stage Lighting Co., Inc., 527 W. 45th St., N. Y. 36, N. Y.  
**WHIZ** candy bar: Paul F. Beich Co., 1121 Front, Bloomington, Ill.

## X

**XR-171** anti-static plastic coated screen: Technikote Corp., 63 Seabring St., Brooklyn 31, N. Y.  
**X-16** xenon lamps: Strong Electric Corp., 87 City Park Ave., Toledo 1, Ohio.

## Y

## Z



# THEATRE EQUIPMENT AND SUPPLY DEALERS: U.S. AND CANADA

KEY TO SYMBOLS: (C) Century dealers; (R) RCA affiliates; (B) Ballantyne; (E) Eprad. National Theatre Supply dealers are indicated by name. Others are unaffiliated.

**ALABAMA:** **Birmingham**—The Queen Feature Service, Inc., 1912½ Morris Ave. (E)

**ARIZONA:** **Phoenix**—Arizona Theatrical Supply & Rentals, 324 N. 11th Way.  
National Theatre Supply, 111 W. Jackson.  
**Tucson**—Arizona Film Supply, 33 W. Congress St.

**ARKANSAS:** **North Little Rock**—Arkansas Theatre Supply, 1015 Division.

**CALIFORNIA:** **Fresno**—Midstate Theatre Supply, 1906 Thomas Ave.

**Los Angeles**—John P. Filbert Co., Inc., 2007 So. Vermont Ave. (C) (R) (E)  
National Theatre Supply Co., 1961 S. Vermont Ave.  
Pembrex Theatre Supply, 1969 S. Vermont Ave. (C) (E)  
B. F. Shearer Co., 1964 S. Vermont Ave. (E)

**Sacramento**—Glen E. Koropp Drive-In Theatre Supply, 2731 Braynard Way.

**San Francisco**—National Theatre Supply Co., 255 Golden Gate Ave.  
Walter G. Preddey, 187 Golden Gate Ave. (C) (E)  
B. F. Shearer Co. of California, 243 Golden Gate Ave. (E)  
Western Theatrical Equipment Co., 168 Golden Gate Ave. (C) (R) (E)

**COLORADO:** **Denver**—National Theatre Supply, 2111 Champa St.  
Service Theatre Supply Co., 2054 Broadway (B)  
Western Service & Supply, Inc., 2071 Broadway (C) (R) (E)

**CONNECTICUT:** **Hamden**—National Theatre Supply Co., 1890 Dixwell Ave.

**DISTRICT OF COLUMBIA:** **Washington**—Lust Theatre Supply, 1005 New Jersey Ave., N. W.  
R. & S. Theatre Supply, 1013 New Jersey Ave., N. W. (B)

**FLORIDA:** **Jacksonville**—Roy Smith Co., 365 Park St. (R)  
**Miami**—Joe Hornstein, Inc., 273 W. Flagler St. (C) (E)

**GEORGIA:** **Albany**—Dixie Theatre Service & Supply, 1010 North Slappey Dr. (B)

**Atlanta**—Capitol City Supply, Inc., 161 Walton St. N. W. (C)  
National Theatre Supply, 187 Walton St. N. W.  
Southeastern Theatre Equipment Co., 203 Luckie St. N. W. (R)  
Wil-Kin Theatre Supply, 150 Walton St., sales office; 301 North Ave. N. E., general office. (E)

**Savannah**—Rhodes Sound & Projection Service, 218 E. 56th St.

**HAWAII:** **Honolulu**—Theatrical Equipment & Supply Co., 1055 Alakea St.

**ILLINOIS:** **Chicago**—Abbott Theatre Equipment Co., Inc., 1311 S. Wabash Ave. (C) (E)  
An-Lee, Inc., 940 W. Belmont Ave.  
Gardner Theatre Service, Inc., 2831 N. Clark St. (E)  
National Theatre Supply Co., 1325 S. Wabash Ave.  
**Coulterville**—Frank McLean Theatre Service, Second & Vine Sts.

**INDIANA:** **Evansville**—Evansville Theatre Supply Co., 2900 E. Chandler Ave. (E)  
Indianapolis—Ger-Bar, Inc., 442 N. Illinois.  
National Theatre Supply Co., 408 N. Illinois.  
**Union City**—Projection Equipment Co. (B)

**IOWA:** **Des Moines**—Des Moines Theatre Supply, 1121 High St. (C) (E)  
National Theatre Supply Co., 1120 High St.

**KENTUCKY:** **Louisville**—Falls City Theatre Equipment Co., 427-29 South 3rd St. (E)  
Hadden Theatre Supply Co., 209 South 3rd St. (C) (E)

**LOUISIANA:** **New Orleans**—Hodges Theatre Supply Co., 2927 Jackson (E)  
National Theatre Supply Co., 220 S. Liberty St.

**Shreveport**—Alon Boyd, P. O. Box 362, Town House.

**MARYLAND:** **Baltimore**—J. F. Dusman Co., 12 E. 25th St. (C) (E)  
National Theatre Supply Co., 417 St. Paul Place

**MASSACHUSETTS:** **Boston**—Capitol Theatre Supply Co., 28 Piedmont St. (R)  
Major Theatre Equipment Co., 44 Winchester St.

Massachusetts Theatre Equipment Co., Inc., 20 Piedmont St. (C) (E)  
National Theatre Supply Co., 37 Winchester St.

**MICHIGAN:** **Detroit**—Amusement Supply Co., 208 W. Montcalm St.  
National Theatre Supply Co., 2312 Cass Ave.  
Theatre Equipment Co., 2211 Cass Ave. (E)

**Grand Rapids**—Ringold Theatre Equipment Co., 106 Michigan St. N. W.

**MINNESOTA:** **Minneapolis**—Minneapolis Theatre Supply, 51 Glenwood Ave. (C) (R) (E)  
National Theatre Supply Co., 56 Glenwood Ave.

**MISSOURI:** **Kansas City**—Missouri Theatre Supply Co., 115 W. 18th St. (B) (E)  
National Theatre Supply Co., 223 W. 18th St.  
Shreve Theatre Supply Co., 217 W. 18th St. (C)  
Stebbins Theatre Equipment Co., 1804 Wyandotte St.  
**St. Louis**—National Theatre Supply Co., 3222 Olive St.

**NEBRASKA:** **Omaha**—The Ballantyne Co., 1712 Jackson St. (B)  
National Theatre Supply Co., 307 N. 16th St.  
Quality Theatre Supply Co., 1515 Davenport St. (C) (E)

**NEW JERSEY:** **Asbury Park**—Clark Cinema Service, P.O. Box 835.

**NEW MEXICO:** **Clovis**—Eastern New Mexico Theatre Supply Co., Box 1099.

**NEW YORK:** **Albany**—Albany Theatre Supply Co., 443 N. Pearl St. (B) (C) (E)  
National Theatre Supply Co., 962 Broadway.

**Auburn**—Auburn Theatre Equipment Co., 11 North St.

**Buffalo**—National Theatre Supply Co., 500 Pearl St.

**New York**—Amusement Supply Co., Inc., 234 W. 44th St. (C)  
Capitol Motion Picture Supply, 630 Ninth Ave. (C) (R)  
Crown Motion Picture Supplies Corp., 354 West 44th St.  
Joe Hornstein, Inc., 341 W. 44th St. (E)  
National Theatre Supply Co., 356 W. 44th St.  
S.O.S. Photo-Cine-Optics, Inc., 602 W. 52nd St.  
Star Cinema Supply Co., 621 W. 55th St.

**NORTH CAROLINA:** **Charlotte**—Charlotte Theatre Supply, 227 S. Church St. (B) (E)  
Dixie Theatre Supply Co., 213 West 3rd St. (E)  
Independent Theatre Supply Co., 223 S. Mint St.  
National Theatre Supply Co., 304 S. Church St.  
Standard Theatre Supply Co., 1624 W. Independence Blvd. (E)  
Theatre Equipment Co., 1220 E. 7th St.  
Wil-Kin Theatre Supply, Inc., 229 S. Church St. (E)  
**Greensboro**—Standard Theatre Supply Co., Inc., 215 E. Washington St. (C) (E)

**OHIO:** **Cincinnati**—National Theatre Supply Co., 1638 Central Pkwy.

**Cleveland**—Cleveland Projector Co., 2108 Payne Ave. (B)  
National Theatre Supply Co., 2142 Payne Ave. (R)  
Ohio Theatre Supply Co., 2108 Payne Ave. (C) (E)

**Columbus**—American Theatre Equipment Co., 165 N. High St. (B)

**Cuyahoga Falls**—Jones Projector Co., 2727 6th St. (C)

**Dayton**—Dayton Theatre Supply, 4679 Richwood Drive.

**Toledo**—Theatre Equipment Co., 1206 Cherry St. (C) (E)  
Toledo Theatre Supply Co., 3916 Secor Rd. (B)

**OKLAHOMA:** **Oklahoma City**—National Theatre Supply Co., 700 W. Sheridan Ave.  
Oklahoma Theatre Supply Co., 628 W. Sheridan Ave. (E)

**OREGON:** **Dayton**—Motion Picture Accessories Co., Box 240.

**Portland**—S. F. Burns Co., Inc., 1923 N. W. Kearney St.  
Modern Theatre Supply Co., 1923 N. W. Kearney St.  
B. F. Shearer Co., 1947 N. W. Kearney St. (E)  
West Coast Theatre Service, 1923 N. W. Kearney St.

**PENNSYLVANIA:** **Philadelphia**—Blumberg Bros., 1305-07 Vine St.  
Superior Theatre Equipment Co., 311 North 13th St.  
**Pittsburgh**—Atlas Theatre Supply Co., 402 Miltenberger St. (E)  
National Theatre Supply Co., 84 Van Braam St.

**RHODE ISLAND:** **Providence**—Rhode Island Theatre Supply Co., 357 Westminster St. (C)

**SOUTH CAROLINA:** **Greenville**—Trio Amusement Co., 229 N. Main St.

**SOUTH DAKOTA:** **Sioux Falls**—American Theatre Supply, 207 S. Main Ave. (B)

**TENNESSEE:** **Memphis**—National Theatre Supply Co., 412-414 S. 2nd Ave.  
Tri-State Theatre Supply, 321 S. Second St. (C) (E)

**TEXAS:** **Dallas**—Hardin Theatre Supply Co., 714 S. Hampton Rd. (B) (C) (E)  
Modern Sales and Service, 220 Young St. (C) (R)  
Lou Walters Sales & Service Co., 4207 Lawnview Ave.  
**El Paso**—El Paso Theatre Equipment & Service Co., 2804 Catnip St. (B) (E)

**Houston**—Southwestern Theatre Equipment Co., 1618 Austin St. (R)

**San Antonio**—Independent Theatre Supply, 2751 E. Houston St.  
Equipo Sales Co., 915 S. Alamo St.

**UTAH:** **Salt Lake City**—Inter-Mountain Theatre Supply Co., 264 E. First South St.  
National Theatre Supply Co., 256 E. First South St.  
Western Sound & Equipment Co., 264 E. First South St.

**VIRGINIA:** **Roanoke** — Perdue Cinema Service, 313 Eugene Drive N.W.

**WASHINGTON:** **Seattle**—American Theatre Supply Co., Inc., 2300 First Ave. at Bell St. (B) (E)  
S. F. Burns & Co., 2319 Second Ave.  
B. F. Shearer Co., 2318 Second Ave. (E)

**WEST VIRGINIA:** **Charleston**—Charleston Theatre Supply Co., 506 Lee St. (E)

**Clarksburg**—Lovett & Co., Box 1127.

**Huntington**—Theatre Service & Supply Co., 1019 Tenth St.

**WISCONSIN:** **Milwaukee**—Vic Manhardt Co., Inc., 3131 W. Lisbon Ave.  
National Theatre Supply Co., 1027 N. 8th St.  
The Ray Smith Co., 710 W. State St.

## CANADA

**ALBERTA:** **Calgary**—General Sound & Theatre Equipment, Ltd., 731 Tenth Ave.  
Sharp's Theatre Supplies, Ltd., 104 4th St., S. W.

**Edmonton**—General Sound & Theatre Equipment, Ltd., 10939 82nd Ave.  
M. L. Adamson Co., 9921 113th St.  
J. M. Rice & Co., Ltd., 10029 Jasper Ave. (B)

**BRITISH COLUMBIA:** **Vancouver**—Dominion Theatre Equipment Co., Ltd., 970 Davie St. (C)  
General Sound & Theatre Equipment, Ltd., 2158 West 12th Ave.  
La Salle Recreations, Ltd., (Theatre Chair, Stadium Chair, Linoleum and Tile Carpet Div.) 945 Granville St.  
Theatre Equipment Supply, 2182 W. 12th Ave. (B)

**MANITOBA:** **Winnipeg**—General Sound & Theatre Equipment, Ltd., 102-313 Donald St.  
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**NEWFOUNDLAND:** **St. John's**—Atlantic Films & Electronics, Ltd., 22 Prescott St.  
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**Toronto**—General Sound & Theatre Equipment, Ltd., 861 Bay St.

**QUEBEC:** **Montreal**—Best Theatre Supply Reg'd, 4810 Saint-Denis  
General Sound & Theatre Equipment, Ltd., 160 Bates Rd.  
National Theatre Equipment Co., Ltd., 1434 St. Catherine St. W.  
RCA Victor Co., Ltd., 1001 Lenoir St.

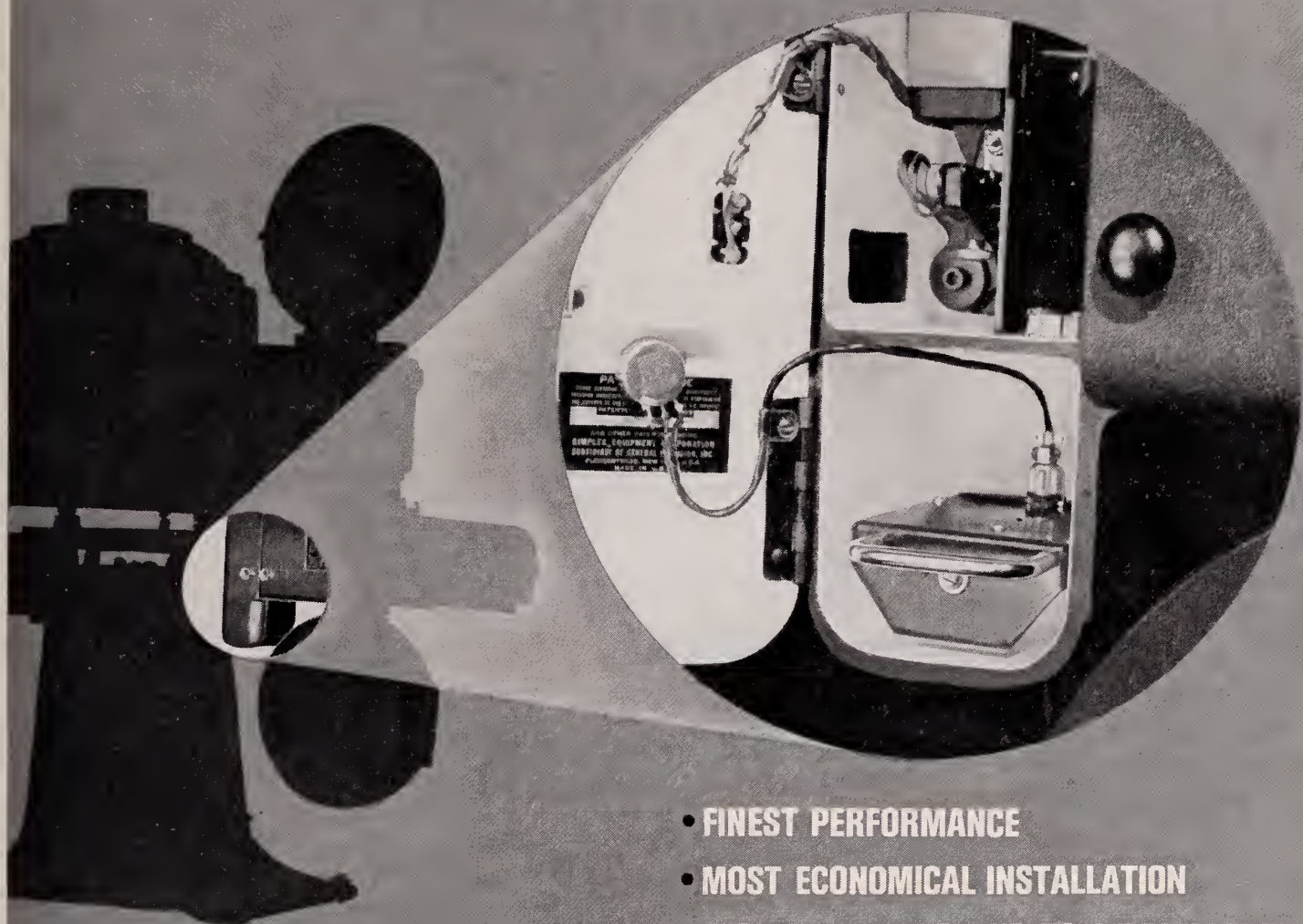
**Quebec City**—General Sound & Theatre Equipment, Ltd., 3226 Milleret.



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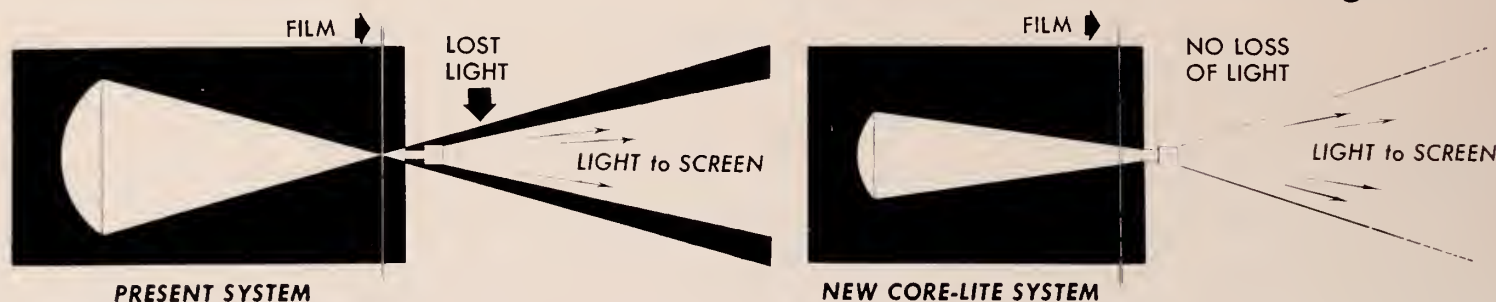


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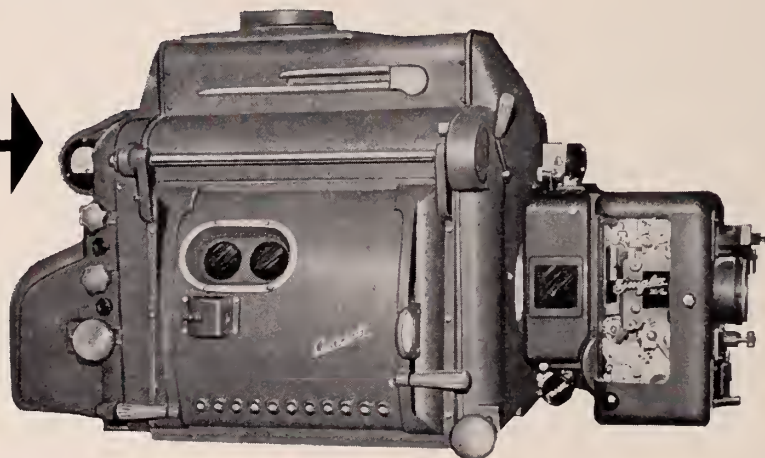
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OCTOBER 29, 1962

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**SW Texas Purchase  
Is Analyzed by  
Herman Levy**

—Page 6

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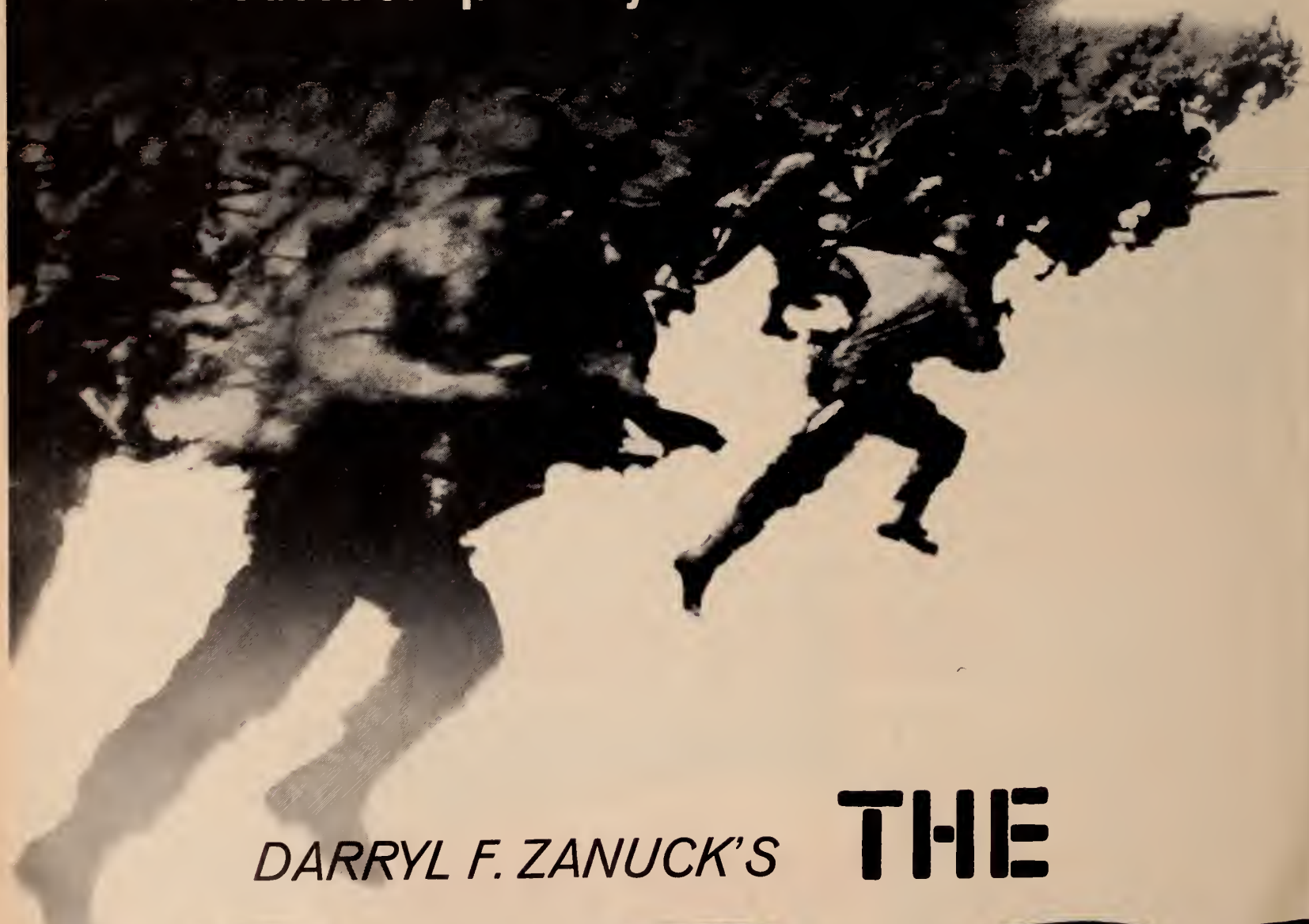
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## Guest Editorial

## Rx: Product!

By **JOHN H. STEMBLER**

President, Theatre Owners of America

ONE of the almost ludicrous aspects of our business is that there are some 17,000 customers (the theatres of America) who not only can't get enough merchandise for their day-by-day operation, but have little hope of ever achieving a sizable inventory.

It is doubtful if any other major industry—and any industry that grosses \$1,500,000,000 annually is indeed major—can make such an unhappy statement.

The situation is an anachronism, because, by keeping product in short supply, and disregarding the demand, our "manufacturers" are not acting in their own enlightened self-interest. Despite their great diversification in recent years, our film companies still rely upon the 17,000 theatres for their basic income, and to jeopardize this income through starvation does not make good business sense.

This year, our film companies will give us a total of about 204 new feature films. Our theatres could use at least 300. When it is realized that a single-feature house, playing two changes a week, needs 104 features a year, and that competition within the community immediately halves or quarters this total. In even worse shape is the double-feature house with the same policy—it needs 208 films a year.

Only through ingenuity have theatre owners been able to keep operating. They are filling in with imported product, creating combination shows of revivals, and frequently finding it necessary to stretch the run of films at an operating loss. This condition cannot continue forever.

The position of the film companies is understandable, though highly distasteful to the average exhibitor. Without their own theatres, since divorcement, no film company has the responsibility nor economic motive to "stock" its own houses. Production costs have soared so greatly that each picture is an expensive gamble.

And, with few exceptions, all of the film companies, with their diversified activities and reduced production, are making money.

Is there a way out of this dilemma? Yes, but it will require that both distribution and exhibition take a fresh assessment of the problem, from a long-range viewpoint, of what is best for their industry, rather than for their immediate personal interests.

Production must realize that, unless theatres have enough product, patron attendance and interest cannot be sustained, and theatre operation cannot be profitable. Without their theatre outlets, every film company would be in serious financial difficulties. About all that would be required is for each film company to release a few more films annually than it has in the past several years. The cumulative addition of 30 or 40 films would make a tremendous difference. It is also axiomatic that the more times each film company comes to bat with additional pictures, the better its chances of getting a hit.

For exhibition it means continued effort to find and encourage new sources of product, and to be ready, whenever an exhibitor-sponsored production program is finalized, to support such a program with money and playdates. Self-help by exhibition must go hand-in-hand with film company efforts to build for the future.

The outlook, of course, is not entirely black. Reports of release plans by the major companies for 1963 indicate that, even at this early date, some 160 films could be completed and released to theatres next year. This is encouraging. Further, exhibitors are building more than 250 new theatres, many of them in shopping centers which represent a new source of patronage. Along with remodeling and refurbishing, exhibition is investing more than \$250,000,000 in its theatres—clear indication that theatremen may be bloody, but they have not lost their innate optimism.

The Rx for our industry is more product. The mutual self-interests within our industry must recognize, and then jointly cooperate to provide this medication.



# SW Lone Star Acquisition Sets Precedent, Levy Says

NEW YORK—The court's approval of Stanley Warner's acquisition of the Lone Star circuit of Texas has a greater significance than the industry initially realized, in the opinion of Herman M. Levy, general counsel of Theatre Owners of America. In an analysis of the decision of Judge Palmieri of the U. S. District Court here, Levy pointed out that this was the first time that a former affiliated circuit (Warner Bros.) had requested the court for permission to acquire as many as 37 theatres.

## OTHER PURCHASES GRANTED

Levy said that there had been other multiple acquisitions granted: seven theatres by National Theatres in and around Salt Lake City, in 1955; five "failing theatres" by National in Montana, in 1962; two drive-ins by Loew's in South Bend, Ind., in 1959, and two "failing theatres" by American Broadcasting-Paramount Theatres in Tyler, Tex., in 1961.

"It appears from this decision," Levy said, "that the number of theatres involved in an application to acquire is not an obstacle to the court's granting permission to acquire, and that the only prohibition against an acquisition, regardless of the number of theatres involved, is that the acquisition will not 'unduly restrain competition' in the areas in which the theatres, sought to be acquired, are located."

Levy explained that the court, in the Paramount case, retained jurisdiction of the case, and of some of the parties to it, for all appropriate purposes, adding that the Paramount case had been severed as to the various defendants. This particular decision concerned the defendant Warner Bros. Pictures, Inc., and only insofar as its divorced theatre circuit was concerned. That divorced circuit now is owned and operated by the Stanley Warner Corp. The consent decree prohibited the successor-owner (Stanley Warner) from acquiring any additional theatres unless it showed to the satisfaction of the court that the acquisition would not unduly restrain competition.

## AGREED TO DIVESTITURE

Under this provision of the decree, Stanley Warner submitted to the court, for its approval, the purchase of 37 theatres in 13 Texas cities and towns, most of which were drive-ins. Levy said the burden was on Stanley Warner to demonstrate to the court that competition in the areas of the theatres would not be unduly affected by this acquisition. Stanley Warner agreed to divest itself of 13 of the theatres, so that, in effect, the acquisition of 24 theatres was contemplated.

After the application was submitted by Stanley Warner to acquire the Texas circuit, the Dept. of Justice notified more than 100 theatre owners in the communities affected of the proposed acquisitions. Only one exhibitor attended and was heard. The D of J objected to the granting of the petition on the grounds that Stanley Warner

## D. C. Anti-Obscenity Bill Gets a Pocket Veto

Washington—The anti-obscenity bill which was passed by Congress shortly before adjournment, and would affect only the District of Columbia, was given a pocket veto by President Kennedy who said there were constitutional considerations which influenced him not to sign the measure until Congress had heard his reasons.

The bill would have permitted the seizure of property if an exhibitor showed a picture which was stamped as obscene by a censoring group. Although the President said he was in accord with the principles of the proposed legislation, he saw constitutional violations in it.

Backers of the measure claimed that while the bill was local in concept, it could serve as a formula for regional bills.

The President indicated that the measure would be brought to the attention of Congress when it reconvened in January, but that in its present form he did not approve.

had "mass purchasing power" and should not be permitted to join with another circuit. Levy pointed out that the court disagreed, stating that there appeared to be no threat of "mass" or "circuit" purchasing power. A "naked financial potential" was not sufficient to block an acquisition, the court ruled.

"The root of the evil" which the Paramount decrees sought to eliminate was that theatre operators with closed towns could use them "as a bargaining device to obtain favorable treatment in the competitive areas," the D of J contended, and that was why divestiture was ordered. But the court ruled that Stanley Warner carried no stigma because of the illegal actions of its predecessor. It stated that the "sins of the defendants . . . have no relevance to the validity of the petition."

In summary, there appears to be no bar to acquisitions by former affiliated circuits as long as competition is not unduly restrained.

## Fan Clubs Organization Holds 1st Conference

LOS ANGELES — The Canadian Club Council, an organization formed and operated for the betterment of fan clubs, held its first Los Angeles regional conference at the Hollywood Roosevelt Hotel, Saturday, October 27. Representatives of active fan clubs throughout the nation which support numerous celebrities in every field, discussed their problems and plans for their respective groups, their achievements and their aims. Mrs. Jean L. Crocker is president.

## Stockholders of MPI To Meet December 4

KANSAS CITY—The 1962 annual stockholders meeting of Motion Picture Investors, Inc., will be held in Cleveland December 4 in conjunction with the national Allied States Ass'n convention, it was announced here this week by MPI secretary Byron Spencer. Among business to be taken up will be the election of a board of directors for the forthcoming year.

Meantime, MPI treasurer Richard Orear, speaking before the Missouri-Illinois Theatre Ass'n convention in St. Louis, revealed that MPI currently is backing "The Checkered Flag," a film being made by Guild Studio 5 of Miami, headed by Herbert Vendig. Orear said that plans for distribution of the film are in the signing stage. He said MPI also plans to redistribute "The Deadly Companions" newly edited and under a new title as a companion feature with "Checkered Flag."

Members of the MPI executive committee of the board of directors were scheduled to meet here at noon Friday (26) to discuss activities of the company.

## ACE Helping to Finance '55 Days at Peking'

HOLLYWOOD — American Congress of Exhibitors is involved in the financing of Samuel Bronston's "55 Days at Peking," it was confirmed by Allied Artists president Steve Broidy.

AA is putting up part of the coin, in return for which it receives western hemispheric distribution rights, and ACE also is involved in the financing. It is believed to be the first time the exhibitors have actually put money into a film, although the group has talked about doing so for many years.

## Annual COMPO Meeting Set for Nov. 20 in N.Y.

NEW YORK — The Council of Motion Picture Organizations will hold its annual meeting of the membership, board of directors and executive committee at the Americana Hotel on Tuesday, November 20.

The meeting will be held on the day following the annual dinner of the Motion Picture Pioneers and, for that reason, a large number of industry leaders is expected to attend.

Charles E. McCarthy, executive vice-president of COMPO, said that an agenda was being prepared calling for the executive committee's approval of proposed COMPO projects, a vote on the annual budget and election of officers.

## David Raphael Is Promoted To Fox Continental Head

NEW YORK—David Raphael has been promoted from his recent post as home office representative in charge of Europe and the Middle East for 20th Century-Fox to become Continental division manager for the company, according to Seymour Poe, vice-president in charge of world distribution.

Poe has also named Andre Levy, who has served as traveling auditor in Europe for the corporation, controller of the Continental division. Both men will make their headquarters in Paris and will report directly to Poe in New York.



## Stage Set for TOA's Miami Convention

MIAMI BEACH — Despite tensions created by the situation in Cuba, a comparably short distance from here, everything was being put in order at the weekend for the opening next week of the 15th annual convention of Theatre Owners of America at the Americana Hotel. An attendance of approximately 1,000 is expected.

Six full days of activities will start on Monday (5) when the nominating and finance committees will convene. Registration, too, will get under way for the early arrivals. That evening, the National Ass'n of Concessionaires will hold its president's banquet, preceding the NAC's concurrent convention.

The TOA board will meet on Tuesday. The tradeshow will open that afternoon and continue daily from 2 to 6 p.m. until Friday.

Under the theme of "The Challenge of Progress," the convention will open formally on Wednesday with an address of welcome by Mitchell Wolfson, honorary convention chairman.

Felix J. Bilgrey, general counsel for Times Film Corp., and veteran industry attorney, will address the convention on Thursday (8), devoted to the exhibitor and the law. Bilgrey will outline how the exhibitors and film distributors can work together to counteract theatre ads and censorship.

Receptions and parties are scheduled for each evening and will wind up with the president's banquet on Saturday night. An extensive program for the delegates' wives has been arranged by Mrs. Sonny Shepherd, chairman, and her committee.

Dale Robertson, actor-producer, also is scheduled to talk.

## Hoff Is Named to Board Of ABC Vending Corp.

NEW YORK—J. Robert Hoff, vice-president and general manager of Ballantyne Instruments & Electronics, Inc., of Omaha, was elected a director of ABC Vending Corp., last week, it was announced by Benjamin Sherman, chairman of ABC. Hoff has served as Ballantyne general manager since the company became a wholly owned subsidiary of ABC in April 1961.



J. Robert Hoff

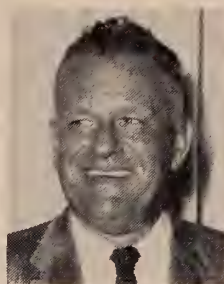
Hoff is a member of the Theatre Equipment & Supply Manufacturers Ass'n board of directors. He was a director, 1947-49; vice-president, 1949-51; and president, 1951-53. He also is a member of the Society of Motion Picture & Television Engineers; Variety Club of Omaha (chief barker, 1954-55); and a member of the board of directors of the Will Rogers Memorial Hospital, Saranac Lake, N.Y.

He joined the former Ballantyne Co. in Omaha as sales manager in 1945. Hoff formerly practiced law with the firm of Hoff and Collis in Chicago.

## CONCESSIONAIRES PROGRAM READY

# New Profit Making Ideas NAC Convention Theme

MIAMI BEACH—Emphasis will be placed on "New Format," "New Faces," "New Subjects" and "New Profit Making Ideas" at the annual convention and tradeshow of the National Ass'n of Concessionaires at the Americana Hotel here November 6-10, according to Lee Koken, Glen Alden Corp., New York, this year's convention chairman. Koken asserted there would be something new and of particular interest to every concession operator, no matter what area of the amusement-recreation industry he serves.



Lee Koken

Outstanding leaders in almost every division of the food, beverage, concessions, and automatic merchandising industries will appear on the program. The NAC convention, held in conjunction with the Theatre Owners of America national convention, will consist of four morning meetings, with afternoons devoted to visiting the tradeshow.

NAC directors will meet on Monday (5), and the first business session, on Tuesday morning, titled "Corns-A-Poppin'," will feature the popcorn segment of the program. Augie J. Schmitt, NAC president, will open the convention at this session. Speakers will include Don W. Mayborn, Cornco, Baltimore; H. B. Fulford, Princeton Farms, Princeton, Ind.; Charles E. Burkhead, chief field statistics branch, U.S. Department of Agriculture; William E. Smith, executive secretary of the Popcorn Institute; Larry Goldmeier, Poppers Supply Co., Philadelphia; Sydney Spiegel, Super Pufft Popcorn, Toronto, and Bert Nathan, Bert Nathan Enterprises, Brooklyn, N.Y. Discussions will include every facet of the popcorn industry from growing and processing through promotion of popcorn and manufacturing popcorn products.

### EMPHASIZE 'NAME BRANDS'

The Wednesday morning program will follow a breakfast hosted by the Gold Medal Candy Co. and the William Wrigley Jr. Co. and will feature what NAC calls "the All-Star Beverage Board of Directors" in "Name Brands Sell More Drinks." Participants will include O. "Flip" Follon, Selmix-Amcoin; Bradford D. Ansley, vice-president, Royal Crown Cola Co.; Charles E. Baker, vice-president, Pepsi-Cola Co.; Louis Collins, executive vice-president, Crush International; Thomas J. Deegan jr., public relations counsel, Coca-Cola; Wesby R. Parker, chairman and president, Dr Pepper Co. In addition, Charles V. Lipps, president of the Candy, Chocolate & Confectionery Institute, will speak on "Increase Candy Sales and Profits," and Patrick L. O'Malley, president,

Automatic Canteen Co. of America, will speak on "Commercial and Industrial Merchandising."

Questions directed from the floor will follow all forum discussions and speeches. "Regional Tastes and Practices in Concessions and Vending," will be the subject of the Thursday morning business session, a panel discussion moderated by Irving Shapiro. Participants will include representatives from all sections of the nation and Canada, including Nat Buchman, Theatre Merchandising, Boston; Chuck Glass, Theatres Confections, Minneapolis; Larry Moyer, Moyer Theatres, Portland, Ore.; Charles Sweeney, Odeon Theatres, Toronto; Bill Slaughter, Rowley-United Theatres, Dallas, and James O. Hoover, Martin Theatres, Columbus, Ga. Other speakers at the session will include C. S. Baker, All Weather Twin Roller Drome, Nashville, Tenn., on "Roller Skating Everywhere" and Bert Nathan, Dine-O-Rama, Inc., Brooklyn, on "Discounts Everywhere."

### JOINT NAC-TOA SESSION

A joint NAC-TOA concessions forum will be held Friday morning with Phil Lowe as moderator and Loyd O. Franklin, TOA cochairman, Clovis, N.M., making the introduction. Resumes of the previous NAC sessions will be given. Other speakers will include Philip L. Lowe, Lowe Merchandising Service, Newton Centre, Mass., on "Other Fun Spots: U.S.A."; Addison H. Verrill, president, Dale Systems, New York, on "Security: Of Vital Interest to All Concessionaires"; Lou Abramson, executive director, NAC, on "Hard Tickets—Popcorn." Spiro J. Papas, NAC board chairman, and Morris Strassman, executive vice-president, Union News Co., New York City, also will speak.

Special events prepared for women attending the convention will include a charm and personality program, a trip to Indian Village, a special luncheon, a boat trip to Seaquarium and a screening of the Children's Adventure Series.

## To Plug Pioneers Fete

NEW YORK—Paul Kamey and Milton Livingston have been appointed cochairmen of the Motion Picture Pioneers publicity committee. Kamey is eastern publicity manager of Universal and Livingston a publicist and press contact. They will promote the annual Pioneers dinner, scheduled November 19 at the Americana Hotel, honoring Milton R. Rackmil, president of Universal Pictures and Decca Records, as the Pioneer of the Year.

## Harold Lasser Joins NGC

BEVERLY HILLS, CALIF.—Harold Lasser, veteran motion picture attorney, has joined National General Corp. here as the new general counsel of the 220-theatre circuit. He was formerly a member of the legal staff of Universal Pictures in New York.



# Universal Lists 16 Films Ready or Being Lensed

NEW YORK—In line with the previously announced expansion of Universal through its parent company, MCA, Milton R. Rackmil, president of Universal and Decca Records and vice-chairman of the board of MCA, has revealed that the company now has 16 films completed or in production and plans an expanded program of motion picture film production.

Asserting that the company will continue to be a vital source of product in the years to come, Rackmil said, "With the great supply of manpower we have acquired through our link with MCA, we will be able to provide greater quantity of product." The future program, he added, will not be ruled by quantity, however, but by what gives promise of boxoffice success.

Product completed or now under way includes:

"If a Man Answers," in color, starring Sandra Dee, Bobby Darin, Micheline Presle, John Lund, Cesar Romero and Stefanie Powers. Ross Hunter Production, produced by Ross Hunter, directed by Henry Levin.

"Freud," starring Montgomery Clift, Susannah York, Larry Parks, Susan Kohner, Eric Portman. John Huston Production, produced and directed by John Huston.

"40 Pounds of Trouble," in Panavision and color, starring Tony Curtis, Phil Silvers and Suzanne Pleshette. Curtis Enterprises Production, produced by Stan Margulies, directed by Norman Jewison.

"To Kill a Mockingbird," starring Gregory Peck with Mary Badham, Phillip Alford, John Megna, Frank Overton. Pakula-Mulligan Production, produced by Alan Pakula, directed by Robert Mulligan.

"The Ugly American," in color, starring Marlon Brando, Sandra Church, Eiji Okada, Jocelyn Brando. Produced and directed by George Englund.

"Tammy and the Doctor," in color, starring Sandra Dee, Peter Fonda, Mccdonold Carey, Beulah Bondi, Margaret Lindsay, Reginald Owen. Ross Hunter Production, produced by Ross Hunter, directed by Harry Zeller.

"A Gathering of Eagles," in color, starring Rock Hudson, Rod Taylor, Mary Peach, Barry Sullivan. Produced by Sy Bartlett, directed by Delbert Mann.

"Three Way Match" (formerly "Three on a Match"), in color, starring Kirk Douglas, Mitzi Gaynor, Gig Young, Thelma Ritter, Julie Newmar, William Bendix, Leslie Parrish. Produced by Robert Arthur, directed by Michael Gordon.

"The List of Adrian Messenger," starring George C. Scott, Dana Wynter, Clive Brook, Herbert Marshall and, appearing in unusual character delineations, Tony Curtis, Kirk Douglas, Burt Lancaster, Robert Mitchum and Frank Sinatra. Joel Production, produced by Edward Lewis, directed by John Huston.

"The Iron Collar," starring Audie Murphy, Kathleen Crowley, Charles Droke. Produced by Gordon Kay, directed by R. G. Springsteen.

"The Thrill of It All," in color, starring Doris Day, James Garner, Arlene Francis. Ross Hunter-Martin Melcher Production, directed by Norman Jewison.

"Paranoia," in color, starring Janette Scott, Oliver Reed. Hammer Film Production, produced by Anthony Hinds, associate producer Basil Keys, directed by Freddie Francis.

"The Kiss of the Vampire," in color, starring Clifford Evans, Edward De Souza, Jennifer Daniel, Noel Willmon. Hammer Film Production, produced by Anthony Hinds, directed by Don Sharpe.

"Lancelot and Guinevere," in Panavision and color, starring Cornel Wilde, Jean Wallace, Brian Aherne. Emblem Production, produced by Cornel Wilde and Bernard Lubor, directed by Cornel Wilde.

"Charade," in Panavision and color, starring Cary Grant, Audrey Hepburn, Walter Matthau. Stanley Donen Production, produced and directed by Stanley Donen.

"Man's Favorite Sport," in color, starring Rock Hudson. Howard Hawks Production in association with Gibraltar Corp. and Laurel Productions. Produced and directed by Howard Hawks.

## Brackett Sues 20th-Fox

HOLLYWOOD—Charles Brackett wound up what he termed a "very happy association" of 13 years with 20th-Fox, simultaneously filing a breach-of-contract suit against the company. Legal action is asking approximately a half-year's wages at \$3,000 weekly.

## They Can't Spend Money In Winsted on March 13

WINSTED, CONN.—When Columbia Pictures' "The Man From the Diners' Club" has its world premiere here on March 13, the use of money will be prohibited for a period of 24 hours. This will be decreed by an ordinance passed by the council of this city of almost 10,000 population.

The ordinance was designed to aid and abet the world premiere of the Danny Kaye film. It stated that it shall be "unlawful for any merchant to accept cash for any article purchased, or for any merchant to accept cash for any article sold, but all transactions shall be charged to the Diners' Club Card." The Worldwide Single Credit Card Corp. will issue special cards to the entire population.

Mayor John Lynch said he was proud that Winsted had been selected for the world premiere and that he was "especially pleased to participate in this progressive experiment in the use of credit, which may prove to the business world that the future method of transacting business will be through such a device as a single credit card."

## Ask Bertero to Arbitrate Wage Case With NGC

LOS ANGELES—National General Corp. (formerly National Theatres and Television, Inc.) last week won the first battle in its legal war with the company's former president, John Bertero. Bertero was National General's president from Oct. 1, 1958 to Dec. 1, 1959 when he resigned his office and also resigned as president of National General's subsidiary, Fox West Coast Theatres Corp.

National General has charged that a contract which Bertero made with the company when he resigned as president is unfair, invalid and cancelable. Under the contract Bertero receives \$45,000 a year for five years and other sums for an additional five years, plus other benefits, regardless of whether he does any work for NGC.

Last week Los Angeles Superior Court Judge Parks Stillwell, on the petition of National General and over the protests of Bertero, ordered Bertero to submit to arbitration for a decision on NGC's charges.

## PM Award to 'Barabbas'

NEW YORK—"Barabbas," a Dino De Laurentiis production, presented by Columbia Pictures, starring Anthony Quinn, and costarring Silvana Mangano, Katy Jurado, Arthur Kennedy, Harry Andrews, Jack Palance, Vittorio Gassman, Ernest Borgnine, has been given the Parents' Magazine Special Merit Award for November.

## Reid H. Ray Elected SMPTE President

CHICAGO—Reid H. Ray, president of Reid H. Ray Film Industries of St. Paul, Minn., has been elected president of the Society of Motion Picture and Television Engineers, succeeding John W. Servies, vice-president of National Theatre Supply Co., New York. Ray's election was announced at the 92nd annual SMPTE convention here following count of mail ballots. He will take over as president on January 1.

Other new officers include Ethan M. Stifle, manager of the east coast division, motion picture film department of Eastman Kodak Co., as executive vice-president; Herbert E. Farmer of the University of Southern California faculty as editorial vice-president; George W. Colburn, president of G. W. Colburn Laboratory, Highland Park, Ill., convention vice-president; Robert G. Hufford, physicist, motion picture film department, Eastman Kodak Co., secretary.

Named to the board of governors for 1963 were Max Beard, U.S. Naval Ordnance Laboratory, and Joseph T. Dougherty, E. I. du Pont de Nemours & Co., for the eastern region; Kenneth M. Mason, Eastman Kodak Co., Chicago, and James L. Wassell, Bell & Howell, Chicago, for the central region; William E. Gephart jr., General Film Laboratory, California, and Ralph E. Lovell, Westrex Co., California, for the western region; Roger J. Beaudry, Pathe-DeLuxe of Canada, for the Canadian region.

The week-long convention, held at the Drake Hotel here, included presentation of equipment papers and demonstration of new photographic equipment, as well as sessions on cinematography, television equipment, 8mm sound film and highspeed photography.

Annual SMPTE Awards were presented at a ceremony on Tuesday night at which James Robertson of the National Educational Television & Radio Center was guest speaker. Recipients of awards were:

Journal Award—Fred H. Perrin, for "What Is the Sensitivity of a Photographic System?"

E. I. du Pont Gold Medal Award—Dr. Harold E. Edgerton, Massachusetts Institute of Technology.

Herbert T. Kalmus Gold Medal Award—Paul W. Vittum, Eastman Kodak Co.

Samuel L. Warner Memorial Award—Lawrence W. Davee, president of Century Projector Corp.

David Sarnoff Gold Medal Award—Pierre Mertz, consulting engineer.

Progress Medal Award—Dr. Frank G. Back, president of Zoomar, Inc.

Twelve men received Fellowship Awards in the Society: Millard W. Baldwin jr., Joseph T. Dougherty, George T. Eaton, Henry M. Fisher, Theodore H. Fogelman, H. Theodore Harding, George T. Keene, John A. Leermakers, James A. Moses, John W. Wentworth, Joseph D. White and Daan M. Zwick.

## Filmack of Chicago Offers Exhibitor Sales Aids

CHICAGO — Filmack, maker of screen trailers, is offering two sales aids to exhibitors in selling merchant ads during the Christmas season, according to Bernard Mack, president of Filmack.

For the first time, the company is extending free promotional mailing pieces, which exhibitors can mail to local merchants. Filmack also will furnish samples of Christmas merchant ads on film, in color and black and white, and a viewer as a further aid in selling merchants.



## 20th-Fox Sets Eleven Releases Jan.-July

NEW YORK—"The World of Marilyn Monroe," a feature-length documentary depicting the actress' career, has been added to the release schedule of 20th Century-Fox for January. The CinemaScope-De Luxe Color film will show highlights and clips from her films, including the uncompleted "Something's Got to Give."

Also for January release, following pre-release showings at the yearend holidays, are "The Last Days of Sodom and Gomorrah," a Titanus production in De Luxe Color, starring Pier Angeli, Stewart Granger and Stanley Baker and directed by Robert Aldrich, and "The Young Guns of Texas," in CinemaScope and De Luxe Color, starring Jim Mitchum, Jody McCrea and Alana Ladd, and "The Day Mars Invaded Earth," in CinemaScope, starring Kent Taylor and Marie Windsor.

The two February releases will be "The Lion," in CinemaScope and De Luxe Color, starring William Holden, Capucine and Trevor Howard, and the re-release of "The Robe," the first CinemaScope feature, a Frank Ross production in De Luxe Color, starring Richard Burton, Jean Simmons and Victor Mature.

In March will come "Nine Hours to Rama," filmed in India and England in CinemaScope and De Luxe Color, starring Horst Buchholz, Jose Ferrer, Diane Baker and Robert Morley, and Robert Youngson's compilation of famous comedies, "Thirty Years of Fun."

The April release will be Jerry Wald's "A Woman in July," in CinemaScope and De Luxe Color, starring Joanne Woodward, Richard Beymer, Claire Trevor and Gypsy Rose Lee. Titanus' "The Leopard," made in Europe in CinemaScope and De Luxe Color, starring Burt Lancaster, Claudia Cardinale and Alain Delon, directed by Luchino Visconti, will be prereleased in May, followed by general release in June. The regular June release will be Titanus' "The Condemned of Altona," starring Sophia Loren, Maximilian Schell, Fredric March and Robert Wagner with Vittorio De Sica directing.

## Pearlayne to Distribute Three German Classics

HOLLYWOOD — Pearlayne Productions has acquired three German classics directed by Curtis Bernhardt in Germany, prior to World War II, for distribution in American art houses and universities.

The deal was consummated between Gene Taft, Pearlayne production chief and Spitzenorganization der Filmwirtschaft, which acquired all UFA films. Included are "The Last Company" and "The Man Who Killed," both of which star Conrad Veidt, and "The Tunnel," starring Paul Hartmann.

## J. L. Mankiewicz Fired

PARIS—Film director Joseph L. Mankiewicz announced here this week that he had been fired as director of "Cleopatra," before he had finished editing and scoring the \$32,000,000 production. Mankiewicz said that Darryl F. Zanuck, president of 20th Century-Fox, had announced before leaving for New York that he intended to finish the editing himself.

# 20th Century-Fox to Build Manpower for Future

## Shelton Heads 20th-Fox Foreign Subsidiary

NEW YORK—William Shelton, previously affiliated with Times Film, Cameo



William Shelton

International and Cinemiracle, has been named operating head of a newly formed subsidiary of 20th Century-Fox for the acquisition and distribution of "specialized product," according to Seymour Poe, vice-president in charge of worldwide distribution.

In view of the impact on the U.S. market in the last few years of a number of top-grossing films from abroad, 20th-Fox can no longer ignore what has become a major source of revenue, according to Poe, who said that such films have gone beyond mere "art house" acceptance. He mentioned that "audience tastes have broadened over the past several years" and these pictures now have wide acceptance in areas where they previously had only limited appeal.

Shelton said he plans to announce a program of pictures shortly. He had previously been associated with the introduction to the U.S. of "Devil in the Flesh," "One Summer of Happiness" and "The Game of Love," all foreign-language films.

NEW YORK—Twentieth Century-Fox is going after manpower for the future. Repeating a similar project of several years ago, the company will start at once to build a corps of at least 100 potential young executives who will represent the future reservoir.

According to Seymour Poe, vice-president in charge of worldwide distribution, these men will serve in various capacities throughout 20th-Fox's far-flung operations as a "second line of defense" with an eye to assuming top executive responsibilities in the years to come. Each man must be under 30 years of age.

Poe said that a business background was a strong prerequisite, but experience in motion pictures or training in the functions of any of the company's subsidiaries would not be a necessary qualification.

"We want college graduates, men of high scholastic training and high ambitions," Poe said. "If these men are to serve in foreign fields, they should be bilingual. We hope to make some selections from people abroad and, automatically, those will be at least bilingual. Some of these young men will have a knowledge of basic commercial law; others will have a working knowledge of accountancy or journalism."

Poe said the company was looking to augment its present organization and to have leadership in reserve. This continuing principle, he added, would assure the corporation the logical inheritors of "21st Century-Fox."

The initial testing phase of the program will last for a maximum of two years. Poe said that any of the "first wave" who did not make a substantial move within the organization in that period would be released.

## AFM Hails AIP for Jobs To American Musicians

Hollywood—American International Pictures has been hailed by the American Federation of Musicians for a "best performance" by employers in maintaining American labor standards" and "providing adequate argument against runaway filmmaking."

In an unprecedented letter to James H. Nicholson, AIP president, musicians union head Herman D. Kenin thanked the motion picture company on behalf of one-quarter million American professional musicians for "services above and beyond the call of duty of contract compulsion."

According to Kenin, "our Hollywood office has informed me that American International Pictures has not only produced and scored with live musicians, six feature motion pictures in the last 12 months, but has supplemented the foreign-made music backgrounds on the four completed films you purchased abroad with scores played by American musicians."

"This to me is evidence sufficient that the performance of American Federation of Musicians members and the facilities of American recording studios provide adequate argument against runaway filmmaking," Kenin added.

## Clasa Films of Mexico Signs Gavin for 3 Films

MEXICO CITY—Clasa Films, Mexico's largest independent production company, announced the signing of John Gavin to star in three pictures which will mark Mexico's initial entry into the international film market.

Gavin's first picture will be "Night Call," based on the book of short stories, "The Man Nobody Knows," by B. Traven, a mysterious writer on whose novel, "The Treasure of the Sierra Madre," was based. That film won three Academy Awards. Roberto Gavaldon will produce and direct "Night Call." The production is slated to start after Gavin completes his role in Titanus' "The Challenge," which will commence shooting in Rome next March.

## Gift Certificates to Cinerama

LOS ANGELES—Anticipating the coming holiday rush for all performances of MGM's Cinerama "The Wonderful World of the Brothers Grimm," MGM has mailed special Christmas gift certificates to the 33 Cinerama theatres throughout the country where the George Pal production is now playing.



# Millar and Turman, Producing in England, Plan Their Next in U.S.

LONDON—After two pictures in England, both necessitated by stories with British locations and backgrounds, 31-year-old Stuart Millar and 34-year-old Lawrence Turman will be glad to get back to the United States for their next films for United Artists release.

Although British technicians and studio workers are cooperative and the actual filming takes only a short time longer than in Hollywood or New York, Millar and Turman believe in taking over American stars to insure strong boxoffice value in the U. S. Their first picture completed in England early this summer, "The Lonely Stage," starred Judy Garland and, for this film, they also sent for Aline MacMahon, the American character actress whom they name "our good luck charm." Miss MacMahon played in their first production for UA, "The Young Doctors," which was entirely filmed in New York and was released in September 1961.

## SUSAN HAYWARD STARS

For their current British-made film, "Summer Flight," they brought over Susan Hayward to play the starring role which was created by Bette Davis in 1939 as "Dark Victory." This new version of the story was written for the screen by Jessamyn West, American author. Also in the picture is Diane Baker, also from Hollywood, and the American director is Daniel Petrie. Two British leading men, Michael Craig and Edward Judd, are costarred in "Summer Flight" and the British stage star, Basil Sydney, is featured.

In "The Lonely Stage," which costars the British Dirk Bogarde, the director was Ronald Neame, also from England. Both pictures were made at the Shepperton Studios with "Summer Flight" a Mirisch-Barbican presentation but both for UA release.

Millar and Turman were bundled up while on the outdoor set of a huge mansion surrounded by well-kept gardens outside of Ascot, near London. They both had praise for Miss Hayward, who was shivering in a low-cut evening gown during the chill night-time filming of a garden scene with Miss Baker. They also said that, despite rumors of Judy Garland's temperament, she worked hard and was "most cooperative" during the filming of "The Lonely Stage."

## BOTH FROM LOS ANGELES

Millar and Turman, who are both products of Los Angeles public schools, gravitated naturally to films. Turman became an agent handling Audrey Hepburn and Elizabeth Taylor, among others, for the Kurt Frings Agency, while Millar was assigned to the Army Signal Corps doing documentaries during the Korean War, first at Astoria, Long Island, then in Germany.

Millar became associate to producer-director William Wyler on "Friendly Persuasion" and then he produced "The Young Stranger" and "Stage Struck" for William Dozier of RKO. After a year's contract at MGM, during which he failed to get together on properties, he severed his con-



Lawrence Turman, left, and Stuart Millar, young producers of features for United Artists, chat with Frank Leyendecker of BOXOFFICE at the Ascot outdoors filming near London for "Summer Flight," a Mirisch-Barbican film starring Susan Hayward.

nection to form Millar-Turman Productions with Turman, who was his agent.

The first Millar-Turman picture was "The Young Doctors," made with Drexel Films, Dick Clark's motion picture firm.

For the future, also for United Artists release, Millar-Turman will produce the film version of Gore Vidal's Broadway stage success, "The Best Man," scheduled to start early in 1963, and then they will do "Cast the First Stone," being written by Abby Mann, who won an Academy Award for his screenplay of "Judgment at Nuremberg."

## Ernest Sands Is Named AA Domestic Sales Head

NEW YORK — Ernest Sands has resigned as general sales manager of Astor Pictures and will join Allied Artists November 5 as domestic sales manager, according to Edward Morey, vice-president.



Ernest Sands

Sands, who has been with Astor for the past year, served in various executive sales posts with Warner Bros. for 12 years. Morey said that "Ernie Sands brings with him an excellent background of distribution experience which will prove a valuable asset to Allied Artists and exhibitors alike. We are pleased to have him with us and welcome him to our organization."

## Lubin and Uris Plan Film

NEW YORK—Producer Ronald Lubin and author Leon Uris will produce the latter's best-selling novel, "Mila 18," as an independent joint venture. Uris will write the screenplay. Uris' two previous novels, "Battle Cry" and "Exodus," were made into pictures by Warner Bros. and Otto Preminger for United Artists, respectively.

# Worldwide Festival To Be in Hollywood

HOLLYWOOD—Hollywood's first International Film Festival, long anticipated by filmmakers throughout the world, will become a reality of major stature in 1963 under the sponsorship of the Screen Producers Guild, according to an announcement made by Lawrence Weingarten, president of the SPG.

Decision to spearhead this American event of worldwide importance, which will include television films as well as theatrical motion pictures, was made at a special meeting of the executive board of the Screen Producers Guild.

Walter M. Mirisch and John Houseman have been appointed cochairmen of the American Film Festival committee. All guilds and unions, as well as producing companies and distributors, will be invited to join with the SPG in planning and executing what Weingarten declared will be "designed to be the most elaborate and dramatic festival ever held."

The SPG president also said, "It is with enormous pride that the Screen Producers Guild undertakes the responsibility of coordinating the first American Film Festival. We know that this most important event will enjoy the enthusiastic participation of every member of the motion picture industry. Entries and artists from every film producing center in the world will be invited to this festival. Competitions will be conducted and prizes awarded in all categories of creative filmmaking."

Within the next few weeks the SPG will reveal detailed plans for the festival. They are communicating their plans to the State Department and the United States Information Agency and are requesting the full-est possible government cooperation.

Prize-winning filmmakers Pare Lorentz and Sidney Peterson and industry film-producing executive W. J. Blaskovich will judge the "Film As Communication" competition of 16mm nontheatrical films at this year's San Francisco International Film Festival.

The finalists in the 16mm winners will be shown at the Metro Theatre on November 7-9. The public is invited free of charge, for in addition to the screenings, there will be panel discussions.

## Martin Manulis to Judge At Monte Carlo Festival

MONTE CARLO — Motion picture and television producer Martin Manulis has accepted an invitation from the Committee of the Third International Television Festival of Monte Carlo to be one of the two U.S. members of the 11-member jury now being chosen from individuals throughout the world who have made outstanding contributions to the creative arts. After having won 11 Emmy Awards for his television activities, he recently completed his first motion picture production, "Days of Wine and Roses," for Warner Bros.

Manulis will arrive in Monte Carlo January 8 for a week of screenings of the entries prior to the presentation of the Golden Nymph awards at a gala awards dinner on January 19.





# MUTINY ON THE BOUNT

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AN ARCOLA PICTURE



*World Premiere*

NOVEMBER 8th	NEW YORK CITY	LOEW'S STATE
NOVEMBER 15th	CHICAGO	CINESTAGE
	LOS ANGELES	EGYPTIAN
	PHILADELPHIA	STANLEY
	BOSTON	SAXON
NOVEMBER 21st	DETROIT	UNITED ARTISTS
	SAN FRANCISCO	CORONET
	WASHINGTON, D. C.	WARNER
NOVEMBER 22nd	MONTREAL	ALOUETTE
NOVEMBER 29th	TORONTO	UNIVERSITY
DECEMBER 21st	BALTIMORE	TOWNE
	CINCINNATI	VALLEY
	CLEVELAND	LOEW'S OHIO
	DALLAS	TOWER
	DENVER	OENHAM
	KANSAS CITY	CAPRI
	MIAMI BEACH	SHERIOAN
	MINNEAPOLIS	ACADEMY
	PITTSBURGH	NIXON
	ST. LOUIS	ESQUIRE
	SALT LAKE CITY	CENTRE
	SEATTLE	BLUE MOUSE
	VANCOUVER, B. C.	STANLEY
AND IN JANUARY	ATLANTA	ROXY
	PHOENIX	VISTA
	ST. PETERSBURG	CENTRE
	PORTLAND, ORE.	MUSIC BOX
	BUFFALO	TECK
	MILWAUKEE	STRANO
	OMAHA	COOPER
FEBRUARY	HOUSTON	TOWER
	COLUMBUS, D.	CINESTAGE
	INDIANAPOLIS	LYRIC
	LOUISVILLE	BROWN
	DAYTON	MCCOOK
	OVERSEAS	
NOVEMBER 19th	LONDON	ROYALTY
DECEMBER	BERLIN	
	ROME	
JANUARY	SYDNEY	
	MELBOURNE	
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IN AN AARON ROSENBERG PRODUCTION

**MUTINY  
ON THE  
BOUNTY**



CO-STARRING

HUGH GRIFFITH · RICHARD HAYDN and TARITA · PERCY HERBERT WITH CHARLES LEDERER SCREEN PLAY BY

DIRECTED BY

LEWIS MILESTONE

Based on the Novel by CHARLES NORDHOFF and JAMES NORMAN HALL

MUSIC BY BRONISLAU KAPER

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# Alliance Expanding CATV in Illinois

CHICAGO — Alliance Amusement Co., longtime operator of a circuit of theatres and drive-ins in Illinois, Indiana, Wisconsin and Washington state, has started construction of a community antenna television system at Streator, a city of 20,000 southwest of here.

Alliance already is deep in the antenna TV field at Marseilles and Ottawa, Ill., and has applications for projects at Logansport and other Indiana cities.

S. J. Gregory, president, pointed out that antenna TV is one prong of the circuit's diversification program which the company started four years ago with construction of a McDonald drive-in restaurant. The theatre firm now operates ten such eating places.

Alliance's television enterprises are joint ventures with Jerrold Electronics Corp. of Philadelphia, pioneer in this field and rated the outstanding operator and authority on antenna TV. The Ottawa system, in operation a little more than a year, serves more than 40 per cent of that community's homes.

"The theatre owner's knowledge of the entertainment field," Gregory said, "and his thorough understanding of the entertainment requirements of the public make community antenna system ownership a natural for theatre operators. It is highly likely that theatre owners will find this field increasingly attractive.

"It's just not reasonable to hold the point of view that the CATV system poses a threat to the theatre owner. More to the point, is the question, who will own the CATV system? The theatre owner, or another industry group? In towns where we operate movie theatres, Alliance wants to own any CATV system within our audience area.

"We cannot afford to turn our heads away from progress. The motion picture industry made a big mistake by fighting television instead of joining it at its inception. It behooves us to have an open mind, and profit by our mistakes."

Sidney Harman, president of the Jerrold Corp. expressed his gratification with the developing scope of Alliance and Jerrold joint interests.

## New England Variety Club Honors Mickey Daytz

BOSTON—The Variety Club of New England paid tribute to Mickey Daytz at a testimonial luncheon which was held in the Georgian Room of the Statler Hilton Hotel, Tuesday (23).

A prominent figure in the motion picture industry for the past 17 years, Daytz started in Albany, N.Y., as a salesman for Warner Bros. and then was elevated to the position of sales manager in the Boston office. He left Warner Bros. in 1951 to head his own circuit and now supervises more than 70 theatres throughout New England.

## Sheldon H. Levine to NTA Post

HOLLYWOOD—Kenneth Herts, president of Herts-Lion, has appointed Sheldon H. Levine, a former executive with National Telefilm Associates, exclusive sales representative for the Orient.

# BETWEEN THE LINES

By AL STEEN

## A Consent Decree Angle

UNDER the consent decrees in the case of *United States vs. Paramount, et al*, successor-owners of former affiliated circuits are prevented from acquiring theatres unless they can show that such acquisitions "will not unduly restrain competition."

The most recent okay by the court of a circuit's acquisition is discussed by Herman Levy, general counsel of Theatre Owners of America, in this issue of *BOXOFFICE*.

The unanswered question is, what constitutes unduly restraint of competition? The term never has been clearly defined. It could mean the utilization of big buying power to the detriment of a circuit's competitor and that is just about the extent to which the definition might apply. An acquiring circuit still would have to abide by the order that the licensing of pictures shall be on a theatre-by-theatre basis. If a competitor should find that he was being hurt by the circuit's entry into his territory, his only recourse could be the filing of an antitrust suit.

One thing that must be remembered is that even though the decree permits certain practices, if they are in violation of the antitrust laws, they are illegal because the Sherman Act supersedes decrees.

Now that it has been determined that a former affiliated circuit may acquire any number of theatres, subject to fair competition, there may be a rash of applications in the months to come.

## A.C.E. Films Status

REPEATEDLY, we have been asked what progress had been made with A.C.E. Films and repeatedly we had to reply that we didn't know, because information appeared to be meager. Checking up on the situation, however, a few scraps were gleaned, but nothing very decisive.

The prospectus, it was learned, had been submitted to the Securities and Exchange Commission and that's where it is now. The reason for the delay in giving approval or otherwise has not been made clear. It is reported that the SEC recently has tightened up on approving certain types of public offerings, but the A.C.E. setup certainly appears to be above board and should not pose any problem.

If there is any belief that the production financing company will not go through with its charted course, there seems to be no foundation for it. From all indications, A.C.E. Films is still in business and will continue to be.

It's only the delay in getting started that's causing the anxiety. Maybe it won't be long before some substantial news will be forthcoming.

## Rock Hudson's Next for U-I Set

HOLLYWOOD—Rock Hudson has been set to star in "Man's Favorite Sport," which Howard Hawks will produce and direct for

## There's Still Time

THERE'S still time for members of Theatre Owners of America, and non-members, to decide on attending the TOA convention in Miami Beach in case they have been on the fence in making up their minds. Last-minute deciders may not be able to stay at the Americana Hotel because of capacity reservations, but there are excellent nearby hostels where there are available rooms.

The convention opens formally on Wednesday (7) and, in these days of air travel, an exhibitor in the farthest corner of the state of Washington still has time to be present.

This year's TOA event shapes up as a most constructive forum. Among the topics on the agenda will be the encouragement of more product, combatting pay TV, censorship, classification, wages and hours, improved theatre operation, new trends, new equipment and general new developments. And all this will be climaxed on the night of November 10 at the gala President's Banquet. The evening social programs will be loaded with activities and there will be plenty of fun for the ladies during the days.

It is expected that almost 1,000 leading exhibitors will be on hand, including some from Puerto Rico and England. As TOA points out in its latest bulletin:

"It is a convention no progressive exhibitor can afford to miss!"

## The Obscenity Bill

THE pocket-veto which President Kennedy gave to the District of Columbia anti-obscenity bill should be of interest to every exhibitor because its passage in Washington could have set a formula for similar measures throughout the nation. The President's decision not to sign the bill does not mean, however, that the possibility of it still becoming a law has been eliminated. The President merely pointed out that the reasons for his refusal to sign the measure should be brought to the attention of Congress, which will reconvene in January.

The Washington proposed legislation not only called for classification of motion pictures, but would have permitted the padlocking of theatres and confiscation of equipment if any pictures were shown which later were determined to be obscene, lewd or indecent. The bill went through the Senate without discussion and passed a roll call vote in the House, despite protests of some Congressmen and editorial condemnation in the press. John Stember, president of Theatre Owners of America, and Sidney Schreiber, general counsel of Motion Picture Ass'n of America, sent personal letters to President Kennedy in opposition to the bill.

Universal-International. Hawks, John Fenton Murray and Steve McNeil are scripting, the coproduction of Gibraltar Corp., Laurel Productions, Hawks' unit and Universal.



# POLITICAL ARENA OFFERS CHALLENGE TO EXHIBITORS

## Increasing Numbers of Theatremen Accept Responsibilities of Elective Offices

*Motion picture exhibitors throughout the country, traditionally aware of their civic responsibilities as businessmen, are coming more and more to the forefront in the political lives of their communities, states and nation. Their election to public office attests to the esteem with which they are regarded by their constituents and it bears witness to the fact that wide participation in civic affairs usually proves highly advantageous to theatre operation, by enlarging the exhibitor's circle of acquaintance and by building in his associates a sense of confidence in him.*

*In order to have decent self-government, one theatremen-*

*office holder told BOXOFFICE, responsible citizens must be interested and willing to serve. Local government, he continued, is just as important as federal and state government. "If we can't make democracy work in our own communities, we can scarcely expect it to work on the higher levels." He added that he saw hopeful signs that there is a tendency for more businessmen, including theatremen, to run for office.*

*With November elections approaching, BOXOFFICE, in this issue, has selected only a few of the many public-spirited exhibitors for recognition.*

### EDWARD V. LONG

Serving his home state on the national level, and currently seeking a second term, is U.S. Senator from Missouri, Edward V. Long, veteran theatremen who operates the Orpheum Theatre at Elsberry and the Trojan Theatre at Troy, Mo.



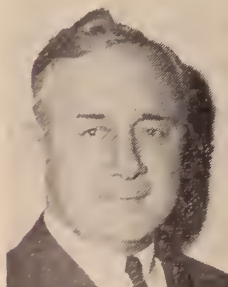
Senator Long began his political career as city attorney for Bowling Green, Mo., where he makes his home, and as Pike County prosecuting attorney. He subsequently was elected to the Missouri Senate where he served three terms and at one time was president pro tem. In 1956, Long was elected overwhelmingly as Missouri lieutenant-governor, serving with Governor James T. Blair jr. During a lengthy illness

of Blair, Long was acting governor.

In August of 1960, Missouri's U.S. Senator, Tom Hennings, died. Governor Blair appointed Long to fill Hennings' term until the November elections, at which time Long was elected to complete the remaining two years of the Hennings term. He now is running on the Democrat ticket for a full six-year term.

### CHARLES F. CARPENTIER

The 29th secretary of state of Illinois and a drive-in theatre owner, Charles F. Carpentier has marked 38 years as a public official, starting in 1924 with his election as alderman for East Moline, and just four years after his entry into the motion picture business with the Strand Theatre in that city.



Carpentier, who has interests in the Memri Drive-In, Milan, Ill., the Semri at Silvis and the Oasis at Davenport, Iowa, also has the distinction of being the only successful Republican candidate on the state ticket in the midst of a Democratic landslide in the 1960 election.

In 1933, Carpentier was elected state senator, a performance he repeated in 1942, 1946 and 1950. He resigned midway through his fourth term to become secretary of state after defeating the incumbent in one of the most closely contested elections in Illinois history. Four years later, he won reelection and led the state Republican ticket to victory with a plurality of more than 600,000 votes.

Carpentier and his brother Emil, in 1925, bought the Lyric and Majestic theatres, both now closed. Carpentier later sold his interest in the Strand to his brother, but retained the drive-in interests, which he had acquired in the 1940s.

Most outstanding accomplishment of his administration of his office has been sponsorship of the Illinois drivers license law and his administration of it since it was enacted in 1953. That law is credited with saving many hundreds of lives in the state.

### CHARLES F. ILES

Charles F. Iles, a partner in Iowa Film Delivery Co., is serving his ninth year on the Des Moines city council and his third year as mayor of the Iowa capital city. Earlier this year he was elected to the governing body of the American Municipal Ass'n, a national federation of state leagues of municipalities representing 13,500 cities in the United States and Puerto Rico. He was president of the Iowa League of Municipalities last year and now is a director of the state league. He is president of the North Central Area Council of the YMCA and a director of the "Y" in Des Moines. Iles is a director of the Iowa Methodist Hospital and a member of the executive committee of Wesley Acres, Methodist home for the aged in Des Moines. His partner in the Iowa Film Delivery is Harold McKinney, former chief barker of the Des Moines Variety Tent and active in the Shrine.

"In my opinion," Iles said, "the question is not whether one can afford to be involved in worthwhile civic activities, but whether one can afford *not* to be involved. If your city experiences economic and cultural growth, your business generally will grow with it. Moreover, the community is your family's home, and their well-being, to a large extent, will depend on the kind of community you live in. What you get out of community life is in direct proportion to what you contribute to it."



### ALPHA A. FOWLER JR.

The owner of the Alpha Theatre and Lithia Drive-In, Douglasville, Ga., Alpha A. Fowler, now is serving his sixth term in the Georgia House of Representatives and is considered one of the state's foremost authorities on agriculture, sponsoring or assisting passage of nearly all of Georgia's major farm legislation in the last decade.



"I feel the theatre manager has the opportunity and obligation to be a real influence for good and happiness in his place," Fowler said. "Our industry owes this to the community because the theatre and its manager are such a vital part of the real heart of any town. We can do no less."

Fowler has dedicated his activities to these precepts. He has served on the agriculture committee of the House for many years, as its chairman, currently and during 1957-58. He also served as chairman of the joint Senate-House appropriations subcommittee which made a long and detailed study of departments and agencies working with Georgia farmers.

In addition to these activities, Fowler has found time to be a working Kiwanian and a member of the boards of directors of numerous civic firms and organizations in his home town.



# POSTS HELD RANGE FROM MAYOR TO UNITED STATES SENATOR

## J. E. DUNCAN

Another Georgian, J. E. Duncan, owner of the Duncan Theatres at Carrollton, has served 14 years in the Georgia General Assembly, where he has several times been almost single-handedly successful in curtailment efforts to place special taxes on theatres.



"My civic work has helped to make me known to many people in the General Assembly," Duncan said, "and I am partly responsible for the fact that none of these bills were ever reported out of committee."

Duncan entered theatre business in 1925, in Atlanta, performing various duties at the West End and Empire theatres. He opened his Carrollton theatres, the Carroll and the Family Drive-In, in 1940, and, at various times through the years, has operated theatres in Alabama and South Carolina.

Duncan is a member and former director of the Carrollton Rotary Club and, as such, organized the midget football club, serving as chairman of that committee for four years. He also is a director of the Chamber of Commerce and many other organizations.

## DON R. PEARS

Don R. Pears, until recently owner and operator of the Hollywood Theatre, Buchanan, Mich., credited his experience as a theatreman as a special qualification for community service. Pears now is serving his second two-year term as speaker of the state House of Representatives, and is a leading Republican candidate for the fourth Michigan Congressional District, the position occupied for decades by Clare E. Hoffman.



"I do believe," Pears said, "that I have the advantage of being able to advise my constituents that I am a business man and that, as a former motion picture exhibitor, I know what it means to meet payrolls and to actually have to get out and work for a living."

His first political venture came in 1926, when he was elected registrar of deeds for Berrien County. He also was county juvenile agent for the State Welfare Department for six years. In 1941, he was elected county clerk, but was called into the Army after a year. After discharge from the Army, in 1944, he again became county clerk. In 1950, he was elected to the House of Representatives and in 1957-58 was named speaker pro tem, and subsequently speaker.

## JAMES E. BENTON

The president of Benton Theatres at Saratoga Springs, N.Y., at the age of 37, is serving his second term as mayor of that resort city. James E. Benton's record of service to his community began when he entered the theatre business with his father in 1948, shortly after his graduation from Holy Cross College. Today, the Benton Theatre interests actively operate the Strand and the Champlain in Plattsburgh, while several of its other houses are operated under lease by other firms.



"The only benefit I receive from serving as mayor," Benton said, "is the satisfaction of trying to improve the condition of my fellow Saratogans."

Benton is a past president of the Saratoga Chamber of Commerce; past president and board member of the local library. Currently, he is a member of the committee for the performing arts which will cooperate with the state in the construction of a \$2,400,000 outdoor theatre for symphony concerts, ballet and other entertainment on the state-owned Saratoga Springs Reservation.

## HARRY J. LANKHORST

The owner of the Sioux Theatre and Wigwam Drive-In in Hawarden, Iowa, Harry J. Lankhorst began serving his third two-year term as mayor of that small town in January 1962. He previously served as mayor in 1956-57 and 1958-59.



Lankhorst also is president of the Rotary Club, secretary of the Chamber of Commerce, and, for the last six years has been board member of the Hawarden Industrial Development Corp. He is a member of the board of the Red Cross. He previously served as president of the Chamber of Commerce for six years and also was president of the Junior Chamber of Commerce.

"I think every theatreman should take an active part in his community," Lankhorst said. "It gives him a broader view and understanding of his town and its problems, and keeps him and his theatre in the eyes of the public, his bread and butter. I have made a rule to take an active part in everything that is good for my town. I live here and want it to be one of the best towns in the country. By achieving this, I can feel that I have had a small part in its success and will leave it a better place in which to live."

## WILLIAM G. ENLOE

The long-time district manager for Wilby-Kincey Theatres in eastern North Carolina, 62-year-old William Gilmore Enloe now is in his third term as mayor of Raleigh, the Tar Heel State's capital city. Consistently supported at election time by almost every political faction in the city, Enloe is also serving his fifth term on the city council.



A native of Indianapolis, Ind., Enloe entered the motion picture business as a popcorn seller at the Bijou Theatre in Greenville, S.C., at the age of 12. He eventually became ticket taker, and finally manager of the Bijou and another theatre. He became interested in politics when he came to Raleigh in 1925 as head of several motion picture theatres. He has been head of W-K Theatres in eastern North Carolina since 1939.

As mayor and council member of Raleigh, Enloe has worked tirelessly and successfully for fluoridation of the city's water, on federal housing projects, urban development, boulevards which tie in with a system of beltlines ringing the city, an ultra-modern city hall and a new city-county public library.

## TWO NEW CANDIDATES

Seeking election to their respective state Houses of Representatives on November 6 are Albert Pickus, former president and now board chairman of Theatre Owners of America, and Calvin A. Strowig, 38-year-old Abilene, Kas., theatreman.



Albert Pickus

Pickus, owner of the Stratford Theatre, Stratford, Conn., and long active in politics, will be a candidate on the Republican ticket in Connecticut. Strowig will run as a Republican candidate in the Kansas elections.

Strowig and his brother Bob are partners in several theatres including the Plaza and Trail's End Drive-In at Abilene and other houses in Oklahoma and Iowa. Their father, the late Homer Strowig, was a life-long theatreman and twice mayor of Abilene. Young Strowig has been active in both civic and charitable organizations, and is a past director of the old Kansas-Missouri Theatre Ass'n.



Calvin Strowig



# Hollywood Report

By CHRIS DUTRA

DEBBIE REYNOLDS, president of the Thaliens, one of the film colonies' most highly regarded charitable organizations, announced the group will host a "Mutiny Till Dawn" party following the west coast premiere of MGM's "Mutiny on the Bounty," which opens at the Egyptian Theatre on November 15. The studio has turned over the opening night to the Thaliens to raise funds at \$100 and \$50 per seat for construction and maintenance of the Thaliens' new million-dollar clinic for emotionally disturbed children. The clinic is to be on the grounds of Cedar-Sinai Hospital in Los Angeles. The party will be held at Lytton Art Center on Sunset boulevard under the supervision of Miss Reynolds. Social and civic leaders will join some of the film capital's most noted luminaries in supporting the event. Other major stars of the organization, in addition to Miss Reynolds, are Nick Adams, John Cone, Gary Crosby, Bill Dana, Glenn Ford, Shirley MacLaine, Johnny Mathis, Hugh O'Brien, Connie Stevens, Rod Taylor and Margaret Whiting.

Richard Wilson has been signed by Warner Bros. to direct "Wall of Noise," scheduled to start shooting on the Burbank lot in December. Wilson's last two screen credits are "Al Capone" and "Pay or Die." Joseph Landon will produce from his own screenplay based on the novel by Daniel Stein. Landon authored "The Hoodlum Priest," and was writer-producer on "The Explosive Generation" and additionally scripted the currently shooting "Johnny Cool" for Peter Lawford's Chrislaw Productions. . . . Gene Tierney has been signed by producer Walter Mirisch for a key role in "Toys in the Attic," now shooting on the Goldwyn lot under the direction of George Roy Hill. The actress joins a lineup of top names including Dean Martin, Geraldine Page, Yvette Mimieux and Wendy Hiller. . . . Joey Jackson, 21, Chicago born protege of Sammy Davis jr., has been cast as an undergraduate in Jerry Lewis' "The Nutty Professor" now shooting at Paramount. . . . Mack Davis has been set to write the lyrics for the title song in "Rampage," Seven Arts production for Warner Bros. for which Elmer Bernstein is composing the score.

Producer Edward Small resumes feature film production this week with "The Corpse Makers," for United Artists with Vincent Price starring. Sidney Salkow will direct for producer Robert E. Kent. . . . Betty Comden and Adolph Green have been signed to pen the screenplay of "I Love Louisa," Mirisch Co., presentation which J. Lee Thompson and Arthur Jacobs will produce with Thompson directing the United Artists release. Peter Sellers has been signed to star. . . . Martin Ransohoff, Filmways topper, has signed Irene and Lewis Kamp to write the screenplay for "The Sandpiper," next on his production slate. . . . James H. Nicholson, American-International president, has announced that he will personally produce "The Seafighters,"

the first Frankie Avalon feature under his recently signed four-picture deal with the company. Anthony Carras will make his feature directorial debut when the film rolls on November 26 in Hollywood. . . . Moraga Productions, headed by Mort Sahl and his business manager Milton Ebbins, has purchased the picture rights to "Time Away," novel by Robert Kirsch. Sahl will star in and produce with Kirsch writing the screenplay.

Chuck Connors has been signed by MGM to star in "Flipper" at the studio. Ivan Tors is producing. . . . On location in Paris, producers George Axelrod and Richard Quine solved a pressing casting problem in trying to find a "Marlene Dietrich" type for "Paris When It Sizzles" by signing Marlene Dietrich for the guest star role. Noel Coward and Tony Curtis also have guest star roles in the William Holden-Audrey Hepburn starrer being released by Paramount.

Producers Norman Lear and Bud Yorkin have signed Jack Baker to choreograph the title-song-dance-number in Paramount's "Come Blow Your Horn." Nick Castle, originally scheduled to create the number, has been forced to bow out of the assignment because of a conflict in his schedule and that of the film's star, Frank Sinatra. . . . The instant color-change camera shutter has come to Hollywood movie-making, resulting in unprecedented in-camera color changes in the filming of Jerry Lewis' "The Nutty Professor." Lewis and his cinematographer Wallace Kelley devised the new color shutter to effect fantastic color changes in mid-scene—to be seen at once in the next day's rushes, instead of being accomplished weeks later in the film-processing laboratory. The shutter embodies a split-disc half composed of colored gelatin, and half com-

## Filming of 'McLintock!' Has Nostalgic Aspect

There is a definite nostalgic aspect to "McLintock!" a Batjac production for United Artists release, which is currently shooting in Nogales, Ariz. Ten years ago, when John Ford made the Academy Award winner "The Quiet Man," his stars were John Wayne, Maureen O'Hara and Victor McLaglen, with Wayne's son, Patrick, then 13 years old, also in the cast. Ford's assistant director was McLaglen's son Andrew.

"McLintock!" also stars John Wayne and Maureen O'Hara, with Patrick Wayne in one of the costarring roles. And the director is Andrew V. McLaglen. Others in the cast are Yvonne DeCarlo, Stefanie Powers, Chill Wills and Jack Kruschen. Michael Wayne, son of John, is holding the production reins. The production will be in Panavision and Technicolor.

## Extra Turns Out to Be An Old Movie 'Pro'

On location in Knoxville, Tenn., Alex Segal, now directing the David Susskind production "All the Way Home," which stars Jean Simmons and Robert Preston, issued a call for Tennesseans to appear in the drama as extras. Segal, who assumed that the local citizens he hired as extras were amateurs, was considerably impressed by the calm demeanor, poise and exemplary behavior of one of the natives. "She" walked through her scenes so professionally that Segal had to investigate her background. His instinct proved right. The extra was an old movie veteran who recently appeared in Elia Kazan's "Wild River." The "pro" is named Molly. . . . She's a dark, milk-wagon horse with white markings who hails from East Tennessee. She is open to other offers, but will not sign a long-term contract!

posed of a neutral filter of the same density, obviating the need for any changes of exposure. With manual manipulation, it causes immediate or gradual changes from normal to tinted lighting at will. It may be adapted to in-camera variable diffusion as well. Kelley said that the device is being made available to the industry without cost or restriction, but will reach the screen first as a startling effect in the Jerry Lewis film.

Harold Hecht, whose "Flight From Ashiya" is currently lensing in and around Rome, has cancelled plans to film several sequences in North Africa, because of the political unrest in Algiers. Instead, according to Hecht, the company will film Arab sequences at Cinecitta Village, Italy, where special sets are now being constructed by art director Eugene Lourie. "Flight From Ashiya," is a United Artists release starring Yul Brynner, Richard Widmark, George Chakiris, Suzy Parker and Shirley Knight under the direction of Michael Anderson. . . . Norman Panama and Melvin Frank have signed Peter Lawford to costar with Danny Kaye and Melina Mercouri in their original comedy "Five Pieces of Maria" which will start shooting on location in Athens on December 1, for United Artists release.

Henry "Moon River" Mancini will compose the musical score for Stanley Donen's "Charade" currently shooting in Paris with Cary Grant and Audrey Hepburn starring in the Universal-International release. . . . Novelist Polan Banks has finalized plans for the filming of "Counsel for the Crown" as his first production under the banner of Polan Banks Enterprises, Inc. The \$2 million film in color from his own screenplay is based on his novel, "Crown Versus Axminster," just completed, which Dodd, Mead and Co. will publish next year. The film is scheduled to roll in London next June. Banks will handle all production chores on the picture and will sign an American director. He is currently filming "Maharajah," for Allied Artists release with George Marshall directing.



## Ross to Do 'Mister Moses' And 'Peale Story' for UA

NEW YORK—A picture dealing with modern Africa and another based on the life of Dr. Norman Vincent Peale, the noted minister and author, will occupy producer Frank Ross' time during the next two years, he told a trade press session here.

The African picture will be "Mister Moses," by Max Catto, and will be made in Kenya next summer. "The Norman Vincent Peale Story," tentative title, will be made in New York, starting early in 1963. Both will be released by United Artists.

Ross had just returned from Kenya, Tanganyika and other African locales where he scouted locations for "Mister Moses." It is a story about a confidence man who sells medicine to natives and performs magic tricks. The natives take his name of Moses literally and look to him for assistance when they have to move to make way for the construction of a dam.

The producer said that Kenya was an ideal spot because it contained lush country, a lake, badlands, excellent tribal characters and essential transportation facilities—all in a single area of 35 miles. No star has been signed, although he has several under consideration. He contended that the use of an established star did not guarantee a successful picture, but it did guarantee performance.

"Mister Moses" will be Ross' most ambitious project since "The Robe." It will be budgeted at just under \$3,000,000. Other Catto novels which have been adapted for the screen were "Trapeze," "Fire Down Below" and "The Devil at 4 O'Clock."

## Para. Sets 450 Holiday Dates for Presley Film

NEW YORK—Paramount has set over 450 Thanksgiving holiday engagements for Hal Wallis' new Elvis Presley picture, "Girls! Girls! Girls!" according to Charles Boasberg, vice-president and general sales manager. These dates will follow the three-theatre world premiere in Hawaii at the Palace, King and Wallae Theatres in Honolulu October 31.

The Thanksgiving bookings form a nationwide saturation in 28 key city exchange areas, following the pattern established with Presley's "G.I. Blues" and "Blue Hawaii," Boasberg said. The merchandising campaign for "Girls! Girls! Girls!" will include a music promotion with RCA Victor Records' soundtrack album, tying in with thousands of disc jockeys, travel tieups, contests and special lobby materials and accessories.

## Hollywood News Report May Be Ready March 1

NEW YORK—A "pilot" reel of the proposed Hollywood News Report, an industry newsreel, will be presented to the Theatre Owners of America convention in Miami Beach on the morning of November 7. If 2,000 theatres can be obtained to buy the service, the first issue will be ready for release on March 1.

Samuel D. Berns, producer of the reel, plans to turn out 13 issues a year. Each will contain scenes from forthcoming product with a definite Hollywood background. Rental charges will be on a par with prices now paid for short subjects of similar length, about 12 minutes.

# Industry Tries to Live With Problems Of Its Own Creation, Says Value Line

NEW YORK—The motion picture industry is trying to live with the problems it helped to create, such as blockbusters, the star system, controversial films and censorship, according to an industry analysis prepared by the Value Line.

Pointing out that the number of television homes in the United States had increased almost eight-fold in the decade of the 1950s, the survey asserted that motion picture theatre attendance had dropped from close to 90,000,000 patrons weekly in the late 1930s to less than 45,000,000 in the mid-1950s. In the period between 1950 and 1960, the number of homes having one or more television sets rose from less than 6,000,000 to nearly 45,000,000.

### LOW-BUDGETERS IN DECLINE

In the mid-1940s, the differences in quality of films had little significance to a public more concerned with enjoying an evening of relaxation than with viewing the most "esthetic" or "super-colossal" films available, Value Line stated. With the advent of television, however, the situation changed. It was noted that producers, confronted with the loss incident to the decline in attendance, virtually stopped making low-budget pictures on the premise that they could not woo customers from their television screens by offering them the same fare they saw at home free.

Instead, they turned to the so-called blockbusters which, at least, were spectacles which the small TV screens could not match. Value Line asserted that the companies developed the "star" system to further glamorize their product and began to produce controversial films which dealt with subjects which hitherto had been taboo.

And, claims Value Line, they created a monster, or rather, several monsters, because each of the aforementioned steps resulted in a distinct unfortunate consequence. In the opinion of the survey-makers, these were the results.

"Blockbusters were enormously expensive to produce and, consequently, enormously risky relative to their cost. The star system, child of the industry, in turn, became its master. And controversial films revived the dormant threat of censorship. These problems, among others, still persist. Nor are they likely to be settled overnight."

### BEST BOOKS, PLAYS BOUGHT

By buying rights to best-selling books and hit plays, producers sought assurances that the pictures would be successful. The result was that story expenses soared and costs of failures grew even more immense, Value Line noted. To assure itself that its most expensive films would be successful, the industry created the star system in a more all-encompassing form.

"In many cases," the survey observed, "the star theory has worked. But the cost of such star insurance has been enormous. For one thing, the stars now wield virtually as much control over production as does the producer. For another, their salaries are tremendous and they often are entitled to a share of profits while assuming none of the risks. Finally, they exert an influence not only on filming, but on advertising,

promotion, script-writing—practically anything involving the picture."

With the public becoming tired of standard television programs, there was a trend back to the theatres to view intelligently handled presentations of subjects not previously treated on the big screen. But the industry's action in treating controversial themes led to a revival of the threat of censorship.

The Value Line report reviewed the censorship situation from 1907 to the present, pinpointing a Supreme Court decision to the effect that motion pictures' freedom was guaranteed by the First Amendment. The recent case of "The Connection" challenged the constitutionality of the New York State's censorship law rather than the state Supreme Court's decision that the film was "obscene."

On this matter, Value Line said: "If the company is successful, this might conceivably presage a court ban on all censorship. As a consequence, the major companies might be able to produce more controversial films, thereby attracting bigger audiences. The ultimate result might be better films, higher industry revenues and fatter profits."

## Seven Arts to Distribute Six New British Films

LOS ANGELES—Seven Arts Associated Corp. has acquired American distribution rights to six new British films, "My Wife's Family," "Oh, My Papa," "Contraband Spain," "The Moonraker," "It's Never Too Late," and "No Trees in the Streets." The first five of the new films are in color and Seven Arts will distribute them in the 13 western states through Robert I. Kronenberg's Manhattan Films International.

## Medallion Representative

NEW YORK—Medallion Pictures has named Abbot Swartz of Minneapolis as sales representative for the Minneapolis, Des Moines, Omaha and Kansas City territories, according to Murray M. Kaplan, sales manager.

### Attention:

### Independent Producers

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Charles Hurley Salesman





# MUTINY ON THE BOUNTY

*Historically and Cinematically Thrilling*

By AL STEEN

**I**N December 1787, H.M.S. Bounty sailed from England for the island of Otaheite (now Tahiti) in the South Seas for the purpose of taking on a cargo of breadfruit for consignment to the West Indies. The Bounty and her crew remained on the island more than four months and when the breadfruit plants had been placed aboard, the ship headed for Endeavor Strait.

The now historic mutiny took place on April 28, 1789, off the volcanic island of Torgua, when Fletcher Christian led the mutineers against Capt. William Bligh and started a train of events which have excited readers of adventure stories ever since. Captain Bligh and 18 of his supporters were cast adrift in a 23-foot boat and performed one of the most celebrated open-boat voyages in the history of the sea. Sailing 3,618 nautical miles in 41 days, Captain Bligh and his men reached Timor without loss of a single life.

Fletcher Christian and his mutineers returned to Tahiti. Some of them decided to remain there, while the others elected to go with Christian and a handful of native men and women. One night, they sailed from Tahiti and vanished. Eighteen years later, a ship out of Boston, the Topaz, dropped anchor at Pitcairn Island, a lonely rock 1,300 miles southeast of Tahiti. There, the mysterious disappearance was solved. Apparently, Christian had taken his little band to Pitcairn, stripped the Bounty, run her aground and burned her. A wave of violence was touched off by trouble over women and, when the Topaz reached Pitcairn in 1808, only one of the mutineers was still alive.

From these exciting events, Metro-Goldwyn-Mayer has turned out a picture that promises to be as thrilling, and probably more so, as the actual episodes. More than three years ago, Joseph R. Vogel, president of MGM, approved the filming of the story on a vast and authentic scale, almost unprecedented in the history of motion pictures. Aaron Rosenberg, one of the most creative producers in the industry, was assigned the mammoth task of bringing the project to the screen as an Arcola Production. No effort was spared to assemble top talents for all phases of the production: Lewis Milestone to direct, Charles Lederer to write the screenplay and a cast of more than 300 to be assembled, headed by Marlon Brando, Trevor Howard, Richard Harris and the lovely native girl, Tarita. Robert Surtees, whose camera work on "Ben-Hur" had brought him his third Academy Award, was named head cinematographer, with Harold Wellman engaged for additional photography.

At the MGM studios, the research department began gathering data, while in London other researchers pored over records and the original blueprints of the Bounty which still were preserved. The building of the replica required skills of a past era, the day of wooden ships and iron men. The Smith and Rhuland shipyard in Nova Scotia was selected, because it had veteran craftsmen essential to the task. The plan from the start was to film most of the picture in and around Tahiti, in the very locales where the story had taken place. This necessitated the movement of tons of equipment and about 125 men and women to the remote South Pacific area and the maintenance of this small army for many months. It has been estimated that during the location filming, the cost amounted to an average of \$10,000 in local currency per

day. The unit left more than \$2,000,000 in the often-lean pockets of the islanders. Approximately 7,000 of them were employed in the picture's production and almost everyone else on the island had, in one way or another, been concerned with it. And, when the troupe left, the Tahitians agreed that the island would not be the same.

The role of Fletcher Christian is enacted by Marlon Brando, while the distinguished English actor, Trevor Howard, portrays Captain Bligh. Richard Harris was selected to play John Mills, one of the mutineers. To portray Maimiti, the native girl who wins the heart of Christian, it was felt that a pure Polynesian should be picked. After a long search, a 19-year-old dancer from the island of Bora Bora was chosen. Her name is Tarita and, until she was placed before the cameras, she had never heard of Hollywood or of Brando, her leading man.

Others in the cast are Chips Rafferty, Richard Haydn, Duncan Lamont, Ashley Cowan, Keith McConnell, Hugh Griffith, Percy Herbert, Tim Seeley, Noel Purcell, Eddie Byrne, Gordon Jackson, Frank Silvera and Matahiarii Tama, the latter of genuine noble Polynesian birth. In addition, 15 of Tahiti's most beautiful girls were cast for important speaking roles, along with 75 of the island's most expert dancing girls and 36 dancing boys. Ten of the girls were taken to Hollywood for interior scenes.

The Bounty was reproduced from the keel up at a cost of more than \$750,000. Above decks, the new Bounty is a faithful copy of the original, from rope davits to 10,000 square feet of canvas on the square-rigged masts. Bligh's vessel was 85 feet long and carried a crew of 62. MGM's Bounty is 118 feet in length, made necessary because of the space required for the movement of cameras during filming. Her beam is 30 feet, six inches with a 14-foot draft, with a tonnage of 480 gross and 128 net.

Now, after grueling months of preparation and work, the picture is ready for showing and will have its world premiere in New York's Loew's State Theatre on November 8 and in an additional 23 cities before Christmas. The campaign back of the film's launching is one of the most comprehensive in MGM's long and successful career. One of the most important parts of the promotion campaign is the successful tour-to-date of the Bounty, which has touched at many cities and, following a voyage to England, will arrive in New York in time for the premiere.

The other exploitation facets are almost endless. At the early opening cities, a large number of promotional assists have been devised. Among these are special displays for libraries and schools, including copies of set and costume designs made for the film; two educational film strips; a special 30-minute 16mm short subject, detailing the building of the Bounty and covering her voyage to Tahiti, for television and school use; MGM Records has four albums, study guides, book marks, gift certificates, paperback editions, as well as merchandising tieups with clothing and toy manufacturers. MGM has groups of exploitation experts in the field and there will be individual campaigns for each of the 24 cities.

No effort or expense is being spared in MGM's determination to launch the spectacular film on an unprecedented scale.





**DANCE LADY . . .** Tarita, the 19-year-old Tahitian girl, who portrays the leading feminine role in "Mutiny on the Bounty," has her eye on Fletcher Christian (played by Marlon Brando) as she dances in this scene from the spectacular film. This is during a party which the natives stage for Captain Bligh and others in the Bounty crew after arrival of the ship in Tahiti.



**ADVICE FROM THE CAPTAIN . . .** In this scene, Trevor Howard, as Captain Bligh, is addressing officers and men of his ship, HMS Bounty, before they go ashore in Tahiti for the first time. They have just arrived after a voyage of almost a year from England. From left, officers in background are: Ed Byrne, Marlon Brando, Tim Seeley, Keith McConnell, Dan Krohn and Ashley Cowan.



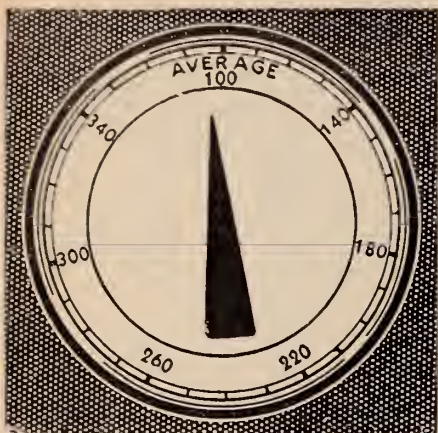
**THE BOUNTY UNDER SAIL . . .** HMS Bounty sails across the sea in this colorful scene, carrying Captain Bligh and remainder of her crew to Tahiti in search of breadfruit plants.

**RELUCTANT DANCER . . .** Trevor Howard, as Captain Bligh, is forced against his will to dance with Tarita, daughter of the native chieftain, during the feast held to celebrate arrival of HMS Bounty in Tahiti. Bligh must perform the dance lest he might offend the native chief, whose friendship he seeks.

**THE LANDING . . .** As Captain Bligh leads his men ashore in Tahiti following the long voyage from England in HMS Bounty. Directly behind Howard is Hugh Griffith. Standing in rear of open boat is Marlon Brando, who portrays Fletcher Christian. Native canoes surround the small boat.







# BOXOFFICE BAROMETER

This chart records the performance of current attractions in the opening week of their first runs in the 20 key cities checked. Pictures with fewer than five engagements are not listed. As new runs are reported, ratings are added and averages revised. Computation is in terms of percentage in relation to normal grosses as determined by the theatre managers. With 100 per cent as "normal," the figures show the gross rating above or below that mark. (Asterisk \* denotes combination bills.)

\*Almost Angels (BV)

	BALTIMORE	BOSTON	BUFFALO	CHICAGO	CINCINNATI	CLEVELAND	DENVER	DETROIT	INDIANAPOLIS	KANSAS CITY	LOS ANGELES	MEMPHIS	MILWAUKEE	MINNEAPOLIS	NEW HAVEN	NEW YORK	OMAHA	PORTLAND	SAN FRANCISCO	SEATTLE	AVERAGE
*Almost Angels (BV)			100	100				100		100					90			100	100		99
Best of Enemies, The (Col)	135	200		160	110	155	150		110	100	125	100	175		100	190					139
Carry On, Teacher (Governor)			150	165			200		100	285	95										166
Chapman Report, The (WB)	150		200	225	150		150		135	350	360								200		213
Damn the Defiant! (Col)	115	150	75			75		105	115		65				100	160	85				105
Flame in the Streets (Atlantic)	125		70				90				65					175					105
Forever My Love (Para)	100	175		170	90						90				100	190					131
Gun Street (UA)							100	100	100		65		100		80			100			92
Guns of the Black Witch (AIP)			110				100	100				100	100	80			110	120	110		103
Hand of Death (20th-Fox)							65	70			100				90		100				85
Hell Is for Heroes (Para)	130	175	115	170			125	110	90	115		100	100	90	90		100		125	100	116
H'way's Adv's Young Man (20th-Fox)		150	115	200	110	150	100	150	150	230	145	125	150	100	115	160			115		142
*Horror Chamber Dr. Faustus (Lopert)	120	125			115			105			105		100						125		114
*Huns, The (PIP)	135				115	75							275				100				140
I Like Money (20th-Fox)			105	160	120	120			115		85		90		185	165					127
I Thank a Fool (MGM)	125	140	125	175	90	50	80		115		65		100		95	175	105	135	90		111
Interns, The (Col)	140	400	300	200		250	200	135		365	185	200	175	160			200		200		222
Jack the Giant Killer (UA)		135			115		150			125	110		250			135		135	100	100	136
Kid Galahad (UA)	100	220	105		90		125	115		210	130	300	200						150		159
La Belle Americaine (Cont'l)	130	200		150	125	170	140		110				175	90	115	150					141
Lad; a Dog (WB)		120	105							105	95				90		90			85	99
Last of the Vikings (Medallion)			110		120			100				90	100					120	80		103
Last Year at Marienbad (Astor)	130			130	90						130		225	100	135	200					143
Lisa (20th-Fox)	125	135	120	175	90		65	100	120	120	120	90	135	90	100	145	90		90		112
Lolita (MGM)	175	400	125	190	95	200	200	125	165	150		200	300	275	110	200		250	400	100	204
Marco Polo (AIP)			110		85		90			160		90	75			120	130		175		115
Matter of WHO, A (Herts-Lion)	150	160		175	110	175				100	65				105	190	105		150		135
Miracle Worker, The (UA)	150	250		250	95	100	190	155	150	400	285	150		100	90	195	110	165			177
*Mongols, The (Colorama)			105								90	90			80				150		103
No Man Is an Island (U-I)	125		90	100			70	130				115	85		90	150			100		106
No Place Like Homicide (Embassy)				135			100		90	100					100						105
One Plus One (SR)	130		75		80		80		100		205	100	250		95	110			65		117
Phantom of the Opera, The (U-I)		200	120	160	115		90			115	75	150	95			140	85	125	100		121
Pigeon That Took Rome, The (Para)	140		125	195					90		175							135	100		137
Pressure Point (UA)		140			85		90				90					150		135			115
Pure Hell of St. Trinian's (Cont'l)	150			170	100	95							150	100	120	135			200		136
Sky Above—Mud Below (Embassy)	140	200	130	200	400	150	140	100		185	420	110			120	195		150	100	150	181
Tartars, The (MGM)	120		100		90	80	90	100	90			150	100		105		85	150			105
Tarzan Goes to India (MGM)	120		150		110	150	90	110	125	110	105	300	100					150	125	95	131
Three Stooges in Orbit (Col)			65		110		90	105		150	75								125	90	101
*Trojan Horse, The (Colorama)			105								90		90		80				150		103
Very Private Affair, A (MGM)		120	175	95												150	100				128

## TOP HITS

— OF —

## THE WEEK

Individual runs, not an average.  
Listings are confined to opening  
week figures on new releases only.

### 1. Longest Day, The (20th-Fox)

Los Angeles .....375

### 2. Chapman Report, The (WB)

Los Angeles .....360

Kansas City .....350

### 3. I Spit on Your Grave (Audubon)

Detroit .....230

### 4. Barabbas (Col)

New York .....200

### 5. Long Day's Journey Into Night (Embassy)

New York .....200

### 6. Sky Above—the Mud Below, The (Embassy)

Kansas City .....185



# 'Miracle Worker' Is Milwaukee's Biggest

MILWAUKEE — "West Side Story" wound up a 31-week run at the Strand to make way for perhaps another long run of "El Cid," which opened to an overflow attendance. "The Miracle Worker" was off to a good start in the Wisconsin. But the patrons in general were not too happy with the week's receipts.

(Average Is 100)

Downer—The Sky Above—the Mud Below (Embassy)	175
Palace—The Wonderful World of the Brothers Grimm (MGM-Cinerama), 9th wk.	200
Riverside—Rear Window (Para), reissue, 2nd wk.	100
Strand—West Side Story (UA), 31st wk.	200
Telenews—A Very Private Affair (MGM)	175
Times—The Best of Enemies (Col), 2nd wk.	100
Towne—The Pigeon That Took Rome (Para)	100
Warner—The Chapman Report (WB)	130
Wisconsin—The Miracle Worker (UA)	200

## 'Chapman' Overshadows Other Omaha Offerings

OMAHA—The week brought ups and downs for Omaha's first-run theatres—and the Orpheum was the best of the ups. "The Chapman Report" showed receipts well above average which was the more remarkable because of other competition, particularly excellent outdoor fall weather. The Cooper also reported good receipts for the seventh week of "Windjammer."

Cooper—Windjammer (Cinerama), 7th wk.	120
Dundee—A Matter of WHO (Herts-Lion), 2nd wk.	95
Omaha—Waltz of the Toreadors (Cont'l)	70
Orpheum—The Chapman Report (WB)	150
State—The Savage Guns (MGM)	90

# MINNEAPOLIS

Actors Richard Beymer and Bobby Darin were in town plugging new pictures. Beymer, here in connection with the opening of "The Longest Day" at the Mann Theatre, crowned the University of Minnesota Homecoming Queen. Darin, Sandra Dee's husband, did promotional work for "If a Man Answers," scheduled to open soon at the State Theatre, a Minnesota Amusement Co. unit . . . The Uptown Theatre, which did so well with "The Counterfeit Traitor" a few weeks ago, has discontinued its first-run policy since the Century is no longer showing Cinerama and became a first-run house, just too many first-run theatres in Minneapolis with not enough movies for all. The attractions at the Uptown will be top films shortly after their downtown runs.

Some trouble has developed between the downtown theatres and the more than half-dozen Twin Cities film societies over the booking of certain films. More than once, the independent film societies have booked films which conflict with local commercial theatre interests. In each case, the film society group has been forced to cancel and substitute another film, but much trouble could be brewing on this score before the year is out. Local newspapers have been heavily critical, and one court case has already resulted and more may follow if the situation isn't greatly changed.

Six "world famous operettas" are being presented in film form concurrently at both the Westgate and Varsity theatres (both part of the Mann chain) each Tuesday night. Regular features prevail the rest of

(Continued on page NC-2)

# Klingel 'Tramp' Campaign Building Omaha Interest

OMAHA—Jack Klingel, city manager for Cooper Foundation Theatres, has worked out a block-buster campaign in connection with the showing of "Lady and the Tramp" at the State Theatre with the Sun Newspapers of Omaha and early response indicates a highly successful conclusion by November 3.

It hinges on the question: "If Lady and the Tramp were to have a puppy, what would you name it?"

Also participating are Swift & Co., Pard Dog Food and more than 100 grocery stores throughout the Omaha area.

For children 14 years and younger, the contest offers a free trip to Disneyland by United Airlines jet for an adult and child, plus \$150 in spending money. A cash prize of \$300 is offered in lieu of the trip.

Other prizes: second, a year's supply of dog food; third, a six-month supply of dog food and a year's pass to the State; fourth and fifth, three-month supply of dog food and a six-month pass; sixth to 15th, family passes to the State.

Sun Newspapers is working on the promotion in all of its suburban editions. The winners will be announced in the papers in the Thanksgiving issue.

Klingel said the promotion was laid out with the assistance of Jack Harris, trainee assistant manager; Lew Neumann, Swift & Co., and Emil Vohoska, Sun Newspapers.

# Exhibitor Should Be Key Civic Worker, Ford Says

CEDAR RAPIDS, IOWA—William Ford, manager of the Tri-States Theatre Corp. Paramount here, believes that theatre managers and owners should make themselves, as well as their theatres, available for as much community service as possible.

His record of community service is an impressive one. He is a member of the Chamber of Commerce executive committee, of the CofC distributive education committee, has been United Campaign chairman for the last three years, headed up the Red Cross drive for two years, serves on the Retail Merchants Bureau committee to raise funds for downtown Cedar Rapids, annually works with the Linn County Theatres Ass'n and donates his theatre for a one-day workshop prior to the opening of school each fall.

"The more people we know personally," Ford said, "the greater our opportunity becomes. I know that in Cedar Rapids, it has paid off in overall good business, as well as rentals."

# Charles Vickers Helps His Theatre as CofC Director

MAPLETON, IOWA — Charles Vickers, owner of the Maple Theatre here, is a vital part of his community, both through his theatre operation and in his active role with the local Chamber of Commerce. For the last seven years, Vickers has served as one of the directors of the Chamber, has been chairman of several committees and has served as a member of many others.

"Anything that benefits this town," Vickers said, "benefits this business. Other businessmen recommend the theatre to their customers and the Chamber rents the Maple Theatre for special matinees."

# OMAHA

Carl Harriman, veteran Iowa exhibitor, has reopened his Palace Theatre at Alton . . . Another reopening is the Wonderland Theatre at Paullina, Iowa. A community operation, it is scheduled to join the activities November 3 after being shuttered for two years . . . Ben Juracek has closed his drive-in at Albion and reopened the controversial Boone Theatre there.

George Monroe sr., one of the pioneers of the motion picture industry in the mid-west, is back at Gibbon, in the Good Samaritan Rest Home there. He had been in Hastings for a physical check-up. George at one time operated theatres at Omaha and other points in Iowa and Nebraska. His son George jr. has the Fort Theatre at Kearney.

Art Johnson, owner of the Dakota Theatre at Yankton, lost all his clothes and other possessions in a fire which destroyed several businesses in Yankton. Johnson and other residents in apartments above a cafe which burned escaped without injury . . . Ernie Van Wey, Gothenburg exhibitor and grand master of the Masonic Grand Lodge of Nebraska, went to Chicago for a Masonic session last week. Walt Hagedone, who has the Rialto Theatre at Cozad, was busy last week helping his son build corn cribs for the big 1962 harvest.

Warren Hall, who runs the Rodeo Theatre at Burwell and takes a big official part in the production of Nebraska's big rodeo there each year, also is county judge. He is anxiously awaiting completion of the new county courthouse which is well along in construction . . . Iz Weiner, former exchange manager for Universal-International, stopped to visit old friends on the Row. He was on his way from New York back to San Francisco, where he now lives and is engaged in selling film.

Frank Hollingsworth, owner of the Holly Theatre at Beatrice, said he is trying to get his business affairs in shape so he and his wife can spend a couple of months in California. His daughter and son-in-law live in Fresno. Frank reported that his granddaughter, seriously injured in an auto accident, is getting along nicely . . . Bill Granville, Quality Theatre Supply, is on vacation and having a wonderful time in Omaha "soaking up this grand Nebraska autumn weather."

Frank Larson, 20th-Fox manager and head of the Will Rogers Memorial Hospital Drive, is sending out letters to all exhibitors who have not been contacted in preparation to winding up the campaign . . . Walt Jancke, Lincoln city manager for the Varsity and State theatres, returned from Chicago, where he attended the wedding of his son Ed . . . Tony Goodman, veteran film salesman, plans to become associated with Bankers Life Insurance Co.

Cooper Foundation Theatres' specially built theatre for Cinerama is rapidly taking shape in the Indian Hills area of West Omaha. Similar to the one in Denver, the Omaha building has progressed to the stage of pouring concrete for the main floor and balcony. The big round auditorium section is enclosed and work has

(Continued on page NC-2)



# MINNEAPOLIS

(Continued from preceding page)

the week, but each Tuesday an old nostalgic Hollywood Technicolor operetta is shown. Films so far have been "Rose Marie," "The Merry Widow" and "The Great Waltz." Upcoming are "Sweethearts," "The Chocolate Soldier" and "The Girl of the Golden West." If the operetta festival is a success, six more operettas will be shown at a later date. So far, business on Tuesday nights at both the Varsity and Westgate has been booming.

The Orpheum Theatre, one of the Mann chain, again will alternate live drama as well as movies this winter. Five Broadway road shows will play the Orpheum . . . The Lucky-Twin is the first drive-in in this area to advertise year-around moviegoing. This is due to the installation of electric in-car heaters which are guaranteed to keep cinema addicts snug and warm on even the coldest of Minnesota nights. Looks like the snowplows will have a busy winter.

Now that baseball season is over, Bob Thill, manager of the Lyric Theatre, will have to gaze longingly at the final league standings, relive each Twins game, eagerly consume each issue of the Sporting News, and wait until next year. Bob, a great baseball fan, has baseball news thumb-tacked all over his office.

The Varsity Theatre, another Mann unit, will run a 13-picture, Ingmar Bergman Film Festival starting this week and running through November 16. Films will be paired off in double-features, with each double-feature running three nights. Ted Mann has prepared an interesting promotional pamphlet about the festival and is distributing it at all his other Minneapolis theatres. In the pamphlet, each film is

discussed critically in a short essay relating it to the whole of Bergman's work, complete casts are given, stills are used, and there is a one-page statement on cinema by Bergman himself. Major movie critics are also quoted. Other Bergman festivals have been held in Minneapolis in the past, but none the size and scope of this one, and with such excellent promotion.

# MILWAUKEE

Meyer Kahn, veteran of 33 years with 20th Century-Fox's sales staff here, has been selected to succeed Carroll Morten as manager of Allied Artists' Milwaukee office. Morten's sudden death left the post open and Meyer was invited to take over. He left Fox a few months ago in that firm's retrenchment move, although he was offered the Indianapolis slot. Deciding to remain in Milwaukee, he waited for something to turn up. All Filmrow joins in wishing him the best of luck in his new post.

Morrie Steinman, here to plug Allied Artists' "El Cid," really put in a hectic day (17) when he had Mrs. Charlton Heston and her parents here to help generate interest in the promotion. Between guiding Mrs. Heston on the rounds of radio, TV and newspapers, the evening dinner in her honor at Fazio's-on-Fifth, and the opening of the picture at the Strand, they certainly were "on the go." Then to top it all off, he "had some difficulty" with one of the Schroeder Hotel's elevators. Get him to tell about it.

Joe Reynolds, Towne Theatre manager here, had Gene Raymond, star of stage and screen, at the Press Club for lunch (17) . . . Henry Kratz, veteran showman who succeeded Harold Pearson (resigned) as executive secretary for Allied of Wisconsin, says he wonders how he will ever be able to be in two places at one time, which is about the way exhibitors express the here-there-and-everywhere policy of Pearson in his effort to keep 'em all satisfied.

Joe Botsford, Milwaukee Sentinel reporter, covering the first in a series of movie operettas, "Naughty Marietta," at the Warner, took time out to interview patrons on their reactions to the film. "I don't know why they don't make movies like this any more," said one Golden Ager. "We saw Nelson Eddy at the Wisconsin State Fair this summer, and although we almost froze to death, we stuck it out!" said another. "They don't make enough good musicals," just about summed up the feeling of the overflow attendance.

# 'Candidate' TV Splurge

From Western Edition

LOS ANGELES—"The Manchurian Candidate" will be given heavy promotion on the ABC-TV network November 6 election night coverage, with Janet Leigh, who stars in the United Artists release; Frank Sinatra and Laurence Harvey posing for publicity pictures. Miss Leigh will also appear as a guest star on "Art Linkletter's House Party" on Wednesday, October 31, to plug the picture.

# OMAHA

(Continued from preceding page)

started on the entrance area and the parking space. Workmen have started on the doctors' building which will stretch along the rear of the theatre but separated from the Cooper property.

Mrs. Christine Higgins is still very active doing the buying and booking for the Paramount Theatre at Ansley and the Arnold Theatre at Arnold . . . Exhibitors on the Row included Frank Hollingsworth, Beatrice; Jack and Phil March, Wayne; Mr. and Mrs. Russell Acton, Villisca and Oakland; Mr. and Mrs. Art Sunde, Pappillion; Phil Lannon, West Point; Jack McCarthy, Louisville; Sam Backer, Harlan, and Sid Metcalf, Nebraska City.

# Two Portland Winners In Pepsi-Popcorn Race

From Western Edition

PORTLAND—Surprised were both Dean Matthews, Fox Theatre manager, and Thomas Moyer jr. of the Hood Theatre, Gresham. Both were announced as among the ten winners of a fifth prize in the national "Pepsi 'n' Popcorn" summer promotion.

Most amazed was Moyer, a 15-year-old junior at Central Catholic High School. He was put in charge of the snack bar at the Hood Theatre, operated by his father, who also has the Powell, Division and 104th Street drive-ins in Portland.

Moyer staged a string of promotions that gained space in the Gresham newspaper—a Pepsi drinking contest with contestants representing various communities in the area—a Pepsi matinee with admittance with bottle caps. One town store sold completely out of the soft drink.

# Seattle License Group Orders Theatre Closed

From Western Edition

SEATTLE—City license officials here ordered the shuttering of the Beaux Arts Cinema last week in the wake of numerous protests about "adult films" before a city council license committee hearing. The theatre had been operating temporarily without a license pending the hearing.

A proposal to prohibit the showing of "adult" films in "predominately residential areas" of the city gained support from the committee members, after presentation of a petition signed by 532 persons protesting issuance of a license to the Beaux Arts.

WB's "PT 109" is being produced in Florida by Bryan Foy and directed by Leslie Martinson.

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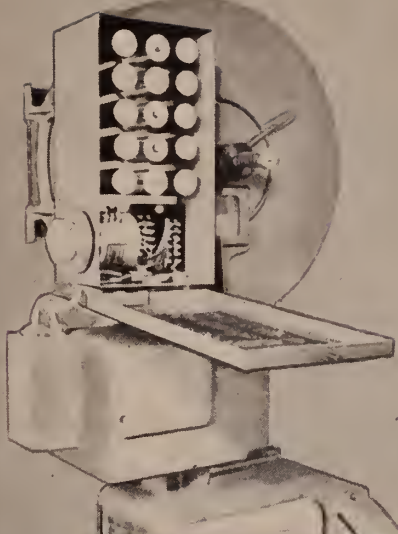


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Milwaukee 10, Wisconsin



# DES MOINES

The Wieting Theatre in Toledo marked its

50th anniversary with a variety show October 27. Duane Ellet, WHO-TV and radio personality, was master of ceremonies. The theatre was built in 1912 by Mrs. Ella Wieting in memory of her husband Philip and given to the people of Toledo. For the last two years it has been operated by the Toledo Community Theatre Guild and is used for community and stage events, as well as for weekend movies . . . The Wonderland Theatre, now a community venture at Paullina, probably will reopen about November 3.

Both the Town and West-Vue drive-ins reported recent break-ins at their concessions buildings. Bill Proctor at the Town said it was the first trouble of this nature in three years at his airer, where the thieves took about \$60 from candy machines. At the West-Vue, Jerry Bloedow reported nothing missing except a few cents from the cash register. Both drive-ins are operating on a cool weather weekend basis until Iowa winter sets in.

Tom McCleaster, 20th Century-Fox division manager from the home office, will be here October 30 to conduct an advertising seminar for exhibitors on "Sodom and Gomorrah." The seminar will be held at 10 a.m. in the Fox screening room. The film will open at the Paramount Theatre January 25, according to Dave Gold, exchange manager.

"Gigot," the Jackie Gleason picture, comes to the Ingersoll November 9. One notes that the critics are calling "Gigot" everything from "mediocre syrup" to a "classic." The public, which really determines, is yet to be heard from.

A Paramount switch at the exchange

here brings in from the road salesman Ken Bishard, who will book for the Nebraska territory. Joyce Brain becomes booker's stenographer. Diane Grazanich, who formerly held that job, has gone over to Warners as a contract clerk . . . A belated Boxoffice happy birthday to Paramount's Betty Olson, who was feted with a cake and office celebration in observance of the important October 20 date.

Jim McKnight of Oelwein scheduled a gala week to mark the 40th anniversary of the Grand Theatre in that town . . . The MGM Golden Operetta series is opening or is on the agenda at quite a few theatres through the area—at the Varsity in Des Moines, the Algona in Algona, as well as theatres in Estherville, Fort Dodge, and other towns. The reaction of a new generation of these favorites of yesterday will be interesting.

Carrie Faber, head cashier at 20th Century-Fox, vacationed in mid-October . . . Dorothy Pobst, office manager at United Artists, visited her father in Chicago the weekend of October 20 . . . "El Cid" closed Sunday (28) after a 12-week run at the Capri in Des Moines. "The Manchurian Candidate" will open there November 1.

The inspirational story of Lou Levy's determination to "talk it up," despite what ordinary folks might consider a handicap, was duly reported and recorded by Lil McLaughlin in a recent story in the Des Moines Tribune. Lou, Variety's perennial dough guy and until his retirement a motivating force in the film distribution business here, talked his head off most of his 60-odd years. The fact that cancer of the larynx forced him to lose his voice box was only a minor communications hurdle to Lou. He still has a lot to say! So he learned another way to say it—the esophageal voice method.

Joe Jacobs, Columbia manager and area chairman for the Will Rogers Hospital fund, hopes that all area exhibitors keep their good health and never are patients at Saranac. Meanwhile, he also hopes that those exhibitors who as yet have not put forth an effort in the current drive will DO SO NOW! It's later than you think, warns Joe Jacobs!

Young Italian actor Roberto Bettoni plays a featured role in UA's "The Grand Duke and Mr. Pimm."

## Iowa City Exhibitor In Many Civic Roles

IOWA CITY, IOWA—Ansel Chapman, manager of the Varsity Theatre here for Central States Theatre Corp., is a public-spirited theatreman who believes that service is one way in which an individual can express his appreciation to his community.

"Community service," he said, "helps measure one's respect in the community, which, in turn, cannot but help reflect upon the respect others have for the business in which one is engaged."

"However," he continued, "I never entered into any activity simply because I thought it might be good for the theatre."

His list of civic endeavors is a lengthy one. He was a member of the city council from 1954 to 1957 and served as municipal judge of the Iowa City police court from 1958 to 1961. He is a member of the Iowa State and Jefferson County Bar Ass'n, a past president of Kiwanis and a member of the Chamber of Commerce. He has served as chairman of the Christmas Seal campaign, president of the local Tuberculosis Ass'n and as president of the Johnson County Health Ass'n. He also is active in Red Cross, Cancer, Heart and Community Chest campaigns.

## Manager Dorman Hundling Also Justice of Peace

NEWTON, IOWA — Dorman Hundling, manager of Central States Theatre Corp.'s Capitol Theatre here, has found that his five and one-half years' service as justice of peace has aided him considerably in handling problems with young people in the theatre.

Originally, Hundling was appointed to fill a justice of the peace vacancy and since has been re-elected twice. He also has served as president of the Junior Chamber of Commerce, the Senior CofC, the Newton YMCA board, Kiwanis, Newton Alumni Ass'n and Community Chest. Both Hundling and his wife have been active on county committees for their party.

"Community service," Hundling said, "has been a great help in securing cooperation of others in theatre projects."

## Tom McDermott Voted President of Four Star

From Western Edition  
HOLLYWOOD—Thomas McDermott was elected president of Four Star at the annual stockholders meeting. Dick Powell, president for the last five years, became board chairman, which he called "an office which more accurately describes the function in which I have served since McDermott joined three years ago." Powell said, "My doctor has told me he is pleased with my progress for treatment of a malignancy and he expected to eliminate the condition. Consequently, I have every expectation for full recovery."

## Hal Wallis' Casting Coup

From Western Edition  
HOLLYWOOD—Hal Wallis has set Richard Burton and Peter O'Toole to play Becket and Henry II, respectively, in filmization of Jean Anouilh's play, "Becket." Peter Glenville will direct in early 1963 for Paramount release.

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BOXOFFICE

# Showmandiser

THE GUIDE TO BETTER BOOKING AND BUSINESS-BUILDING

## Here's Contest to Keep Image Before Public

One important purpose of advertising promotion simply is to let the customer know you still are in business, ready to serve. In the long pull, this "image creation" is considered by some of the ad experts to be as necessary as direct merchandising of product and price.

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TAKE YOUR FAMILY TO THE PARAMOUNT-STATE OR ESQUIRE FREE FOR A FULL MONTH, PLUS WINNING ALL OF THESE VACATION PRIZES.

A WEEKEND FAMILY VACATION  
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AND A  
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TERRY CLOTH SHIRT  
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REVELATION PICNIC  
JUG  
FROM  
WESTERN AUTO

IN 25 WORDS OR LESS SAY WHY YOU WOULD LIKE TO TAKE A WEEK-END VACATION WITH YOUR FAMILY! FAMILY VACATION SWEEPSTAKES OPEN TO MOM, DAD, OR ANY MEMBER OF THE FAMILY. SUBMIT YOUR ENTRY AT THE PARAMOUNT-STATE OR ESQUIRE. ENTRIES MAY BE MAILED TO FAMILY VACATION SWEEPSTAKES, POST OFFICE BOX 1539. CONTEST CLOSURES MIDNIGHT JULY 10th!

Copy of this type covered the Amarillo, Tex., area in promotion of a Family Sweepstakes conducted by Interstate Theatres.

This is such a promotion—a Family Vacation Sweepstakes arranged by Jack King, Arthur Crespin, Claude Hanley and Brad Rushing of Interstate's three theatres in Amarillo, Tex.

The prize list was headed by a weekend vacation at a local motel, and an assortment of promoted merchandise plus a month's pass to the Paramount, State or Esquire theatres.

Entrants wrote to the theatres in 25 words or less why they would like a week-end vacation with the family!

The winner was a grandmother. Her brief statement was: "I have just finished keeping four grandchildren for one month, and brother! I NEED a vacation."

## 1,000 Pigeons Race From Kentucky To Buffalo for 'Pigeon Took Rome'

"The Pigeon That Took Rome," a Paramount Theatre attraction in Buffalo, lent itself to many tieups and promotion stunts, resulting in one of the best campaigns to hit town in many months. Edward Miller manages the Paramount.

A top break was the use by the Buffalo Evening News of a three-column color photo on the theatre page of Elsa Martinelli, which broke two days in advance with a story. The Courier-Express, two weeks in advance, ran a page and a half pictorial preview in its big Sunday roto section, which has a circulation of 300,000 in western New York.

### MEMBERSHIP IS 275

The Buffalo Racing Pigeon Ass'n membership of 275 was notified by postcards of the coming film. In addition, the Racing Pigeon Bulletin, a national weekly with a circulation of 10,000, published a story about a pigeon race tieup in behalf of the film. On Saturday prior to opening, approximately 1,000 pigeons competed in a 400-mile race from Maysville, Ky., back to their home lofts in Buffalo. The owner of the winner received a gold trophy donated by the Paramount, and the next ten fastest pigeons won guest tickets to "The Pigeon That Took Rome."

The 1,000 pigeons were loaded at the Buffalo Racing Pigeon Ass'n headquarters on a Thursday evening and taken by special truck to the starting point. Newspapers covered the event.

### A CHAIN LETTER DEAL

One hundred families of Italian heritage were sent postcards urging them to tell five of their friends of the coming of "The Pigeon That Took Rome," and write down the names and addresses of their five friends and send the cards back to the theatre manager. Those who did this received guest tickets to the film. In this way, some 600 families were covered in a short period of time for the cost of 100 postcards.

Radio spots were used on six local stations, especially on the Italian-language programs. A contest was used on one of these Italian programs on which a recording of Baccaloni and other Italian artists was played. Listeners were asked to name the artists. The contest ran every day until 25 correct replies were received, each receiving guest tickets.

A poster was used in the Main street window of the American Airlines office

reading: "Since You're Not a Pigeon, Fly to Rome the Next Best Way Via American Airlines . . . But First see 'The Pigeon That Took Rome,' etc."

Radio station WEBR ran a contest in which local families named "Pigeon" were invited to see the picture as guests of the management. This was a safe bet because there are only a very small number of families with that name in the city.

Travel agencies along the main stem used posters reading: "For an hilarious bird's-eye view of Rome see 'The Pigeon That Took Rome' . . . For a thorough tour of Rome let us plan your low-cost trip, etc."

Local department stores were urged to stress Italian merchandise in their windows and ads, using the catchlines: "You'll be the slickest chick that ever took Buffalo in these Italian imports."

Ray McNamara, manager of the Allyn at Hartford, Conn., wrote 400 interested groups and individuals in the area in behalf of the twin bill of "Smashing of the Reich" and "Kamikaze."



Miss Betty Kjellaard, sister of the late James Kjellaard, author of "Big Red," the novel on which the motion picture is based, is seen with Jay M. Armbruster, manager of the Colonial Theatre in Elmira, N.Y., looking over a display on the attraction on opening night. Miss Kjellaard lives in the Elmira area. She was interviewed for a four-column story with art in the Elmira Telegram, and also gave interviews on radio and television. The adventures of the novel cover the Black Forest country in Pennsylvania to the south of Elmira.



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For Senior Citizens — 60 Years Plus

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ADMISSION PRICE at the Bethany Theatres, except for Road  
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ENJOY A NIGHT OUT!  
★ GO TO THE MOVIES!

MOVIES UNDER THE STARS!

**FRONTIER DRIVE-IN THEATRE** (In Season)

**NOLL THEATRE** (In Season)

• APPLY IN PERSON, AFTERNOONS, F. F. CHENOWETH, Mgr., NOLL THEATRE, OFFICE •

## Idea for Small Town Theatres

F. F. Chenoweth, manager for Kerr Theatres, at Bethany, Mo., passes on an idea for small towns. It's a combination that may produce substantial results, he says. It follows:

Take a block or street once a week and call personally to "talk theatre" on those who live there. Present each member of every household an invitation to a weekly Block Party. Everyone attending gets a free drink and a free bag of popcorn.

Each house visit also is used to explain the Golden Age Movie Club, which entitles the card-holder to admission for 40 cents instead of the regular 65 cents. The upper age group are urged to come to the theatre for membership cards, thus starting them off with contact with the theatre.

"This takes only one day a week of calling on people and the results can be very well worth the effort," Chenoweth comments.

Kerr Theatres operates the Noll Theatre and the Frontier Drive-In at Bethany and other theatres in Iowa and Missouri.

The invitations read:

YOU'RE INVITED! ADMIT ONE  
Name .....

To our weekly  
BLOCK PARTY NOLL THEATRE

Everyone living in your block will be our guest (date). Come join us for an evening of delightful theatre entertainment.  
..... Manager.

On one side was a coupon good for a free drink and a bag of popcorn.

# Service, Important Word in Theatre Operation! Here's What It Means

*Be it a single theatre in a small community or a showplace in a metropolitan city where competition is keen, a well-trained service staff is mandatory. Bill T. Bohling, manager for the Trans-Texas Capri Theatre in El Paso, and Harry Gaines, public relations director, have come up with the following declaration of service. It has been adopted for the entire chain by Norm Levinson, general manager, and Earl Podolnick, president of the Texas-based circuit. It follows.*

The repeated use of the word SERVICE has robbed it of much of its meaning. Yet, it is a vitally important word, for it has a direct bearing upon the success or failure of every business. To our theatre, as to all theatres, SERVICE is a product we sell.

It is our lifeblood . . . the essence and substance of our business. SERVICE means different things to different people, but to our theatre . . . It means a friendly and helpful attitude upon the part of every employe toward the public and toward each other.

It means courtesy on the telephone . . . in the ticket office . . . at the door . . . at the confectionery . . . in the auditorium.

It means attractively displayed confections, courteously served in a department that is clean and inviting.

It means a clean and comfortable theatre and equipment.

It means courtesy and thoughtfulness upon the part of every member of the theatre's crew.

It means the correct starting time of our schedules and the handling of patrons.

It means courtesy, consideration, and co-operation on the part of all our service people . . . both at the theatre and to those we meet and see on the streets coming and going from work.

It means prompt and considerate handling of suggestions, criticisms and complaints.

It means the efficient handling of patrons and the adequate maintenance of equipment and other facilities.

It means friendly and effective cooperation between employes and officials of our company.

It means practical application of the Golden Rule in our work and in our daily lives.

All these things—and more go into making service which we perform—and sell film and ourselves to the public.

To hold the goodwill of our patrons . . .

and to win new friends . . . we should always remember that the SERVICE of our theatre is what we individually and collectively make it. By working together in a spirit of mutual confidence and respect, we can keep our SERVICE good and we can make it even better.

While we are on the subject of what each and every employe means to the physical operation of our company, we would like to pass along some copy which we have borrowed from another business, which certainly holds true to show business:

"A corporation may spread itself over the entire world, may employ a hundred thousand men, but the average person will usually form his judgment of it through his contact with one individual. If this person is rude or inefficient, it will take a lot of efficiency to overcome the bad impression. Every member of an organization who, in any capacity, comes in contact with the public is a salesman and the impression he makes is an advertisement, good or bad."

## Review on 'Landlady' Is Reproduced in Ad

A review of "The Notorious Landlady," written by Bob Sublette in the New Orleans States Item, regarded in the trade as "remarkably well written," was reproduced in a 2-col. 8-inch ad by Asa Booksh, manager of the RKO Orpheum, for a third-week holdover. The review follows:

COMEDY-MYSTERY  
HIT AT BOXOFFICE

"While the sick pictures are catching the headlines, the comedies are catching the patrons. There is a real double whammy when you combine those time-honored ingredients of comedy and mystery, farce and chase, such as in 'The Notorious Landlady,' now at the RKO Orpheum Theatre.

"As every good comedy-mystery fan knows, the only setting for such a fare is Merrie Ole England, and Merrie Ole England it is in this London-based film produced by Fred Kohlmar and directed by Richard Quine.

"With fall almost upon us, 'Notorious Landlady' belatedly offers some first-class light summer movie fare."

## Honor to Texas Showmen

Interstate Theatres singled out the following showmen for honorable mention in the circuit's Weekly Digest:

Brad Bushing, manager of the Esquire Theatre in Amarillo, Tex., for his concession counter display on "Hatari!"

Jack Brockettes, assistant at the Bowie in Brownwood, Tex., for his "terrific" back-bar display on "The Interns."

Mike Gilbert, Rialto at Harlingen, Tex., flashy, classy false front on "Mermaids of Tiburon."

Dick Dixon, Majestic at Eastland, Tex., front on "Five Weeks in a Balloon."

Weldon Wood, Grand at Paris, Tex., fronts on "The Interns" and "Kid Galahad."

## Cheerful Refund Offered

Bud Fike, manager of the Manos Theatre in Tarentum, Pa., advertised that he would cheerfully refund the admission price if patrons did not fully enjoy "The Interns."



## Vacationers Gone, But Drive-In Thrives

Local promotion, aggressively conducted and imaginatively developed, can provide rewarding boxoffice performance, even in those situations where a lot of the boxoffice potential is reduced by the inevitable



Fred Koontz III, manager of the Waterford (Conn.) Drive-In, stands beside one of the 20 hotrod cars which showed up for a contest held in behalf of a Speed-O-Rama.

turning-home, so to speak, of the summer trade. Such a situation exists at Waterford, some 50 miles south of Hartford.

Fred Koontz III, manager for Lockwood & Gordon Enterprises at the Waterford Drive-In, reports he was very much pleasantly surprised with audience response to a one-day booking of an AIP triple-feature "Speed-o-Rama" show, consisting of revivals, "Dragstrip Riot," "The Road Racers" and "Motorcycle Gang."

Appropriately enough, he ran a Gala Rod and Custom Car exhibit, which drew attention to the event several weeks ahead of playdate with a large concession area display on rod and chrome engine parts plus promoted trophies for distribution for "best cars in show."

Koontz had a "fabulous" turnout of some 20 remodeled or customized cars, and attendance nearly hit capacity, no small trick in a region known for virtual disappearance of more than half of the customers once early fall days have been reached.

Another fall innovation is Koontz' Movie Quiz, conducted by Koontz or an aide before showtime on specified evenings, preferably midweek when attendance lags.

"I ask some pertinent questions about stars of Hollywood or overseas production centers, and then award a pass for a future Waterford show to the first correct answer to each question."

This has proved to be a great time-killer in preopening moments.

Koontz has found that talking to merchants aids immeasurably "in spreading the word" of theatre attractions. "These are the people who meet the bulk of our potential audience and once the word goes around, it's inevitable that some customers, at least, will be influenced to the point of wanting to get into their cars and drive over to see what we're playing."

## Shadowbox on Concession Backbar Is Screen for Color Slides on 'Hatari!'

The concession stand of the Princess Theatre at Toledo is located directly across the main lobby from the boxoffice, a circumstance which Larry Mallory, manager for Balaban & Katz, capitalized on for a 35mm color slide promotion for "Hatari!"

The backbar section of the concession counter includes a 40x60 (flat) shadowbox display. Mallory had this converted into a screen by the Gross camera shop, which also made up a number of 35mm color slides, at no cost to the theatre, from the regular National Screen Service colored 8x10 stills available on "Hatari!"

These slides were used in a projector which was placed on top of the boxoffice in the lobby, giving a continuous, automatic showing of "Hatari!" scenes.

### CAMERA SHOP PLUGS, TOO

The camera shop included a few slides of its own in the setup.

After the picture opened at the Princess, the projector, slides, screen, etc., were moved to the Gross shop window where they were shown evenings after dark.

The above was part of a campaign which earned the rating of "outstanding" by J. R. Wheeler, B&K district manager.

The Willys Motor Co. plant, which makes the jeeps used in the film, is located in Toledo, a fortunate circumstance which Mallory made good use of. The plant management agreed to the posting of 70 large "Hatari!" displays in strategic spots throughout the plant administration building, etc., plugging the film and the jeeps.

Willys also supplied at no cost to the theatre special reduced-admission coupons, which were distributed by the payroll department in the pay envelopes of 8,000 employees.

Willys loaned to Mallory a special zebra-striped jeep, in which he visited, with proper signs, the zoo, playgrounds, swimming pools, ball parks—everywhere a crowd could be found—starting ten days in advance and during the run.

### A LOBBY JUNGLE!

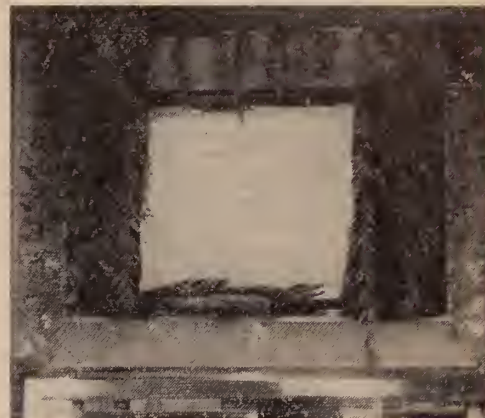
The lobby was made up in jungle fashion with artificial leaves, palm trees, etc., borrowed from a department store.

Other promotions:

A "Name the Monkey" tieup was made with radio station WTOL, whereby a small monkey was promoted gratis from a pet shop and was presented by the station to a local boy or girl who came up with the best name for the monkey. This was a two-week promotion with five gratis spots daily. Children were asked to send their entries direct to station WTOL. The winner could either keep the monkey or present it on behalf of the child and "Hatari!" to the Toledo zoo.

The second prize was a 60-pound stem of bananas for the children to take to the zoo and feed the animals.

In order to carry out the "Hatari!" effect in front of the theatre, WTOL made up, at no cost to the theatre, a continuous sound-effect record. This was used on a tape recorder placed in the manager's of-



A view of the shadowbox on backbar of the concession stand at the Princess Theatre in Toledo, which was converted into a screen for the continuous showing of color slide scenes from "Hatari!"

fice with loudspeaker placed on the theatre canopy.

Small "Hatari!" flip cards containing scenes from the film and numbered from 1 to 10 were delivered by "Hatari!" jeep to playgrounds in the area and distributed to the kids with the announcement that anyone collecting a full set of ten would be given a pass to see the film. Needless to say, there was quite a scramble in each situation with the kids trading cards back and forth in an effort to come up with a full set.

## Cream of Pakistan Views 'Nuremberg'

When "Judgment at Nuremberg" was screened at the Palace Theatre in Karachi, Pakistan, the audience was really top level. The cream of the nation's judiciary, representatives of the legal and newspaper professions and high civil and military officials from as far as Dacca in East Pakistan attended.

And making this impressive gathering possible was Pakistan International Airlines, which brought the guests to Karachi three weeks before opening at the PIA expense. There was Askar Ali Shah, editor of the Kyber Mail, up on the famed Kyber Pass, plus correspondents of all important papers in the country. Each male guest received a beautiful cigaret lighter and compacts went to the ladies. In all, PIA spent Rs. 8,000, approximately \$1,700.

In return, PIA was allowed to display posters and other promotional material in the lobbies of the Palace and two other Husein & Co. theatres, the Nishat and Nigar, during the entire run of "Judgment at Nuremberg."

Stories of the judiciary preview gathering appeared in English, Urdu and vernacular papers all over the nation.

Clara Rennebaum of the Hippodrome in Corbin, Ky., rented the theatre for a back-to-school show to ten merchants.



# Flexibility in Booking and Vigorous Promotion Assure Theatre Progress

Flexibility in booking—willingness to play any type of film and vigorously promote it—is the secret of success in exhibition these days, according to Eddie Ruff and Melvin Safner, New England states rights distributors who have broad experience on both sides of the industry fence.

Ruff is president of Eddie Ruff Associates and Safner is a partner.

Even controversial films should be played in all markets if solely out of the need to display democratic principles in action, they feel, and they point to the increasing use of foreign films as evidence of the value of variety on the screen.

## OFTEN GOOD BET

"In these product-starved days, the exhibitor who doesn't book foreign film, either out of ignorance or of fear, is overlooking a promising bet," says Safner. "We played product like 'La Dolce Vita' with subtitles at the Route 44 Drive-In (a situation in suburban Providence, R.I., which he formerly operated) and piled up tremendous grosses—this in spite of opposition argument that no one will pay admission to see subtitled films in a drive-in!"

Progress or no-progress at the boxoffice is up to the individual showman, says Safner, who comes from an exhibition family.

"Exhibition can progress spectacularly or lag pitifully behind other businesses simply out of apathy and disinterest," he says. "In the final analysis, it's up to each showman to decide his own, individual pattern."

Safner points to showmanship efforts by New England Theatre owners and managers as proof of what can be done on the

local level to bolster the boxoffice. His theatre experience started at the Lafayette in Central Falls, R.I., which was opened in 1932 by his father, the late Maurice Safner. It was transferred recently to Bruce Netter.

The 740-seat theatre, under the Safner father-and-son team, flourished for many years. "We looked to the theatre," relates Safner, "as something more, much more, than a real estate investment. We looked to the Lafayette—and our employes, too—as an outlet of America's greatest entertainment; we kept the theatre in good condition, greeted our patrons with courtesy and booked product of which we could be proud. This combination spelled profit. It was that simple."

"If you work at it, you can come out well, very well in theatre operation. You've got to look through a pressbook with the basic intent of applying the ideas to your own local situation. The ads, too, must be shaped to the individual community. Too many exhibitors are prone to overlook the pressbook; it's still a wonderfully profitable theatre aide."

Safner, until three and a half years ago, had ten theatres and drive-ins under his banner. His turn to foreign films at the Route 44 Drive-In is evidence of his willingness to try something different, and he showed to the regional industry, at least, that few complaints are really registered by drive-in patrons against subtitled pictures.

He tried gimmicks of every description at the Route 44. Besides "La Dolce Vita," he showed "Diabolique," the subtitled French horror film, with success.

Safner is a former vice-president and



Eddie Ruff, former distributor, and Melvin Safner, former exhibitor, who suggest flexibility in booking is an asset in theatre operation.

treasurer of the Independent Exhibitors of New England.

"The manager's image is important, too," Safner believes. "Anyone can handle a marquee change, but it takes a fresh approach to handle boxoffice profits."

Before the theatre was sold to Lockwood & Gordon Enterprises, Safner interests had put the theatre very much in the black.

"Courtesy is contagious," he told his staff.

## FORMER DISTRIBUTOR

Eddie Ruff's affiliation with the industry goes back many years to the days when he managed the Paramount exchanges in Portland, Me., Albany, N. Y., New Haven, and Boston. He entered independent distribution ten years ago.

"It takes an imaginative showman to sell anything," he comments. "No film has yet been made that can sell itself; the theatreman, of necessity, must get out and pitch."

Independent exhibitors in particular should look to these Soaring Sixties as promising indeed, in the opinion of Ruff and Safner. Both men feel that failure is as likely as a success in theatre operation, but it takes an imaginative showman, a chap able to confront day-to-day situations with resourcefulness and not a little courage, to pull a failing theatre out of the red.

"The wider use of overseas titles can help a showman tremendously only if he ascertains his individual market and realizes what can sell and what can't sell on the local level," Safner concludes.

## Don't Ignore a Stranger!

A stranger at the Grand Theatre in Paris, Tex., made front page news, with mention of "Mr. Hobbs Takes a Vacation," due to the sharp eye of Manager Weldon Wood. An inquiry revealed that the stranger was A. J. Hobbs, 84, who never before had attended a movie. "I liked it. It was funny," he was quoted in the Paris News with a three-column photo.

## Style Show Weekly

The Golf Mill Theatre in suburban Chicago had such heavy patronage at an experimental style show that it arranged a series for presentation every Tuesday starting at 1 p.m. Stores in the Golf Mill Shopping Center put on the shows.

Gordon Kay has set R. G. Springsteen to direct the Audie Murphy starrer, "The Iron Collar," for Universal.



Model Cherie Foster and strongman Pete Lupus, who was dressed like a warrior, passed out miniature swords and advertising cards announcing the opening of "Sword of the Conqueror" in the Los Angeles area. They rode around in a flat-bed truck pictured above, which included a warrior seated on a horse, like Jack Palance in the picture.



An Interpretive analysis of lay and trade press reviews. Running time is in parentheses. The plus and minus signs indicate degree of merit. Listings cover current reviews, updated regularly. This department also serves as an ALPHABETICAL INDEX to feature releases. © is for CinemaScope; V is VistaVision; S is Superscope; P is Panovision; R is Regalscope; T is Technirama. Symbol L denotes BOXOFFICE Blue Ribbon Award; C color photography. For listings by company in the order of release, see FEATURE CHART.

## REVIEW DIGEST

### AND ALPHABETICAL INDEX

++ Very Good; + Good; ± Fair; - Poor; = Very Poor.

In the summary ++ is rated 2 pluses, = as 2 minuses.

15c  
M

P. G. Page	Title	Run Time	Type	Distributor	Reviewed	Boxoffice	Harrison's	Variety	Film Daily	Hollywood	Parents'	New York	Daily News	Summary
2672	Airborne (78)	Ac.....	Diamond-SR	10- 8-62	±	±	±	±	±	±	±	±	±	3+2-
2616	All Fall Down (111)	Drama.....	MGM	3-26-62	++	+	+	+	+	+	+	+	+	10+1-
2663	Almost Angels (93)	Dr/Music....	BV	9-10-62	±	±	±	±	±	±	±	±	±	8+3-
2637	Assignment Outer Space (79)	SF-Fantasy	AIP	6-11-62	±									1+1-
-B-														
2583	Bachelor Flat (91)	© Com..	20th-Fox	12- 4-61	+	±	+	+	+	+	±	±	±	9+2-
2628	Bachelor of Hearts (97)	Com....	Cont'l	5- 7-62	±									1+
2664	Barabbas (134)	70 Bib Dr....	Col	9-10-62	++		+	+	+	+	+	+	+	11+
2605	Bashful Elephant, The (80)	Com-Dr....	AA	2-19-62	+	±	±	±	±	±	±	±	±	3+3-
2634	Belle Sommers (62)	Drama.....	Col	5-28-62	±	±	±	±	±	±	±	±	±	5+3-
2653	Best of Enemies, The (104)	©												
	War Comedy-Drama	.....	Col	8- 6-62	+	+	+	+	+	+	+	+	+	9+
2609	Big Money, The (89)	Comedy....	Lopert	3- 5-62	+									1+
2624	Big Red (89½)	Adv.....	BV	4-23-62	++	±	+	+	+	+	+	+	+	11+1-
2640	Big Wave, The (73)	Drama.....	AA	6-18-62	±									2+
2662	Billy Budd (123)	© Sea Drama....	AA	9- 3-62	++		+	+	+	+	+	+	+	9+
2461	Bird Man of Alcatraz (142)	Dr.....	Col	6-25-62	++	+	+	+	+	+	+	+	+	14+
2608	Black Tights (120)	© Ballet.....	Magna	2-26-62	++	±	+	+	+	+	+	+	+	10+1-
2667	Bloody Brood, The (69)	Cr.....	Astor	9-24-62	+									1+
	Crime-Drama	.....	Astor	9-24-62	+									1+
2631	Bon Voyage (132)	© Comedy....	BV	5-21-62	++	+	+	+	+	+	+	+	+	13+
2669	Bourbon St. Shadows (70)	Cr.....	MPA	10- 1-62	+									1+
2640	Boys' Night Out (115)	© Com....	MGM	6-18-62	++	±	±	±	±	±	±	±	±	10+2-
2651	Brain That Wouldn't Die, The (71)	Horror Dr....	AIP	7-30-62	±									1+1-
2625	Broken Land, The (60)	© W'n 20th-Fox		4-30-62	±									1+1-
2406	Brushfire (80)	War Dr.....	Para	2-12-62	+	±	-		+	±	±	±	±	5+4-
2619	Burn, Witch, Burn (89)	Susp.....	AIP	4- 9-62	+	-		+		±	±	±	±	4+2-
-C-														
2633	Cabinet of Caligari, The (104)	© Horror Drama	.....	20th-Fox	5-28-62	+	-	+	+	+	+	+	+	7+1-
2613	Cape Fear (105)	Suspense Dr.....	U-I	3-19-62	+	++	+	+	+	+	+	+	+	11+
2658	Carnival of Souls (91)	Psycho-Melodrama	.....	Herts-Lion	8-20-62	+								1+
2673	Carry On, Teacher (86)	Com....	Governor	10-15-62	++		+	+	+	+	+	+	+	5+
2603	Cash on Demand (84)	Suspense....	Col	2-12-62	+		+	+	+	+	+	+	+	7+
2659	Centurion, The (77)	Spectacle....	PIP	8-27-62	±		±	±	±	±	±	±	±	1+1-
2661	Chapman Report, The (125)	Dr.....	WB	9- 3-62	±		±	±	±	±	±	±	±	6+2-
2608	Choppers, The (64)	Melodrama	.....	SR	2-26-62	±								1+1-
2639	Ciclon and the Kid (65)	Com-Dr.....	UA	6-18-62	±									1+1-
2660	Coming-Out Party, A (98)	Com....	Union	8-27-62	++	+	+	+	+	+	+	+	+	8+
2645	Concrete Jungle, The (86)	Dr.....	Fanfare	7- 9-62	+		+	+	±	±	±	±	±	4+1-
2650	Confessions of an Opium Eater (85)	Shock Melodrama	.....	AA	7-23-62	+								2+1-
2590	Continental Twist, The (See "Twist All Night")													
2620	Convicts 4 (reviewed as "Reprieve") (106)	Drama	.....	AA	4- 9-62	+	+	±	+	±	±	±	±	6+1-
2607	Couch, The (89)	Suspense	.....	WB	2-26-62	±	±	±	±	±	±	±	±	7+5-
2621	Counterfeit Traitor, The (140)	Drama	.....	Para	4-16-62	++	+	+	+	+	+	+	+	13+
2665	Cry Double Cross (65)	Melodrama	Atlantic	9-17-62	+									1+
-D-														
2655	Damn the Defiant! (101)	© Ac..	Col	8-13-62	+	±		+	+	+	±	±	±	6+1-
2666	Damon and Pythias (99)	Drama....	MGM	9-17-62	++		+	+	±	±	±	±	±	7+1-
2671	Dangerous Charter (76)	Ac.....	Crown	10- 8-62	±		±	±	±	±	±	±	±	3+2-
2625	Dead to the World (87)	Melo.....	UA	4-30-62	-									1+2-
2602	Deadly Duo (69)	Drama	.....	UA	2- 5-62	+	-	+	+	-	±	±	±	4+3-
2594	Desert Patrol (78)	War Drama....	U-I	1- 8-62	+	+	+	+	+	+	+	+	+	7+
2658	Devil's Messenger, The (72)	Fantasy-Melodrama	.....	Herts-Lion	8-20-62	±								1+1-
2624	Doctor in Love (93)	Com. Governor		4-23-62	+	±	+	+	±	±	±	±	±	7+3-
2621	Don't Knock the Twist (87)	Drama/Twist numbers	.....	Col	4-16-62	+	±	±	±	±	±	±	±	7+5-
-E-														
2647	East of Kilimanjaro (72)	Adv.....	Parade	7-16-62	±									1+1-
2657	Eegah (90)	Com-Fantasy....	Fairway	8-20-62	+									1+
2588	El Cid (184)	© Hist. Spec.....	AA	12-18-61	++	++	+	+	+	+	+	+	+	13+
2636	Escape From Zahrain (93)	©												
	Adventure Drama	.....	Para	6- 4-62	+	±	+	+	+	+	+	+	+	7+1-
2615	Experiment in Terror (123)	Susp....	Col	3-26-62	++	+	+	+	+	+	+	+	+	12+
-F-														
2653	Fallguy (64)	Crime Drama....	Fairway	8- 6-62	±									1+1-
2664	Firebrand, The (63)	© W'n....	20th-Fox	9-10-62	±									2+2-
2623	Five Finger Exercise (109)	Dr.....	Col	4-23-62	+	±	±	±	±	±	±	±	±	8+2-
2654	Five Weeks in a Balloon (101)	© Adv-Comedy	.....	20th-Fox	8- 6-62	++	+	+	+	+	+	+	+	10+
2664	Flame in the Streets (93)	© Drama	.....	Atlantic	9-10-62	+								5+
2618	Follow That Dream (110)	© Com....	UA	4- 2-62	+	+	+	+	+	+	+	+	+	9+

P. G. Page	Title	Run Time	Type	Distributor	Reviewed	Boxoffice	Harrison's	Reports	Variety	Film Daily	Hollywood Reporter	Parents' Magazine	New York Daily News	Summary
2619	Forever My Love (115)													
	Romantic Drama			Para	4- 9-62	+	±	±	±	±	±	±	±	8+2-
2606	Four Horsemen of the Apocalypse, The (153)			MGM	2-19-62	++	++	+	++	+	++	++	++	12+
2675	Frightened City, The (97)			Cr.	10-22-62	+	±					-		2+2-
-G-														
2626	Geronimo (101)			UA	4-30-62	+	+	+	++	+	+	+	±	8+1-
2644	Gigot (104)			20th-Fox	7- 2-62	++	++	+	++	++	++	++	++	11+1-
2605	Girls at Sea (81)			Seven Arts	2-19-62	++								2+
2651	Guns of Darkness (103)			WB	7-30-62	+	±	±	++	+	+	+	+	8+2-
2671	Gypsy (149)			WB	10- 8-62	++		+	++	++				7+
-H-														
2613	Hand of Death (60)			20th-Fox	3-19-62	±						±	±	3+3-
2626	Hands of a Stranger (85½)			Susp.	4-30-62	±		±			±	±	±	5+5-
2625	Harold Lloyd's World of Comedy (94)			Cont'l	4-30-62	+	±	++	++	++	++	++	++	10+1-
2634	Hatari! (159)			Para	5-28-62	++	++	+	++	+	++	++	++	12+
2634	Hell Is for Heroes (90)			War Dr.	5-28-62	+	±	+	+			+	+	6+1-
2612	Hellions, The (87)													
	Outdoor Drama			Col	3-12-62	+	±	±				-	±	4+4-
2639	Hemingway's Adventures of a Young Man (145)			20th-Fox	6-18-62	++	±	+	++	++	++	++	++	12+1-
2668	Hero's Island (94)													
	Period Adv. Drama			UA	9-24-62	+		±	+	++	++	++	++	7+1-
2610	Hitler (107)			AA	3- 5-62	±	±	-	+	+	-	-	-	4+4-
2620	Horizontal Lieutenant, The (90)													
	Comedy ©			MGM	4- 9-62	+	±	±	+	+	++	+	+	8+2-
2641	Horror Chamber of Dr. Faustus, The (95)			Lopert	7- 2-62	+						±		2+1-
2674	Hot Money Girl (81)			UPRO	10-15-62	+								1+
2623	House of Women (83)			WB	4-23-62	±	±	+	+	+	-	±	±	6+4-
2662	Huns, The (85)			PIP	9- 3-62	±								1+1-
-I-														
2636	I Like Money (81)			20th-Fox	6- 4-62	+	±	+	++			+	+	7+1-
2635	Incident in an Alley (83)			UA	6- 4-62	±						±	±	3+3-
2661	If a Man Answers (102)			U-I	9- 3-62	+			±	++	+	+	+	6+1-
2626	Information Received (77)			U-I	4-30-62	+			±	+		+	+	5+1-
2638	Interns, The (120)			Col	6-11-62	++	++	±	+	++	+	+	+	10+1-
2628	Intruder, The (83)			Astor	5- 7-62	+	±	++	+	++	+	+	+	9+1-
2661	Invasion of the Animal People (55)			ADP-SR	9- 3-62	±								1+1-
2651	Invasion of the Star Creatures (81)			AIP	7-30-62	±								1+1-
2673	I Spit on Your Grave (100)													
	Melo (Eng.-dubbed)			Audubon	10-15-62	+								1+
2668	I Thank a Fool (100)			MGM	9-24-62	+		±	+	±	+	++	++	7+2-
2644	It Happened in Athens (92)													
	© Comedy-Drama			20th-Fox	7- 2-62	+	+	-	+	±	+	±	±	5+2-
-J-														
2645	Jack the Giant Killer (94)													
	Adv-Fantasy			UA	7- 9-62	+	-		++			±	++	6+2-
2615	Jessica (105)			UA	3-26-62	++	±	±	+	+	±	+	+	8+3-
2608	Jet Storm (88)			UPRO	2-26-62	+		+		+				3+
2604	Journey to the Seventh Planet (80)			AIP	2-12-62	+			±	±	±	+	-	5+4-
-K-														
2592	Karate (80)			Brenner	1- 1-62	±								1+1-
2652	Kid Galahad (95)			UA	7-30-62	++	+	+	++	+	+	+	+	8+
2672	Kind of Loving, A (112)			Gom/r	10- 8-62	++		++				++	+	7+
-L-														
2627	Lad: a Dog (98)			WB	5- 7-62	++	±	+	±	+	+	+	+	7+2-
2631	Last of the Vikings (102)													
	Dyaliscope, Adv.			Medallion	5-21-62	+			+			±	±	3+1-
2662	Lion, The (96)			20th-Fox	9- 3-62	+		++	++	++				7+
2630	Lisa (112)			20th-Fox	5-14-62	+	++	+	+	+	++	++	++	9+
2642	Lolita (152)			MGM	6-25-62	++	±	+	++	++	±	++	++	11+2-
2676	Loneliness of the Long Distance Runner, The (103)			Cont'l	10-22-62	++		++	++	+	++	++	++	11+
2628	Lonely Are the Brave (107)													
	© Outdoor Drama			U-I	5- 7-62	+	+	+	++	+	++	+	+	9+
2593	Long and the Short and the Tall, The (102)			Cont'l	1- 8-62	++			+	+	+			5+
2675	Long Day's Journey Into Night (174)			Embassy	10-22-62	++		++	++	++	++	++	++	12+
2674	Longest Day, The (180)													
	© War Drama			20th-Fox	10-15-62	++		++	++		++	++	++	10+
2590	Lover Come Back (107)			U-I	12-25-61	++	+	++	++	++	+	+	++	12+
-M-														
2604	Madison Avenue (94)			20th-Fox	2-12-62	±	+	-	+	+	+	+	+	6+2-
2622	Magic Sword, The (80)													
	Fantasy-Adventure			UA	4-16-62	+		+	+	+	+	±	±	6+1-



# REVIEW DIGEST

## AND ALPHABETICAL INDEX

In the summary ++ is rated 2 pluses, = as 2 minuses.

++ Very Good; + Good; ± Fair; - Poor; = Very Poor.

P. G. Page	Title	Run Time	Type	Distributor	Reviewed	Boxoffice	Harrison's Reports	Variety	Film Daily Hollywood Reporter	Parents' Magazine New York Daily News	Summary
2620	Make Way for Lila (90)										
	Adv. Dr. ....	Parade	8-27-62	±	±	±	±	±	±	±	3+2-
2607	Malaga (97)	Drama	2-26-62	+	+	±	±	±	±	±	8+3-
2621	Man Who Shot Liberty Valance, The (123)	Western	4-16-62	±	±	±	±	±	±	±	11+1-
2641	Manster, The (72)	Horror Dr.	7- 2-62	±	±	±	±	±	±	±	1+2-
2663	Marco Polo (100)	© Adv.	9-10-62	+	+	±	±	±	±	±	3+1-
2654	Matter of WHO, A (90)	Com.	8- 6-62	±	±	±	±	±	±	±	7+1-
2642	Mermaids of Tiburon, The (77)	Underwater Adv.	7- 2-62	±	±	±	±	±	±	±	3+3-
2632	Merrill's Marauders (98)	© Dr. WB	5-21-62	+	+	±	±	±	±	±	10+1-
2656	Mighty Ursus (90)	Adv.	8-13-62	±	±	±	±	±	±	±	1+2-
2629	Miracle Worker, The (106)	Dr.	5-14-62	±	±	±	±	±	±	±	11+
2611	Most Wanted Man, The (85)	Com.	3-12-62	-	-	-	-	-	-	-	1-
2632	Mothra (90)	Tohoscope, HoDr.	5-21-62	+	+	±	±	±	±	±	5+3-
2632	Mr. Hobbs Takes a Vacation (116)	© Comedy	5-21-62	±	±	±	±	±	±	±	13+
2597	Murder She Said (87)	Mystery	1-22-62	+	+	±	±	±	±	±	8+
2624	Music Man, The (151)	© Musical Comedy	4-23-62	±	±	±	±	±	±	±	14+
2617	My Geisha (120)	Com-Dr.	4- 2-62	+	+	±	±	±	±	±	9+
—N—											
2620	Nearly a Nasty Accident (86)	Farce-Comedy	6-11-62	+	+	±	±	±	±	±	5+3-
2649	Never Let Go (90)	Melod.	7-23-62	+	+	±	±	±	±	±	2+
2631	Night Creatures (81)	Adv.	5-21-62	+	+	±	±	±	±	±	6+
2666	Night of Evil (88)	Melodrama	9-17-62	+	+	±	±	±	±	±	1+
2655	Night They Killed Rasputin, The (87)	Melodrama	8-13-62	+	+	±	±	±	±	±	1+
2656	No Man Is an Island (114)	War Drama	8-13-62	±	±	±	±	±	±	±	10+2-
2638	No Place Like Homicide (87)	Farce-Comedy	6-11-62	+	+	±	±	±	±	±	5+3-
2643	Nocturnal Landlady, The (123)	Com.	7- 2-62	±	±	±	±	±	±	±	9+1-
2656	Nun and the Sergeant, The (73)	War Drama	8-13-62	±	±	±	±	±	±	±	1+2-
—O—											
2667	On Any Street (90)	Melodrama	9-24-62	+	+	±	±	±	±	±	1+
2610	Only Two Can Play (106)	Com.	3- 5-62	+	+	±	±	±	±	±	8+1-
2669	Operation Snatch (83)	Com.	10- 1-62	+	+	±	±	±	±	±	3+1-
—PQ—											
2643	Panic in Year Zero! (93)	Dr.	7- 2-62	+	+	±	±	±	±	±	6+2-
2642	Paradise Alley (81)	Comedy	7- 2-62	+	+	±	±	±	±	±	1+
2652	Payroll (80)	Crime	7-30-62	±	±	±	±	±	±	±	4+3-
2633	Peeping Tom (86)	Suspense	5-28-62	+	+	±	±	±	±	±	1+
2637	Phantom Planet, The (82)	SF-Fantasy	6-11-62	±	±	±	±	±	±	±	1+1-
2640	Phantom of the Opera (84)	Ho..U-I	6-18-62	±	±	±	±	±	±	±	11+1-
2648	Pigeon That Took Rome, The (101)	© Comedy	7-16-62	+	+	±	±	±	±	±	10+
2652	Pirates of Blood River (87)	© Action	7-30-62	+	+	±	±	±	±	±	7+2-
2653	Playgirl After Dark (92)	Dr.	8- 6-62	+	+	±	±	±	±	±	1+1-
2614	Premature Burial, The (81)	© Horror Drama	3-19-62	+	+	±	±	±	±	±	6+2-
2672	Pressure Point (87)	Drama	10- 8-62	±	±	±	±	±	±	±	9+
2606	Prisoner of the Iron Mask, The (80)	© Adv. (Eng. dubbed)	2-19-62	±	±	±	±	±	±	±	4+4-
—R—											
2670	Reluctant Saint, The (105)	Dr.	10- 1-62	+	+	±	±	±	±	±	1+
2620	Reprieve (See "Convicts 4")										
2667	Requiem for a Heavyweight (87)	Drama	9-24-62	±	±	±	±	±	±	±	8+
2629	Ride the High Country (94)	© Western	5-14-62	+	+	±	±	±	±	±	7+
2655	Rider on a Dead Horse (72)	W'n	8-13-62	+	+	±	±	±	±	±	2+1-
2663	Ring-a-Ding Rhythm (78)	Mus.	9-10-62	+	+	±	±	±	±	±	4+1-
2611	Ring of Terror (71)	Horror	3-12-62	±	±	±	±	±	±	±	1+1-
2635	Road to Hong Kong, The (91)	Com.	6- 4-62	+	+	±	±	±	±	±	9+
2614	Rome Adventure (118)	Com-Dr.	3-19-62	+	+	±	±	±	±	±	8+1-
—S—											
2623	Safe at Home! (83)	Com-Dr.	4-23-62	+	+	±	±	±	±	±	6+2-
2622	Samar (89)	Action Dr.	4-16-62	±	±	±	±	±	±	±	7+3-
2627	Satan in High Heels (93)	Exploitation Melodrama	5- 7-62	-	-	-	-	-	-	-	1+4-
2610	Satan Never Sleeps (124)	© Comedy-Drama	3- 5-62	+	+	±	±	±	±	±	7+1-
2659	Scarface Mob, The (105)	Cr.	8-27-62	+	+	±	±	±	±	±	1+
2612	Secret File Hollywood (85)	Melodrama	3-12-62	±	±	±	±	±	±	±	1+1-
2602	Sergeants 3 (112)	© Outdoor	2- 5-62	+	+	±	±	±	±	±	8+
2605	7th Commandment (82)	Melo.	2-19-62	±	±	±	±	±	±	±	1+1-
2619	Shame of the Sabine Women, The (80)	Adv. Dr.	4- 9-62	±	±	±	±	±	±	±	2+2-
2627	She Didn't Say No! (96)	Comedy Satire	5- 7-62	±	±	±	±	±	±	±	2+

P. G. Page	Title	Run Time	Type	Distributor	Reviewed	Boxoffice	Harrison's Reports	Variety	Film Daily Hollywood Reporter	Parents' Magazine New York Daily News	Summary
2657	Shootout at Big Sag (64)	W'n Parallel			8-20-62	+					1+
2670	Siege of Hell Street, The (93)	Cr. UPRO			10- 1-62	±					1+1-
2600	Siege of Syracuse (87)										
	① Adv.-Ac. ....		Para		1-29-62	+	±	-	+	-	3+4-
2615	ⓈSix Black Horses (80)	W'n.....	U-I		3-26-62	+	-	±	+	+	6+3-
2646	ⓈSky Above—the Mud Below, The (90)	Documentary		Embassy	7- 9-62	±	±	±	+	±	11+1-
2668	ⓈSon of Samson (90)										
	Hist. Spectacle.....		Medallion		9-24-62	+					1+
2635	ⓈSpiral Road, The (140)	Adv.....	U-I		6- 4-62	+	+	±	±	±	11+1-
2676	Stagecoach to Dancers' Rock (72)	Western		U-I	10-22-62	+			+		± 3+1-
2616	ⓈⓈState Fair (118)	ⓈMusical		20th-Fox	3-26-62	+	±	±	+	±	10+1-
2637	ⓈStory of the Count of Monte Cristo, The (101)	Ⓢ Adv. ....	WB		6-11-62	+	±	±	+	±	7+2-
2647	ⓈStowaway in the Sky (82)										
	Adventure .....		Lopert		7-16-62	+	±	±	+	+	± 10+1-
2654	Strangers in the City (83)	Dr...		Embassy	8- 6-62	±	-	+	+		± 4+3-
2611	ⓈSweet Bird of Youth (120)										
	© Drama .....		MGM		3-12-62	±	+	±	±	±	12+
2622	ⓈSwingin' Along (74)	©									
	Com/Mus. ....		20th-Fox		4-16-62	+		±	+	± -	4+3-
2665	ⓈSword of the Conqueror (95)										
	Ⓢ Drama .....		UA		9-17-62	+		±	+	+	4+2-
—T—											
2636	ⓈTales of Terror (90)	Ⓢ Ho.....	AIP		6- 4-62	±	-	+	±	±	± 10+2-
2644	ⓈTartars, The (83)	Action.....	MGM		7- 2-62	±	±	-	+	±	± 6+6-
2650	ⓈTarzan Goes to India (86)	© Ac. ....	MGM		7-23-62	±	±	+	±	±	± 9+1-
2630	Taste of Honey, A (100)	Dr....	Cont'l		5-14-62	±	±	±	±	±	± 12+1-
2614	Tell-Tale Heart, The (78)										
	Horror Drama .....		Danziger-SR		3-19-62	+					1+
2613	Temptation (94)	Melodr. ....	Cameo		3-19-62	+					1+
2665	Terror of the Bloodhunters (60)	Melodrama .....	AIP		9-17-62	±					1+1-
2632	ⓈThat Touch of Mink (99)	Ⓢ Com. ....	U-I		5-14-62	±	+	+	±	±	± 11+
2598	Then There Were Three (82)	Ac. Parade			1-22-62	±		+	+		3+1-
2639	There Was a Crooked Man (106)										
	Comedy .....		Lopert		6-18-62	±					2+
2673	Third of a Man (81)	Melo .....	UA		10-15-62	+				+	2+
2629	13 West Street (80)	Dr.....	Col		5-14-62	±	±	±	+	±	± 7+4-
2659	Ⓢ300 Spartans, The (113)										
	© Action Spectacle .....		20th-Fox		8-27-62	±		±	±	+	± 6+2-
2647	Three Stooges in Orbit, The (87)	Farce-Comedy .....	Col		7-16-62	+	-	+	+	±	± 6+3-
2676	Too Young, Too Immoral (88)	Dr.....	SR		10-22-62	±					1+1-
2646	Trauma (93)	Suspense Dr.....	Parade		7- 9-62	+					1+
2616	Twist All Night (87)	Comedy									
	With Music, color prolog.....		AIP		3-26-62	+		±	±	+	- 4+3-
2666	Two and Two Make Six (89)	Com-Dr .....	Union		9-17-62	+		+			2+
2669	Two Tickets to Paris (78)	Mus.....	Col		10- 1-62	±		±		+	± 4+3-
2657	ⓈTwo Weeks in Another Town (104)	© Drama .....	MGM		8-20-62	±	±	±	+	-	± 6+4-
—U—											
2603	Underwater City, The (78)	Adv.-Fantasy .....	Col		2-12-62	±	±	±	±	+	± 6+5-
—V—											
2648	Valiant, The (89)	War Drama .....	UA		7-16-62	+	+	±	+	+	± 6+1-
2670	ⓈVery Private Affair, A (95)	Drama	MGM		10- 1-62	+		+	+	+	5+
2606	Victim (100)	Drama.....	Astor		2-19-62	±	+	±	±	±	± 12+
2601	View From the Bridge, A (110)	Drama .....	Cont'l		2- 5-62	±	+	±	±	±	± 13+
—W—											
2602	Walk on the Wild Side (114)	Dr...Col			2- 5-62	±	±	+	±	±	- 10+1-
2660	ⓈWaltz of the Toreadors (105)	Comedy-Drama .....	Cont'l		8-27-62	+	±	+	+	±	± 8+1-
2638	What a Carve Up! (See "No Place Like Homicide")										
2613	War Hunt (81)	War Drama.....	UA		4- 2-62	±	±	+	+	±	± 10+2-
2567	ⓈⓈWest Side Story (155)										
	Panavision. Musical Dr. ....		UA		10- 9-61	±	±	±	±	±	± 14+
2646	ⓈWhen the Girls Take Over (80)										
	Comedy .....		Parade		7- 9-62	±					1+1-
2674	Where the Truth Lies (83)										
	Drama (Eng-dubbed)		Para		10-15-62	±			+	-	± 3+2-
2612	Whistle Down the Wind (98)										
	Drama .....		Astor		3-12-62	±	+	±	+	±	± 12+
2645	ⓈWild Westerners, The (70)	W'n.....	Col		7- 9-62	+	±	±	+	±	± 7+4-
2609	Womanhunt (60)	Mystery .....	20th-Fox		3- 5-62	-				-	2-
2658	ⓈWonderful World of the Bros. Grimm (137)		MGM-Cinerama		8-20-62	±	±	±	±	±	± 14+
2609	World in My Pocket (93)	Suspense	MGM		3- 5-62	+	+	+	±	±	± 6+2-
—XYZ—											
2671	Young Go Wild, The (88)										
	Melodrama .....		Manson		10- 8-62	±					1+1-
2675	Young, Willing and Eager (77)	Dr.....	SR		10-22-62	±					1+1-
2638	Zotz! (87)	Comedy .....	Col		6-11-62	±	-	+	+	+	5+2-



Feature productions by company in order of release. Running time is in parentheses. © is for CinemaScope; ⑦ VistaVision; ② Panovision; ① Technirama; ⑤ Other anamorphic processes. Symbol ② denotes BOXOFFICE Blue Ribbon Award; ③ Color Photography. Letters and combinations thereof indicate story type—(Complete key on next page). For review dates and Picture Guide page numbers, See REVIEW DIGEST.

# FEATURE CHART

ALLIED ARTISTS	Type	Rel. No.	AMERICAN INT'L	Type	Rel. No.	BUENA VISTA	Type	Rel. No.	COLUMBIA	Type	Rel. No.	CONTINENTAL	Type	Rel. No.	
The Bashful Elephant (80) OD..6201 Molly Mack, Buddy Baer			Twist All Night (87) ...M..703 June Wilkinson, Louis Prima, Sam Butera and the Witnesses (Includes a color sequence)						②The Hellions (87) ①...Ac..620 Richard Todd, Anne Aubrey						MARCH
Hitler (107) .....BiD..6203 Richard Basehart, Cordula Trantow, Maria Emo									Belle Sommers (62) .....D..621 Polly Bergen, David Janssen						
Hands of a Stranger (85½) D..6204 Paul Lukather, Joan Harvey, Jas. Stapleton, Irish McCalla			Burn, Witch, Burn (89)..Ho..704 Janet Blair, Peter Wyngarde			②Moon Pilot (98) .....C..128 Tom Tryon, Dany Saval, Brian Keith, Edmond O'Brien			Don't Knock the Twist (87) .....M..622 Chubby Checker, Marl Blanchard			Harold Lloyd's World of Comedy (94) (Episodes from Lloyd's 1924-39 features) .....C..			APRIL
The Big Wave (73).....D..6202 Sessue Hayakawa, Mickey Curtis			Phantom Planet, The (82) SF..711 Dean Fredericks, Coleen Gray						Experiment in Terror (123)...D..623 Glenn Ford, Lee Remick			Safe at Home! (83) .....D..624 Mickey Mantle, Roger Maris, Patricia Barry			
Rider on a Dead Horse (72) .....OD..6212 John Vinyan, Lisa Lu, Bruce Gordon, Kevin Hagen			The Brain That Wouldn't Die (71) .....Ho..705 Herb (Jason) Evers, Virginia Leith						Five Finger Exercise (109)...D..625 Rosalind Russell, Maximilian Schell, Jack Hawkins, Richard Beymer			②Bachelor of Hearts (97) ...C.. Hardy Kruger, Sylvia Syms			
Reprieve (106) .....D..6205 (See "Convicts 4" in October listing)			②Invasion of the Star Creatures (81) .....SF..706 Bob Ball, Frankie Ray						13 West Street (80).....D..626 Alan Ladd, Rod Steiger, Dolores Dorn, Michael Callan			A Taste of Honey (100).....D.. Dora Bryan, Rita Tushingham			MAY
The Bridge (104) .....D..6207 (Eng-dubbed) Volker Bohnet Confessions of an Opium Eater (85) .....D..6206 Vincent Price, Linda Ho			②Prisoner of the Iron Mask (80) ⑤.....Ac..701 Michael Lemoine, Wandisa Guida			②Bon Voyage (132) ....C..129 Fred MacMurray, Jane Wyman, Michael Callan, Deborah Walley			②Mothra (90) .....Ac..627 All-Japanese cast (Eng-dubbed)			Never Let Go (90) .....D.. Peter Sellers, Richard Todd			
Payroll (80) .....Ac..6210 Michael Craig, Francoise Prevost									Advise and Consent (138) ③ D..628 Charles Laughton, Henry Fonda, Don Murray, Walter Pidgeon, Gene Tierney, Francot Tone			②The Wild Westerners (70) W..629 Jas. Philbrook, Nancy Kovack, Guy Mitchell, Duane Eddy			JUNE
The Frightened City (97) D..6211 Herbert Lom, John Gregson, Yvonne Romain			②Tales of Terror (90) ② .....Ho..710 Vincent Price, Basil Rathbone, Peter Lorre, Debra Paget			②Big Red (89) .....OD..130 Walter Pidgeon, Gilles Payant			The Notorious Landlady (123) .....MyC..701 Jack Lemmon, Kim Novak, Fred Astaire			Zot! (87) .....C..702 Tom Poston, Julia Meade, Cecil Kellaway			JULY
			Panic in Year Zero! (93) ③ D..708 Ray Milland, Jean Hagen, Frankie Avalon						The Interns (120) .....D..703 Michael Callan, Cliff Robertson, Jas. MacArthur, Haya Harareet			The Three Stooges in Orbit (87) .....C..704 Stooges, Edson Stroll			AUGUST
			②Marco Polo (100) ③..Ad..709 Rory Calhoun, Yoko Tani						②Damn the Defiant! (101) ③ .....D..705 Alec Guinness, Dirk Bogarde, Anthony Quayle			②Waltz of the Toreadors (105) .....CD.. Peter Sellers, Margaret Leighton			
②El Cid (181) ③.....D..6220 Charlton Heston, Sophia Loren, Raf Vallone (CinemaScope version, available for special engagements)			②White Slave Ship (92) ③ .....Ad..713 (formerly "Wild Cargo") Pier Angeli, Edmund Purdom			②Almost Angels (93) ..D/M..135 Vincent Winter, Peter Week			②The Best of Enemies (104) .....CD..706 David Niven, Alberto Sordi			The Impersonator (64).....C.. John Crawford, Jane Griffiths			SEPTEMBER
Convicts 4 (106) .....D..6205 (was "Reprieve") Ben Gazzara, Stuart Whitman, Ray Walston, Vincent Price, Rod Steiger, Sammy Davis Jr.			Warriors Five (92) .....Ac..707 Jack Palance, Jo Anna Ralli			②The Legend of Lobo (67) OD..110 True Life Adventure			Requiem for a Heavyweight (87) .....D..708 Anthony Quinn, Jackie Gleason, Julie Harris, Mickey Rooney			The Hands of Orlac (...).....D.. Mel Ferrer, Dany Carrel			
Billy Budd (123) ③ .....D..6208 Robert Ryan, Peter Ustinov, Melvyn Douglas, Terence Stamp			②Reptilicus (...).....SF..715 Carl Ottosen, Ann Smyrner			②In Search of the Castaways (...) .....Ad.. Maurice Chevalier, Hayley Mills, George Sanders			Two Tickets to Paris (78) M..709 Joey Dee, Gary Crosby, Kay Medford			Operation Snatch (83) .....C.. Terry-Thomas, George Sanders, Lionel Jeffries			OCTOBER
									We'll Bury You! (75) ..Doc..711			The Loneliness of the Long Distance Runner (103) ..D.. Michael Redgrave, Tom Courtenay			NOVEMBER
②Day of the Triffids (119) ③ .....Ho..6209 Howard Keel, Nicole Maurey, Mervyn Johns			②Samson and the Seven Miracles of the World (...) ③..Ac..714 Gordon Scott, Yoko Tani						The War Lover (...) .....D..712 Steve McQueen, Robert Wagner, Shirley Ann Field						
②55 Days at Peking (...) ① ..D.. Charlton Heston, Ava Gardner, David Niven			②The Young Racers (...) ..Ac..716 Mark Damon, Bill Campbell			②Barabbas (134) ⑦70...Dr..713 Anthony Quinn, Silvana Mangano, Arthur Kennedy, Katy Jurado			Bye Bye Birdie (...) ② C/M.. Janet Leigh, Dick Van Dyke			The Assassin (...) .....D.. John Ireland			
②Travels of Marco Polo (...)..D.. Anthony Quinn, France Nuyen			②The Raven (...) ② .....Ho.. Vincent Price, Peter Lorre			Son of Flubber (...) .....C.. Fred MacMurray, Nancy Olson			②Lawrence of Arabia (...) ②..D.. Alec Guinness, Anthony Quinn			The Balcony (...) .....D.. Shelley Winters, Peter Falk			COMING
			The Pit (...) .....Ho.. Dirk Bogarde, Mary Ure						Congo Vivo (...) .....Ad.. Jean Seberg, Gabriele Ferzetti						



FEATURE CHART

The key to letters and combinations thereof indicating story type: (Ad) Adventure Drama; (Ac) Action Drama; (An) Animated-Action; (C) Comedy; (CD) Comedy-Drama; (Cr) Crime Drama; (DM) Drama with Music; (Doc) Documentary; (Dr) Drama; (F) Fantasy; (Ha) Horror Drama; (Hi) Historical Drama; (M) Musical; (My) Mystery; (OD) Outdoor Drama (S) Spectacle; (SF) Science-Fiction; (W) Western.

	EMBASSY	M-G-M	PARAMOUNT	20TH-FOX	UNITED ARTISTS
	Rel. Type No.	Type Rel. No.	Type Rel. No.	Type Rel. No.	Type Rel. No.
MARCH		④Four Horsemen of the Apocalypse (153) © .....D..209 Glenn Ford, Ingrid Thulin, Charles Boyer, Lee J. Cobb World in My Pocket (93)...D..210 Rod Steiger, Nadja Tiller, Peter Van Eyck	④Forever My Love (115)...D..6111 Romy Schneider, Karl Boehm Brushfire (80) .....D..6112 John Ireland, Jo Morrow, Everett Sloane	The Innocents (99) ©....D..207 Deborah Kerr, Michael Redgrave Womanhunt (60) .....D..206 Steve Piccaro, Lisa Lu ④Satan Never Sleeps (124) © .....D..205 William Holden, Clifton Webb, France Nuyen	The Children's Hour (109) .....D..6211 Audrey Hepburn, Shirley MacLaine, James Garner The Clown and the Kid (65) .....D..6207 John Lupton, Mike McGreevey
APRIL		④Sweet Bird of Youth (120) © .....D..212 Geraldine Page, Paul Newman ④The Horizontal Lieutenant (90) © .....C..213 Jim Hutton, Paula Prentiss All Fall Down (111) .....D..211 Eva Marie Saint, Warren Beatty, Karl Malden, Angela Lansbury	The Man Who Shot Liberty Valance (123) .....W..6114 James Stewart, John Wayne, Vera Miles ④④The Counterfeit Traitor (140) .....D..6113 William Holden, Lilli Palmer (pre-release)	④④State Fair (118) ©...D/M..208 Pat Boone, Bobby Darin, Pamela Tiffin, Ann-Margret, Alice Faye, Tom Ewell ④Broken Land (60) ©....W..209 Kent Taylor, Jody McCrea, Dianna Darrin	④The Magic Sword (80)...Ad..6214 Basil Rathbone, Estelle Winwood ④Mighty Ursus (90)...Ad..6220 Ed Fury ④Jessica (105) ②.....C..6219 Maurice Chevalier, Angie Dickinson War Hunt (81) .....D..6217 John Saxon, Robert Redford
MAY	No Love for Johnnie (110) © .....D.. Peter Finch, Mary Peach	④Ride the High Country (94) © .....OD..216 Randolph Scott, Joel McCrea	④Escape From Zahrain (93) ① .....Ac..6115 Yul Brynner, Madlyn Rhue, Sal Mineo	Hand of Death (60) .....Ho..212 John Agar, Paula Raymond The Cabinet of Caligari (104) © .....HoD..211 Glynis Johns, Dan O'Herlihy	④Follow That Dream (110) ② .....C..6216 Elvis Presley, Arthur O'Connell ④Geronimo (102).....OD..6221 Chuck Connors, Kamala Devi Incident in an Alley (83) D..6218 Chris Warfield, Erin O'Donnell Third of a Man (80) ....D..6226 Simon Oakland
JUNE	Two Women (99) .....D.. (Eng-dubbed)...Sophia Loren	Lolita (152) .....D..217 James Mason, Shelley Winters, Peter Sellers, Sue Lyon ④Boys' Night Out (115) © C..218 Kim Novak, James Garner, Tony Randall, Janet Blair ④The Tartars (83) .....Ad..223 Orson Welles, Victor Mature	Hell Is for Heroes (90)...D..6116 Steve McQueen, Bobby Darin, Fess Parker, Bob Newhart	④Lisa (112) © .....D..210 Stephen Boyd, Dolores Hart ④It Happened in Athens (92) © .....Ad..214 Jayne Mansfield, Nico Minardos	Road to Hong Kong (91)...C..6227 Bing Crosby, Bob Hope, Joan Collins, Dorothy Lamour
JULY	No Place Like Homicide (87) .....HoC.. Kenneth Connor, Shirley Eaton ④The Sky Above—the Mud Below (90) .....Doc..	④Tarzan Goes to India (86) .....Ad..222 Jock Mahoney, Slim, Mark Dana	④④The Counterfeit Traitor (140) .....D..6113 William Holden, Lilli Palmer ④My Geisha (120) ①...CD..6118 Shirley MacLaine, Yves Montand, Edw. G. Robinson, Bob Cummings	④④Mr. Hobbs Takes a Vacation (116) © .....C..215 James Stewart, Maureen O'Hara, Fabian, Lauri Peters Air Patrol (70) ©.....Ac..216 Willard Parker, Merry Anders	④Jack the Giant Killer (94) .....Ad..6222 Kerwin Mathews, Judi Meredith The Miracle Worker (106) D..6225 Anne Bancroft, Patty Duke ④④West Side Story (155) ② 70mm .....M..6201 Natalie Wood, Richard Beymer, The Valiant (89) .....D..6228 John Mills, Ettore Manni
AUGUST	Strangers in the City (80) .....D.. Robert Gentile, Kenny Delmar	④Two Weeks in Another Town (104) © .....D..220 Kirk Douglas, Edw. G. Robinson, Cyd Charisse, Geo. Hamilton ④The Wonderful World of the Brothers Grimm (137) Laurence Harvey, Karl Boehm (Cinerama engagements only)	④Hatari! (159) .....Ad..6119 John Wayne, Red Buttons, Elsa Martinelli, Hardy Kruger	④④5 Weeks in a Balloon (101) © .....Ad..218 Red Buttons, Fabian, Barbara Eden, Cedric Hardwicke, Peter Lorre ④Hemingway's Adventures of a Young Man (145) ©....D..213 Richard Beymer, Susan Strasberg, Diane Baker, Paul Newman The Firebrand (63) © ...Ad..217 Kent Taylor, Lisa Montell	Bird Man of Alcatraz (143) D..6230 Burt Lancaster, Karl Malden Judgment at Nuremberg (189) .....D..6205 S. Tracy, B. Lancaster, R. Widmark, M. Dietrich, M. Clift, J. Garland The Nun and the Sergeant (73) .....Ac..6125 Robert Webber, Anna Sten
SEPTEMBER		④I Thank a Fool (100) ©...D..301 Susan Hayward, Peter Finch		④I Like Money (81) © ....C..241 Peter Sellers, Nadia Gray, Herbert Lom ④The 300 Spartans (113) © .....Ad..219 Richard Egan, Diane Baker, Sir Ralph Richardson	④Kid Galahad (95)...CD..6231 Elvis Presley, Gig Young, Lola Albright, Joan Blackman ④Sword of the Conqueror (95) ⑤.....Ad..6232 Jack Palance, Guy Madison
OCTOBER	Long Day's Journey Into Night (174) .....D.. Katharine Hepburn, Ralph Richardson, Jason Robards Jr., Dean Stockwell 7 Capital Sins (...) .....D.. Dany Saval, Nicole Mirel Crime Does Not Pay (...) .....D.. Richard Todd, Michele Morgan	④A Very Private Affair (95) D..303 B. Bardot, Marcello Mastroianni ④Swordsmen of Siena (92) © .....Ad..304 Stewart Granger, Sylva Koscina, Christine Kaufmann ④The Savage Guns (85) ⑤ OD..306 Richard Basehart, Alex Nicol	The Pigeon That Took Rome (101) ② .....C..6202 Charles Heston, Elsa Martinelli, Harry Guardino	④Loves of Salammbô (72) © .....Ad..223 Jeanne Valerie, Jacques Sernas, Edmund Purdom The Longest Day (180) © D..221 All-Star cast; depiction of the Allied landings on D-Day (Pre-release)	④Hero's Island (94) ② Ad..6229 James Mason, Neville Brand, Kate Manx, Rip Torn Pressure Point (91) .....D..6233 Sidney Poitier, Bobby Darin
NOVEMBER	④Constantine and the Cross (114) .....Ad.. Cornel Wilde, Christine Kaufmann	Period of Adjustment (112) © .....C..308 Tony Franciosa, Jane Fonda, Jim Hutton	④Girls! Girls! Girls! (106) .....C/M..6205 Elvis Presley, Stella Stevens, Robert Strauss, Laurel Goodwin ④Wonderful to Be Young (92) © .....C/C..6209 Cliff Richard, Robert Morley	④Gigot (104) .....C..220 Jackie Gleason, Katherine Kath, Jean LeFebvre, Gabrielle Dorziat (Pre-release)	The Manchurian Candidate (126) .....D..6235 Frank Sinatra, Laurence Harvey, Janet Leigh, Angela Lansbury ④The Women Warriors (96) .....Ac.. Louis Jourdan, Sylvia Syms
DECEMBER		④Seven Seas to Calais (102) © .....D..309 Rod Taylor, Keith Michell ④Billy Rose's Jumbo (125) © .....M..310 Doris Day, Jimmy Durante, Martha Raye, Stephen Boyd, Dean Jagger	It's Only Money (84)...C..6206 Jerry Lewis, Zachary Scott, Joan O'Brien ④Who's Got the Action? (93) ② .....C..6207 Dean Martin, Lana Turner, Eddie Albert, Nita Talbot	④Taras Bulba (...) ②....D.. Tony Curtis, Yul Brynner Two for the Seesaw (...)...D.. Shirley MacLaine, Robert Mitchum	
COMING	Night Is My Future (...) .....D.. Mal Zetterling, Birger Malmsten	④Mutiny on the Bounty (...) ② 70 .....Ad.. Marlon Brando, Trevor Howard ④The Golden Arrow (...) .....Ad.. Tab Hunter, Rossana Podesta ④The Main Attraction © D..307 Pat Boone, Nancy Kwan	④A Girl Named Tamiko (...) ② D.. Laurence Harvey, France Nuyen ④My Six Loves (...) .....CD.. Debbie Reynolds, David Janssen Hud Bannon (...) ② .....D.. Paul Newman, Melvyn Douglas	④The Last Days of Sodom and Gomorrah (104) ...S..301 Stewart Granger, Pier Angeli, Stanley Baker, Rossana Podesta ④The Queen's Guards (...) ©...D.. Raymond Massey, Daniel Massey ④The Lion (...) © .....D.. William Holden, Capucine, Trevor Howard	④Beauty and the Beast (77) .....Ad..6223 Joyce Taylor, Mark Damon A Child Is Waiting (...) .....D.. Judy Garland, Burt Lancaster The Caretakers (...) .....D.. Robert Stack, Joan Crawford, Polly Bergen



# FEATURE CHART

## UNIVERSAL-INT'L

Type  
Ref.  
No.

③ Lover Come Back (107) . . . C. 6205  
Rock Hudson, Doris Day,  
Tony Randall, Edie Adams

Desert Patrol (78) . . . Ac. 6206  
Michael Crag, John Gregson,  
Richard Attenborough

The Outsider (108) . . . D. 6207  
Tony Curtis, Bruce Bennett,  
James Franciscus

Nearly a Nasty Accident  
(86) . . . C. 6208  
Jimmy Edwards, Shirley Eaton,  
Kenneth Connor

Cape Fear (106) . . . D. 6209  
Gregory Peck, Robert Mitchum,  
Polly Bergen

The Day the Earth Caught  
Fire (91) . . . D. 6210  
Janet Munro, Leo McKern

③ Night Creatures (81) . . . Ho. 6213  
Peter Cushing, Yvonne Romain

③ Six Black Horses (80) . . . W. 6214  
Audie Murphy, Dan Durys,  
Joan O'Brien

Lonely Are the Brave (107)  
③ . . . OD. 6215  
Kirk Douglas, Gena Rowlands,  
Walter Matthau

③ That Touch of Mink  
(99) ③ . . . C. 6216  
Cary Grant, Doris Day, Cig  
Young, Audrey Meadows

Information Received (77) D. 6217  
Sabina Sesselman, Wm. Sylvester

③ The Spiral Road (140) . . . D. 6218  
Rock Hudson, Burl Ives,  
Gena Rowlands

③ The Phantom of the Opera  
(84) . . . Ho. 6219  
Herbert Lom, Heather Sears,  
Michael Gough, Edw. de Souza

③ No Man Is an Island  
(114) . . . D. 6220  
Jeffrey Hunter, Marshall Thompson,  
Barbara Perez

③ If a Man Answers (102) . . . C. 6221  
Sandra Dee, Bobby Darin,  
Micheline Presle, John Lund

Stagecoach to Dancers' Rock  
(72) . . . W. 6222  
Warren Stevens, Martin Landau,  
Jody Lawrence, Judy Dan

To Kill a Mockingbird (.) . . . D.  
Gregory Peck, Mary Badham

Freud (.) . . . D.  
Montgomery Clift, Susannah York

③ Lancelot and Guinevere  
(.) ③ . . . Ad.  
Cornel Wilde, Jean Wallace

## WARNER BROS.

Type  
Ref.  
No.

The Couch (89) . . . D. 6210  
Shirley Knight, Grant Williams

Malaga (96) . . . Ad. 6211  
Trevor Howard, Dorothy Dandridge,  
Edmund Purdom

③ Rome Adventure (118) . . . D. 6212  
Troy Donahue, Angie Dickinson,  
Rossano Brazzi, Suzanne Pleshette

House of Women (85) . . . D. 6213  
Shirley Knight, Andrew Duggan

③ Samar (89) . . . Ad. 6214  
George Montgomery, Gilbert Roland,  
Ziva Rodann, Joan O'Brien

③ Lad: a Dog (98) . . . D. 6215  
Peter Breck, Peggy McCay

③ Merrill's Marauders  
(98) ③ . . . D. 6216  
Jeff Chandler, Ty Hardin

③ The Music Man (151) ③ M. 6218  
Robert Preston, Shirley Jones  
(Special engagements only)

Guns of Darkness (103) . . . Ad. 6219  
Leslie Caron, David Niven

③ The Story of the Count of  
Monte Cristo (101) ③ . . . Ad. 6220  
Louis Jourdan, Yvonne Furneaux

③ The Chapman Report (125) D. 6221  
Efrem Zimbalist Jr., Shelley Winters,  
Jane Fonda, Claire Bloom, Glynnis  
Johns

What Ever Happened to Baby  
Jane? (.) . . . D. 6222  
Joan Crawford, Bette Davis

③ Gay Purr-ee (85) . . . An. 6223  
Voices of Judy Garland, Robert  
Goulet, Red Buttons, Hermione  
Gingold

③ Gypsy (149) ③ . . . M. 6224  
Rosalind Russell, Natalie Wood,  
Karl Malden

③ Term of Trial (.) . . . D.  
Laurence Olivier, Simone Signoret

③ Not on Your Life! (.) ③ . . . C.  
Robert Preston, Tony Randall

③ PT 109 (.) ③ . . . D.  
Cliff Robertson

## A.D.P. PRODUCTIONS

Invasion of the Animal  
People (55) . . . SF.  
John Carradine, Barbara Wilson  
Terror of the Bloodhunters  
(60) . . . Ho.  
Robert Clarke, Steve Conte

## ASTOR

Victim (100) . . . D. Feb 62  
Dirk Bogarde, Sylvia Syms  
Whistle Down the Wind  
(98) . . . D. Mar 62  
Hayley Mills, Bernard Lee  
Peeping Tom (86) . . . D. May 62  
Karl Boehm, Moira Shearer  
The Intruder (83) . . . D. May 62  
William Shatner, Frank Maxwell  
Night of Evil (88) . . . D. Aug 62  
Lisa Gaye, William Campbell  
The Bloody Brood (69) . . . D. Sep 62  
Peter Falk, Barbara Lord  
The Outcry (.) . . . D. Oct 62  
Steve Cochran, Betsy Blair,  
Alida Valli

## ATLANTIC PICTURES

Cry Double Cross (65) . . . D. Jun 62  
Hardy Kruger, Martin Held  
③ Flame in the Streets  
(93) ③ . . . D. Sep 62  
John Mills, Sylvia Syms

## AUDUBON FILMS

I Smit on Your Grave  
(100) . . . D. Sep 62  
Christian Marquand

## BRIGADIER FILM ASSOCIATES

The Night They Killed Rasputin  
(87) . . . D. Jul 62  
Edmund Purdom, Gianna Maria  
Canale  
The Tell-Tale Heart (78) Ho. Sep 62  
Lawrence Payne, Adrienne Corri  
Smashing of the  
Reich (84) . . . Doc. Oct 62  
Kamikaze! (89) . . . Doc. Oct 62

## COLORAMA

③ The Trojan Horse  
(105) ③ . . . D. Jul 62  
Steve Reeves, John Drew Barrymore

## CROWN-INTERNATIONAL

Blood Lust (68) . . . D. Jan 62  
Wilton Graff, Lylyan Chauvin  
The Devil's Hand (71) . . . D. Jan 62  
Linda Christian, Robert Alda  
The 7th Commandment  
(85) . . . D. Feb 62  
Jonathan Kidd, Lyn Statten  
Secret File Hollywood  
(82) . . . D. Feb 62  
Robert Clarke, Francine York  
③ Dangerous Charter  
(76) ③ . . . D. Sep 62  
Chris Warfield, Sally Fraser  
Stakeout (81) . . . D. Oct 62  
Bing Russell, Bill Hale  
Varan the Unbelievable  
(70) . . . D. Oct 62  
Myron Healy, Tsuruko Kobayashi  
First Spaceship on Venus  
(81) . . . D. Oct 62  
Yoko Tani, Oldrick Lukes

## DESLU

The Scarface Mob (106) . . . D. Aug 62  
Robert Stack, Keenan Wynn

## ELLIS

Make Mine a Double (86) C. Feb 62  
Brian Rix, Cecil Parker

## FAIRWAY INT'L

The Choppers (64) . . . D. Feb 62  
Arch Hall Jr., Marianne Gaba  
③ Eegah (90) . . . Ad. May 62  
Arch Hall Jr., Marilyn Manning  
Fallguy (64) . . . D. May 62  
Ed Dugan  
Wild Guitar (.) . . . M.  
Arch Hall Jr., Nancy Czar

## FANFARE FILMS

The Concrete Jungle  
(86) . . . D. Jun 62  
Stanley Baker, Sam Wanamaker

## GOVERNOR

③ Doctor in Love (87) . . . C. Apr 62  
Michael Crag, Virginia Maskell,  
James Robertson Justice  
Carry On, Teacher (86) . . . C. Jul 62  
Kenneth Connor, Leslie Phillips,  
Joan Sims, Hattie Jacques

## HERTS-LION INT'L

A Matter of Who (90) CD. Aug 62  
Terry-Thomas, Sonja Ziemann  
Carnival of Souls (91) . . . D. Sep 62  
Candace Hilligoss, Frances Feist  
The Devil's Messenger  
(72) . . . F. Sep 62  
Lon Chaney, Karen Keadler  
③ Daughter of the Sun God  
(75) . . . Ad. Oct 62  
Lisa Montell, Bill Holmes  
Escape to Berlin (80) . . . D. Oct 62  
Christian Doerner, Suzanne Korda

## JOSEPH BRENNER ASSOCIATES

Karate (80) . . . Ad.  
Joel Holt, Frank Blaine

## KINGSLEY

Only Two Can Play (106) C. Mar 62  
Peter Sellers, Mal Zetterling

## LOPERT FILMS

The Big Money (89) . . . C. Mar 62  
Ian Carmichael, Belinda Lee  
There Was a Crooked  
Man (106) . . . C. Jun 62  
Norman Wisdom, Alfred Marks  
The Horror Chamber of Dr.  
Faustus (95) . . . Ho. Jul 62  
Pierre Brasseur, Alida Valli  
The Manster—Half Man, Half  
Monster (72) . . . Ho. Jul 62  
Peter Dymley, Jane Hylton  
③ Stowaway in the Sky  
(82) . . . Ad. Jul 62  
Pascal Lamorisse, Andre Gille

## MAGNA FILMS

③ Black Tights (120) ③ . . . M.  
Cyd Charisse, Zizi Jeanmaire

## MEDALLION

③ Last of the Vikings (102)  
③ . . . Ad. May 62  
Cameron Mitchell, Edmund Purdom

## FOREIGN LANGUAGE

### ARGENTINA

Summerskin (96) . . . 8- 6-62  
(Angel) . . . Alfredo Alcon

### FRANCE

Back Streets of Paris (94) 6-18-62  
(President) . . . Simone Signoret  
③ End of Desire (86) . . . 8-13-62  
(Cont'l) . . . Maria Schell  
Five Sinners (80) . . . 8- 6-62  
(Astor) . . . Marina Petrova  
Girl With the Golden Eyes,  
The (90) . . . Marie Laforet  
(Kingsley) . . . 6-11-62  
Jules and Jim (105) . . . 6-11-62  
(Janus) . . . Jeanne Moreau, Oskar  
Werner  
La Belle Americaine (100) 1-22-62  
(Cont'l) . . . R. Dhery, C. Brosset  
Last Year at Marienbad  
(98) . . . 4-16-62  
(Astor) . . . Delphine Seyrig, Giorgio  
Albertazzi, Sacha Pitoeff  
Le Dab Se Rebiffe (96) . . . 8-13-62  
(Times) . . . Jean Gabin  
Magnificent Tramp, The  
(76) . . . 7-16-62  
(Cameo) . . . Jean Gabin, Darryl Cowl  
Maiden, The (90) . . . 5-21-62  
(Green-Roth) . . . Claudine Dupuis  
Riffi for Girls (97) . . . 6-11-62  
(Cont'l) . . . Nadja Tiller, R. Hosseln  
Shoot the Piano Player (92) 9- 3-62  
(Astor) . . . Charles Aznavour  
Sweet Ecstasy (75) ③ . . . 8-13-62  
(Audubon) . . . Elke Sommer  
Testament of Orpheus (79) 6- 4-62  
(F-A-W) . . . Jean Cocteau auto-  
biography

Tomorrow Is My Turn (117) 4- 9-62  
(Showcorp) . . . Charles Aznavour  
Zazie (86) . . . 4- 30-62  
(Astor) . . . Catherine Demongeot  
Tales of Paris (85) . . . 10-15-62  
(Times) . . . F. Arnoul, C. Marquand

### GERMANY

③ Arms and the Man (96) 3-26-62  
(Castro) . . . O. W. Fischer, Lilo  
Pulver  
Beginning Was Sin, The (88) 9- 3-62  
(Globe) . . . Ruth Niehaus, Viktor  
Staal  
Wozzeck (81) . . . 4-23-62  
(Brandon) . . . Kurt Miesel  
GREECE  
Antigone (88) . . . 10-15-62  
(Ellis) . . . Irene Papas  
Take Me Away, My Love  
(90) . . . 9- 3-62  
(Greek M.P.) . . . Christian Sylva

### ITALY

Bell' Antonio (101) . . . 5-21-62  
(Embassy) . . . Marcello Mastroianni,  
Claudia Cardinale, P. Brasseur  
③ Boccaccio '70 (165) . . . 7-16-62  
(Embassy) . . . Sophia Loren, Anita  
Ekberg, Romy Schneider  
Divorce—Italian Style  
(104) . . . 10- 1-62  
(Embassy) . . . Marcello Mastroianni  
Lady Doctor, The (103) . . . 10- 1-62  
(Governor) . . . Toto, Abbe Lane  
③ La Viaccia (103) . . . 10-22-62  
(Embassy) . . . Jean-Paul Belmondo,  
Claudia Cardinale  
Night, The (La Notte)  
(120) . . . 3-19-62  
(Lopert) . . . Jeanne Moreau, Marcello  
Mastroianni, Monica Vitti

③ Son of Samson (90) . . . S.  
Mark Forest, Chelo Alonso

## MPA FEATURE FILMS

Bourbon St. Shadows  
(70) . . . D. Sep 62  
Richard Derr, Mark Daniels

## PARADE RELEASING ORG.

A Public Affair (75) . . . D. Mar 62  
Myron McCormick, Edw. Blinn  
③ When the Girls Take Over  
(80) . . . C. May 62  
R. Lowery, M. Miller, J. Ellison  
Marshall Thompson, Gaby Andre  
Trauma (92) . . . D. May 62  
Lynn Bari, John Conte  
③ Make Way for Lila  
(90) . . . D. Jun 62  
Erika Remberg (Eng-dubbed)  
③ East of Kilimanjaro (75)  
Vistarama . . . Ad. Jul-62

## PARALLEL FILM DISTRIBUTORS

Shootout at Big Sag  
(64) . . . W. Jun 62  
Walter Brennan, Luana Patten

## PLAYSTAR PRODUCTIONS

Ring of Terror (71) . . . Ho.  
George Mather, Esther Furst

## PRODUCERS INT'L (PIP)

③ The Centurion (77) . . . S.  
John Barrymore, Jacques Bernas  
③ The Huns (85) . . . S.  
Chelo Alonso, Jacques Bernas

## SEVEN ARTS ASSOCIATED

③ Girls at Sea (81) . . . C.  
Guy Rolfe, Ronald Shiner  
③ She Didn't Say No! (96) . . . C.  
Eileen Herlie, Perla Nelson

## TIMES FILM

Wild for Kicks (92) . . . D. Jan 62  
David Farrar, Noelle Adam  
Frantic (81) . . . D. Mar 62  
(Eng-dubbed) Jeanne Moreau  
Also available with sub-titles at  
90 minutes running time

## TOPAZ FILMS

③ Playgirl After Dark  
(92) . . . M. Jul 62  
Jayne Mansfield, Leo Genn

## TRANS-LUX

③ And the Wild Wild  
Women (85) ③ . . . D.  
Anna Magnani, Giulietta Masina

## UNION FILM DISTRIBUTORS

A Coming-Out Party (98) C. Aug 62  
James Robertson Justice, Leslie  
Phillips

Two and Two Make Six (89) . . . C.  
George Chakiris, Janette Scott

## UNITED PRODUCERS (UPRO)

The Siege of Hell Street (93) D.  
Donald Sinden, Nicole Berger  
Hot Money Girl (81) . . . D. Oct 62  
Eddie Constantine, Dawn Addams

## WOOLNER BROS.

③ Flight of the Lost Balloon  
(91) ③ . . . Ad. Oct 61  
Mala Powers, Marshall Thompson

### JAPAN

Happiness of Us Alone  
(133) . . . 9- 3-62  
Keiju Kobayashi, Hideo Takamine  
Island, The (96) ③ . . . 9-24-62  
(Zenith) . . . Nobuko Otowa  
Throne of Blood (108) . . . 4- 9-62  
(Brandon) . . . Toshio Mifune

### MEXICO

Important Man, The (99) ③ 8- 6-62  
(Lopert) . . . Toshio Mifune  
③ La Estrella Vacía (107) . . . 7- 2-62  
(Azteca) . . . Maria Felix

### NORWAY

Young Sinners (86) . . . 8- 6-62  
(Brenner) . . . Liv Ullman

### POLAND

Joan of the Angels? (101) . . . 6-18-62  
(Telepix) . . . L. Winnicka, M. Volt

### RUSSIA

③ Flight to the Stars (46) . . . 8- 6-62  
(Artkino) . . . Documentary  
Home for Tanya, A (97) . . . 7- 2-62  
(Artkino) . . . Ludmila Marchenko  
③ Sound of Life, The (78) . . . 5- 7-62  
(Artkino) . . . Vasil Livanov  
③ Violin and Roller (55) . . . 9-24-62  
(Artkino) . . . Igor Fomchenko

### SPAIN

Viridiana (90) . . . 4-16-62  
(Kingsley) . . . Francisco Rabal, Silvia  
Pinal, Fernando Rey

### SWEDEN

Devil's Wanton, The (72) . . . 8- 6-62  
(Embassy) . . . Birger Malmsten  
Through a Glass Darkly  
(91) . . . 4- 30-62  
(Janus) . . . Harriet Andersson, Max  
von Sydow



# SHORTS CHART

Short subjects, listed by company, in order of release. Running time follows title. Date is notional release month. Color and process as specified.

Prod. No.	Rel. Date	Prod. No.	Rel. Date	Prod. No.	Rel. Date
<b>BUENA VISTA</b> (All in color)					
<b>CARTOON SPECIALS</b> (Two-reel)					
0097 Goliath II (15)	Nov 61	7120 The Batman	Oct 62	5201 Honorable House	Jan 62
122 Donald and the Wheel (18)	Dec 61	<b>STOOGES COMEDIES</b> (Reissues)		5202 Honorable Family	Mar 62
119 Saga of Windwagon Smith (14)	Apr 62	6403 Pies and Guys (16 1/2)	Nov 61	5203 Peanut Battle (7)	Apr 62
<b>FEATURETTE SPECIALS</b>					
118 Horse With the Flying Tail (48)	Jan 62	6404 Sweet and Hot (17)	Jan 62	5204 Loyal Royalty (6)	May 62
<b>LIVE ACTION SPECIALS</b> (Three-reel)					
105 Islands of the Sea (28)	Nov 61	6405 Flying Saucer Daffy (17)	Feb 62	5205 Send Your Elephant to Camp (6)	Jul 62
127 Bear Country (33), reissue	Apr 62	6406 Oils Well That Ends Well (16)	Apr 62	5206 Honorable Paint in Neck (7)	Sep 62
131 Water Birds (31), reissue	Sep 62	6407 Triple Crossed (16 1/2)	May 62	5207 Fleet's Out (6)	Oct 62
<b>REISSUE CARTOONS</b> (7 mins.)					
17101 Donald's Lucky Day	Jan 62	6408 Sappy Bull Fighter (15 1/2)	Jul 62	5208 Home Life (7)	Nov 62
17102 Donald's Cousin Gus	Feb 62	7401 Husbands Beware (16)	Sep 62		
17103 Fire Chief	Mar 62	7402 Creeps (16)	Oct 62	<b>UNIVERSAL-INT'L</b> <b>COLOR SPECIALS</b> (One Reel)	
17104 Early to Bed	Apr 62	<b>WORLD OF SPORTS</b>			
17105 Canine Caddy	May 62	6801 Aqua Ski-Birds (9 1/2)	Oct 61	4271 Treasure of the Deep	Nov 61
17106 Springtime for Pluto	Jun 62	6802 Clown Prince of Rasslin' (..)	Feb 62	4272 Caramba ©	Dec 61
17107 Dog Watch	Jul 62	6803 On Target (9)	Apr 62	4273 Mabuhay	Jan 62
17108 The Art of Skiing	Aug 62	<b>CROWN INTERNATIONAL</b> <b>COLOR SUBJECTS</b>			
17109 How to Play Baseball	Sep 62	The Trumpet (23)	Mar 62	4274 Leaping Dandies	Feb 62
17110 Mickey's Delayed Date	Oct 62	The Magic Tide (32)	Jul 62	4275 Pink Land Blue Waters (..)	Mar 62
17111 Chicken Little	Nov 62	The Plucky Plumber (18)	Oct 62	4276 Bahama Holiday (..)	Apr 62
17112 Two Chips and a Miss	Dec 62	<b>M-G-M</b>			
<b>SINGLE REEL CARTOONS</b>					
125 Aquaman (9)	Jan 62	<b>TOM AND JERRY CARTOONS</b> All 1.75-1 Ratio (Color—All New)			
		W363 Greek to Me-ow (7)	Dec 61	4277 Fabled Island (..) ©	May 62
		W364 High Steaks (7)	Jan 62	4278 Strictly Sidney (..) ©	Jun 62
		W365 Mouse Into Space (7)	Mar 62	<b>WALTER LANTZ CARTOONS</b> (Technicolor. Can be projected in the Anamorphic Process, 2.35-1) (All run between 6 and 7 min.)	
		W366 Landing Stripling (7)	Apr 62	4211 Doc's Last Stand	Nov 61
		W367 Calypso Cat (7)	Jun 62	4212 Case of the Red-Eyed Ruby	Dec 61
				4213 Rock-a-Bye Gator (W. Woodpecker)	Jan 62
				4214 Home Sweet Homewrecker (W. Woodpecker)	Feb 62
				4215 Pest of Show	Feb 62
				4216 Mackerel Moocher	Mar 62
				4217 Room and Bored	Mar 62
				4218 Fowled-Up Birthday	Apr 62
				4219 Rocket Racket	Apr 62
				4220 Phoney Express	May 62
				4221 Careless Caretaker	May 62
				4222 Mother's Little Helper	Jun 62
				4223 Tragic Magic	Jul 62
				4224 Hyde and Sneak	Jul 62
				4225 Voo-Doo Boo-Boo	Aug 62
				4226 Crownin' Pains	Sep 62
				4227 PUNCHY POOCH	Sep 62
				4228 Little Woody Riding Hood	Oct 62
				4229 Corny Concerto	Oct 62
				<b>WALTER LANTZ REISSUES</b> (Color Cartunes. Can be projected in the Anamorphic process, 2.35-1)	
				4231 The Tree Medic	Nov 61
				4232 After the Ball	Dec 61
				4233 Chief Charlie Horse	Jan 62
				4234 Woodpecker from Mars	Feb 62
				4235 Calling All Cuckoos	Mar 62
				4236 Niagara Fools	Apr 62
				4237 Arts and Flowers	May 62
				<b>SPECIAL</b> <b>2-REEL COLOR SPECIALS</b>	
				4201 All That Oriental Jazz (16) ©	Nov 61
				4204 Football Highlights of 1961 (10)	Dec 61
				4202 Land of the Long White Cloud (..) ©	Mar 62
				<b>WARNER BROS.</b> <b>BLUE RIBBON HIT PARADE</b> (Technicolor Reissues—7 min.)	
				9304 Leghorn Swaggled	Nov 61
				9305 A Peck of Trouble	Dec 61
				9306 Tom-Tom Tomcat	Jan 62
				9307 Sock-a-Doodle-Do	Feb 62
				9308 Rabbit Hood	Mar 62
				9309 Ain't She Sweet	Apr 62
				9310 Bye Bye Bluebeard	May 62
				9311 Homeless Hare	Jun 62
				9312 Bird in a Guilty Cage	Jul 62
				9313 Fool Coverage	Aug 62
				<b>BUGS BUNNY SPECIALS</b> (Technicolor—7 min.)	
				9722 Wet Hare	Jan 62
				9723 Bill of Hare	Jun 62
				<b>MERRIE MELDIES</b> <b>LOONEY TUNES</b> (Technicolor—7 min.)	
				9703 Beep Prepared	Nov 61
				9704 The Last Hungry Cat	Dec 61
				9705 Nelly's Folly	Dec 61
				9706 A Sheep in the Deep	Feb 62
				9707 Fish and Slips	Mar 62
				9708 Quackdoodle Tears	Mar 62
				9709 Crow's Feet	Apr 62
				9310 Mexican Boarders	May 62
				9711 Zoom at the Top	Jun 62
				9712 Slick Chick	Jul 62
				9713 Louvre Come Back to Me	Aug 62
				<b>WORLD-WIDE ADVENTURE</b> <b>SPECIALS</b> (Color Reissues) (Two-Reel)	
				9002 Fabulous Mexico (18)	Mar 62
				<b>9501 This Sporting World</b> (10)	
				9502 Emperor's Horses (9)	Dec 61
				9503 Wild Water Champions (9)	Feb 62
				9504 Racing Thrills	Apr 62
				9505 King of the Outdoors	Jul 62
				9506 Water Wizards	Aug 62

## FOREIGN LANGUAGE FEATURE REVIEWS

Cleo From 5 to 7 A Ratio: 1.85-1 Drama  
Zenith International 90 Minutes Rel. Nov. '62

A Franco-Italian coproduction (backed by France's Georges de Beauregard and Italy's Carlo Ponti), compactly developed by Parisienne Agnes Varda of the Gallic New Wave, this is poignant melodrama revolving around-and-about the City of Lights as a singer-dancer (Corinne Marchand) whiles away the moments awaiting the result of a biopsy. Within two hours time (film's running time is 90 minutes), the girl learns that life must be faced realistically, confidence taking precedent over fear itself. She meets a potpourri of fellow French citizens, and Mlle. Varda's strikingly effective shooting processes convey an atmosphere of immediacy, an awareness of fleeting moments that comprise time. Her film is alternately happy, solemn and tearful, capturing the very real fear that accompanies the threat of an abrupt ending to an individual's life. Mlle. Varda was responsible for direction, screenplay, adaptation and dialog, no small feat for anyone, and, in the main, she's admirably succeeded, indicating indeed that she's a talent to be watched with no little anticipation. French, English titles.

Corinne Marchand, Antoine Bourseiller, Dorothee Blank, Michel Legrand, Dominique Davray.

Psychosissimo F Ratio: 1.85-1 Comedy  
Ellis Films 88 Minutes Rel. Oct. '62

Ugo Tognazzi and Raimondo Vianello are teamed in this whimsical little yarn about the two chaps inadvertently identified by a meat packer as professional killers and subsequently hired by him to dispose of his wife. Farcical developments pile up for a happy ending, the while demonstrating the satirical swiftness of the Vittorio Metz-Roberto Gianviti screenplay, ably directed by Steno and produced by Leo Cevenine and Vittorio Martini. The release has Italian dialog, English titles.

Ugo Tognazzi, Raimondo Vianello, Edy Vessel, Monique Just, Spiros Focas, Francesco Mule.

Yojimbo F Ratio: 1.85-1 Drama  
Seneca Int'l 110 Minutes Rel. Oct. '62

This Japanese import produced by the Toho Co. in association with Kurosawa Productions, might be considered an Oriental western, having many of the ingredients of our own frontier films. It was directed by Akira Kurosawa, who is noted for his presentation of the now famous "Rashomon." Executive producers are Ryuzo Kikushima and Tomoyuki Tanaka. The production, loaded with action, which often is brutal, has Toshiro Mifune in the starring role, a popular star in Japan who has been suitably cast as a professional killer. The story involves warring factions in a 19th Century Japanese town where both sides are trying to get control of the political situation. When Mifune comes to town, both sides want him and he is open to the best bid. From there on, there is considerable fighting and maneuvering until both factions are dispersed, with Mifune leaving with the feeling that the town will be better and more quiet because of the factional war. Many of the sequences follow closely episodes well known in American westerns. As art house film fare, it should stand up well. The superimposed titles are adequate so that the story can be followed and apparently hews closely to the Japanese dialog. Filmed in Tohoscope.

Toshiro Mifune, Eijiro Tono, Tatsuya Nakadai, Seizaburo Kawazu, Isuzu Yamada, Hiroshi Tachikawa.



Symbol (C) denotes color; (C) Cinemascope; (V) VistaVision; (S) Superscope; (P) Panavision; (R) Regalscope; (T) Technirama. For story synopsis on each picture, see reverse side.

## Gay Purr-ee

Warner Bros. (253) 85 Minutes Rel. Nov. '62

F Ratio: 1.85-1 Animated Feature

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This unique UPA Production for Warner Bros. release is sure-fire entertainment for all the family to enjoy. "Gay Purr-ee" has been filmed in the tradition of Disney's "Lady and the Tramp" and fills the screen with brilliantly used Technicolor and artistically crafted animation. To this, the noted speaking and singing voices of some of the industry's top entertainers—Judy Garland, Robert Goulet, Red Buttons, Hermione Gingold and others have been used to fullest advantage. Director Abe Levitow has painstakingly guided this lively animated musical about the love-life of two farm cats, Mewsette and Juane Tom (the voices of Judy Garland and Robert Goulet), keeping the pace interestingly brisk throughout. The younger set will enjoy the animal characterizations especially, the story giving them ample excitement and thrills, combined with plenty of belly laughs. Artful street scenes of gay Paris are especially striking, as are the excellent cartoon-type reproductions of such noted period artists as Monet, Braque, Toulouse-Lautrec, Van Gogh and Picasso. A plus factor will be the popularity enjoyed by both Judy Garland and Robert Goulet. Music by Harold Arlen with lyrics by E. Y. Harburg is authentic and well balanced. Henry G. Sapperstein is executive producer.

The voices of Judy Garland, Robert Goulet, Red Buttons, Hermione Gingold, Paul Frees, Morey Amsterdam, Mel Blanc.

## Period of Adjustment

MGM (308) 112 Minutes Rel. Nov. '62

F Ratio: 1.85-1 Comedy

Tennessee Williams, whose name and fame are synonymous with sex dramas, has turned out his first comedy, which also deals with marital relations but in a clever and amusing fashion. Williams' name, plus that of Anthony (billed as Tony) Franciosa and the up-and-coming Jane Fonda and Jim Hutton, should insure strong boxoffice returns generally. The screenplay by Isobel Lennart treats the situation of a husband, estranged from his wife, who tries to straighten out a pair of newlyweds with humorous sympathy and George Roy Hill has directed at a fast and furious pace. While the dialog is frank, the picture is suitable for all except the kiddies, certainly the teenagers will find it highly enjoyable. Although the humor is mostly true-to-life, with only a few exaggerations for laugh values, the picture also has some serious moments supplied by Lois Nettleton, who makes her screen debut and gives a touching portrayal which should be considered when Academy nominations are made for supporting players. Franciosa is at his best in his scenes with her but he also scores in his comedy bits with his overbearing in-laws, superbly limned by John McGiver and Mabel Albertson. Hutton and Miss Fonda also do well in a well-nigh perfect cast. Produced by Lawrence Weingarten.

Anthony Franciosa, Jane Fonda, Jim Hutton, Lois Nettleton, John McGiver, Mabel Albertson, Jack Albertson.

## White Slave Ship

American Int'l (713) 92 Minutes Rel. Sept. '62

F Ratio: 2.35-1 Adventure Drama

A rip-roaring sea adventure tale, dealing with a mutiny aboard a convict ship in the 17th Century, this Italo-French-American coproduction is strong fare for the action fans with Pier Angeli and Edmund Purdom, both of whom starred in MGM films in Hollywood, for fair marquee value. Best suited to the neighborhood duals, this lavishly filmed Pathe Color production could have topped the bill if cast with two big stars. As directed by Silvio Amadio from a story and screenplay by Sandro Continenza, Marcello Coscia and Ruggero Jacobbi, the accent is always on swashbuckling action, which includes imprisoned male and female convicts escaping their cells and overpowering the captain, a drunken brawl below decks, a terrific storm which batters the ship, the tossing of some of the women to the sharks and a battle which leaves many on board dead before a British ship comes to the rescue. All of this will thrill the youngsters and most male moviegoers but there's a touch of romance, squabbling feminine jailbirds and even the birth of a baby aboard to interest the women. While much of the fighting excitement has a familiar ring, the pace never falters. Miss Angeli gives a surprisingly other-tempestuous portrayal as a loose woman and Purdom is convincing as a political prisoner.

Pier Angeli, Edmund Purdom, Ivan Desny, Michele Girardon, Armand Mestral, Franca Parisi, Mirko Ellis.

## The Manchurian Candidate

United Artists (6235) 126 Minutes Rel. Nov. '62

F Ratio: 1.85-1 Suspense Melodrama

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Astronauts, sputniks and other headline stories, most of them constantly making comparisons between the United States and Communist methods as to who is ahead of whom, plus the rash amount of films dealing with "brainwashing," give this melodrama tremendous exploitation possibilities. With the political background of the film and the current interest in election campaigning, strong word of mouth can be easily established. John Frankenheimer has directed the George Axelrod production based on the Richard Condon novel. Because of the flashback technique used, the opening sequences tend to confuse the viewer, but once Frankenheimer starts to unveil the plot, the pace is kept brisk and suspenseful. Heading the marquee cast, Frank Sinatra gives one of his most interesting and offbeat performances to date. Laurence Harvey in the key role as the victimized Red puppet is effective in an unlikeable role. Janet Leigh provides the romantic interest in her strong but brief role. Angela Lansbury, in a supporting role, gives a standout performance, and easily one of the most outstanding of her career. Other acting and technical achievements are all professional. Howard Koch is executive producer of the M.C. Production being released by United Artists.

Frank Sinatra, Laurence Harvey, Janet Leigh, Angela Lansbury, Henry Silva, James Gregory, Leslie Parrish.

## Wonderful to Be Young

Paramount (6209) 92 Minutes Rel. Nov. '62

F Ratio: 2.35-1 Musical

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A boxoffice smash in its native England, where Cliff Richard is the singing idol of the teenage set, this CinemaScope-Technicolor musical produced by Kenneth Harper should have equally strong appeal to America's teenage moviegoers once Richard develops a name here. Paramount is aiding in this by having the young star tour key cities and appear on the Ed Sullivan CBS-TV show and other network programs to plug his recordings. Richard is a refreshing personality who knows how to put over a song, including the pleasing Peter Myers-Ronald Cass tunes, and the light and entertaining plot is embellished with several lively dance routines by Herbert Ross. For the mature fans, the chief selling point is Robert Morley, who is known to all art house devotees for his comedy roles in many British imports. The typical musical comedy plot deals with a youth club which is in danger of being demolished and, as the kids stage a show to raise money, the songs and dances fall into place naturally. Morley supplies most of the chuckles with Richard O'Sullivan, former child star who is now a be-spectacled teenager, helping out in that department. The talented Carole Grey stands out in the dancing and production numbers. Directed by Sidney J. Furie.

Cliff Richard, Robert Morley, Carole Grey, Richard O'Sullivan, Melvyn Hayes, Sonya Cordeau, Teddy Green.

## Phaedra

Lopert Films 115 Minutes Rel. Nov. '62

A Ratio: 1.85-1 Drama

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Melina Mercouri, who catapulted to fame in the U.S. through her effervescent portrayal in the delightfully humorous "Never on Sunday," gives an equally fine performance in this contrastingly tragic drama, again produced and directed by Jules Dassin. Raf Vallone, the rugged Italian star who recently scored in "A View From the Bridge," is splendidly cast as a Greek shipbuilder even if Anthony Perkins is miscast and just adequate as his son, who falls in love with his stepmother. However, Perkins is the strongest marquee name, with both Vallone and Miss Mercouri better for the art house devotees, where this film is best suited and certain to build on customer word-of-mouth. The screenplay by Dassin and Margarita Liberaki is a modern-day version of Euripides' classic Greek tragedy and, despite Perkins' youthful appeal, has a theme and startling bedroom episodes which make it strictly adult fare. With the aid of cinematographer Jacques Natteau, Dassin has created some striking effects, most notably in the kaleidoscopic shots of the violent seduction scene, and his superb backgrounds of London, Paris and the Greek islands are a treat for the eye. A haunting musical score by Mikis Thodorakis is another plus-value. Olympia Papadouka and other Greek players contribute vivid bits.

Melina Mercouri, Anthony Perkins, Raf Vallone, Elizabeth Ercy, Andreas Philippides, Olympia Papadouka.

The reviews on these pages may be filed for future reference in any of the following ways: (1) in any standard three-ring loose-leaf binder; (2) individually, by company, in any standard 3x5 card index file; or (3) in the BOXOFFICE PICTURE GUIDE three-ring, pocket-size binder. The latter, including a year's supply of backing and daily business record sheets, may be obtained from Associated Publications, 825 Van Brunt Blvd., Kansas City 24, Mo., for \$1.00, postage paid.



# FEATURE REVIEWS Story Synopsis; Exploits; Adlines for Newspapers and Programs

## THE STORY: "The Manchurian Candidate" (UA)

Members of a U.S. squad in the Korean War are captured by the Communists and brainwashed and made to think that one of them (Laurence Harvey) is a hero and saved the entire squad. He is to become the recipient of the Congressional Medal of Honor. When restored to civilian life and far above suspicion by his wartime feats, Harvey unsuspectingly becomes the subconscious puppet of a Communist plot to gain control of the U.S. government through the outside contact, who turns out to be Harvey's mother (Angela Lansbury) and her politically minded husband (James Gregory). But during the ensuing period, other members of the squad (Frank Sinatra and James Edwards) are being plagued by recurring nightmares of the earlier incident. As Sinatra sets out to put the pieces together he meets and becomes romantically involved with Janet Leigh. As the Communist plot is about to become a reality, Sinatra manages to figure out the puzzle and reaches Harvey in time to prevent him from assassinating the assigned political target. Harvey, now knowing the full story, shoots his mother and stepfather at a political rally before taking his own life.

### EXPLOITIPS:

Set up Manchurian Candidate Headquarters in the lobby. Distribute buttons and posters. Make book tieups.

### CATCHLINES:

Back "The Manchurian Candidate" . . . He's a Winner!

Bat  
Royal  
four

## THE STORY: "Gay Purr-ee" (Warner Bros.)

Spurning a mouse brought her by her boyfriend, Juane Tom, (voice of Robert Goulet) Mewsette (Judy Garland) announces she is tired of just peasant cats and is leaving the farm for Paris. Juane Tom accompanied by his tiny companion, Robespierre, (Red Buttons) follow her. Upon arriving in Paris Mewsette is promptly led astray by Meowrice (v.o. Paul Frees) who takes her to a salon run by Mme. Rubenschatte (Hermione Gingold) and plans to groom her for a marriage to a rich coal cat in Pittsburgh, for a price, of course. Meanwhile, Juane Tom and Robespierre come to the city looking for Mewsette, but in their search they are spotted by a watchful Cat-napper and shoved down a manhole in the middle of Paris. Climbing back up out of the sewer, they are recognized by Meowrice who offers them a drink. When they wake from their drunkenness they find themselves far out at sea. Meanwhile, back in Paris, Mewsette is progressing at the salon and is ready for the sale, but she finds out the plans and tries to escape. She is captured and put in a basket ready to be shipped off when Juane Tom arrives in time to save her.

### EXPLOITIPS:

Make most of music store tieins with Webcor-Warner Bros. album contest with special prizes for the youngsters.

### CATCHLINES:

"GAY PURR-EE" Means a Gay Evening for the Whole Family . . . Hear the Voices of Many Famous Stars.

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## THE STORY: "Wonderful to Be Young" (Para)

Cliff Richard is the leader of a London Youth Club situated in a dilapidated building which is scheduled to be torn down for a huge office structure. Unknown to the others, Cliff's father is Robert Morley, millionaire who has bought the property. The latter tells the youngsters that they cannot have the land unless they pay him a huge sum. They thereupon rent an old theatre and plan to stage a song-and-dance show but Morley learns of this and tries to buy the theatre. The youngsters waylay Morley and plan to hold him until the show is over. Richard is then forced to confess that Morley is his father. Together Richard and Morley fight off the kid-nappers and then go to the theatre where the boy's singing brings down the house. Morley then decides to build his son and pals a new Youth Club.

### EXPLOITIPS:

Capitalize on Cliff Richard's current U.S. tour and TV appearances by mentioning his appearance on Ed Sullivan's CBS-TV show. Arrange for music store tieups with displays of Richard's records and albums. For the older patrons, play up Robert Morley, who starred in many British films.

### CATCHLINES:

Cliff Richard, the Idol of Britain's Teenagers, in a Song-and-Dance-Filled Musical Entertainment . . . The Young People Take Over the Town and Fill It With Mirth and Merriment . . . It's Gay, It's Tuneful and It's Lively.

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## THE STORY: "Period of Adjustment" (MGM)

Jim Hutton, a Korean War veteran in a hospital, falls in love with his nurse, Jane Fonda, and marries her. But the wedding trip starts in a hearse Hutton has bought and, after a night in a cheap motel, Jane is disenchanted. Hutton drives to Tennessee to see his Army buddy, Anthony Franciosa, whose marriage has recently gone on the rocks because of his wife's domineering parents. Franciosa persuades Hutton and Jane to stay to tell them their marriage is going through the usual "period of adjustment." Just then Franciosa's in-laws arrive to take some of their daughter's things and then comes the wife, Lois Nettleton, who loves her husband and begs him to apologize to her parents. Franciosa tells the in-laws off, a fight ensues and all land in the police station. Hutton and Jane then leap to Franciosa's defense and the latter is reconciled with Lois. This solves their own marital difficulties and the four plan to go to Texas and raise cattle—for television westerns.

### EXPLOITIPS:

To moviegoers accustomed to Tennessee Williams as the author of "Cat on a Hot Tin Roof" and "Sweet Bird of Youth," stress that this is the famous playwright's first comedy, which had a Broadway run two seasons ago.

### CATCHLINES:

Tennessee Williams' First Great Comedy . . . It Gives Heart-Warming Advice to Married Lovelorns . . . That Agonizingly Hilarious Pause Between the Honeymoon and the Marriage.

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## THE STORY: "Phaedra" (Lopert)

Phaedra (Melina Mercouri), a glamorous woman in her 30s, married to Raf Vallone, a powerful Greek shipowner, is persuaded by him to go to London to influence his 24-year-old son, by a previous marriage, Anthony Perkins, to visit him in Greece. Phaedra and Anthony, who had never previously met, are immediately attracted to each other and drift into a passionate affair. They return to Greece, with Vallone still unaware of the affair until Phaedra becomes jealous of Anthony's attentions to a young girl and she tells her husband she has been unfaithful with his son. Vallone, who has just learned that his latest, biggest ship (also named "Phaedra") has been lost in a storm with all aboard, beats up Anthony, who then denounces Melina before speeding away in his car. Melina takes an overdose of sleeping pills as Anthony crashes and plunges to his death in the sea. Vallone is faced with his own bereavement and the task of telling the Greek widows about the sea tragedy.

### EXPLOITIPS:

Make tieins with "Never on Sunday" by stressing that this is another Mercouri-Dassin hit filmed in Greece. Arrange for music store displays of the theme from "Phaedra" alongside of the best-selling album of "Never on Sunday."

### CATCHLINES:

Melina Mercouri, Star of "Never on Sunday," in a Violent Drama of Profane Love . . . The Passion of Phaedra, Who at the Same Moment Embraced Her Love and Her Destruction.

WIDE  
SPF

## THE STORY: "White Slave Ship" (AIP)

In 1675, England is taking women from the jails and sending them to colonize the American continent. Ivan Desny, captain of the Albatross, also is forced to take a few high-class passengers along while he is aware that the ship's hold also has some convicts, among them Edmund Purdom, a doctor who was jailed for his political beliefs. En route, Pier Angeli leads the other women to the hold and frees the male prisoners, who mutiny and take over the ship. With the drunken prisoners in command, the Albatross rides into a storm, which batters the ship and kills many of the squabbling passengers and crew. Meanwhile, Purdom falls in love with Michele Girardon and he saves her young brother from the wrath of the mutineers. As the Albatross nears America, food runs short and many of the women are tossed overboard. Finally a passing British ship comes to the rescue and Desny is instrumental in having Purdom freed to start life in America with Michele, while Pier goes free.

### EXPLOITIPS:

The exploitable title is a big selling point as is the mutiny angle, which can be stressed because of "Damn the Defiant!" and the forthcoming "Mutiny on the Bounty," both period sea yarns. Both Pier Angeli and Edmund Purdom are former MGM stars who were in important early 1950s films.

### CATCHLINES:

Caged in a Black Pit of Horror . . . 13 Women Journey to a Living Hell—in America's Colonial Days.

ch-



**RATES:** 20¢ per word, minimum \$2.00, cash with copy. Four consecutive insertions for price of three. **CLOSING DATE:** Monday noon preceding publication date. Send copy and answers to Box Numbers to **BOXOFFICE**, 825 Van Brunt Blvd., Kansas City 24, Mo. •

# CLEARING HOUSE

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**REPRESENTATIVE WANTED.** Outdoor advertising in conjunction with Theatre Display Frame Service. Protected territory. An opportunity to build for the future. For details contact: Romar-Vide Co., Chetek, Wisconsin.

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**Combination Manager-Operator** for drive-in and indoor theatre, year round job. Contact: Mrs. W. R. Petty, Munday, Texas. Phone 7451 or 2514.

## POSITIONS WANTED

**Wanted:** Job as projectionist and maintenance man. Must state all duties in first letter. Go anywhere. Fully qualified. Boxoffice 9563.

**Projectionist:** Year round position only. Prefer Vt. or N. H. area. Immediate employment. Box 27, Morrisville, Vt.

**Experienced projectionist and maintenance man** wants year round job. Non-union. Boxoffice 9573.

**Manager:** Drive-in and conventional, man and wife team. Wife manages concession, experienced in exploitation, promotion and gimmicks. State salary. Boxoffice 9571.

**Managership Wanted:** Former manager Ritz, experienced advertising, booking. Military service completed. Don Meyers, 5920 McPherson, St. Louis.

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**STREET** .....

**TOWN** ..... **STATE** .....

**NAME** .....

**POSITION** .....

## GENERAL EQUIPMENT—NEW

**ARE YOUR ATTRACTION SIGNS ATTRACTIVE?** Replace those battered marquee letters! Weatherproof Masonite black or red. Interchangeable all makes, 4", 50c; 6"-65c; 8"-75c; 10"-90c; 12"-1.05; 16"-1.75; 17"-2.00; 24"-3.00. Non sliding spring 10c additional. (10% discount 100 letters or over \$60.00 list). S.O.S., 602 W. 52nd, New York 19.

**CLEAR UP THOSE DULL PICTURES**—Replace with Brandnew Variable Superscope Anamorphics—1/4 original cost. Limited quantity, pair \$195. S.O.S., 602 W. 52nd, New York 19.

## GENERAL EQUIPMENT—USED

**U.S. ARMY THEATRE OUTFITS COMPLETE** projection and sound from \$895. Amplifiers, Soundheads, Projectors, Arc lamps, Generators cheap. S.O.S., 602 W. 52nd, New York 19.

## EQUIPMENT WANTED

**WANTED:** Used theatre booth equipment. We dismantle. Leon Jarodsky, Paris, Illinois.

**Holmes model 8** and pedestal stand. O. L. Christian, 5744 Sheridan Drive, Mission, Kansas.

## DRIVE-IN THEATRE EQUIPMENT

**ARVIN ELECTRIC-IN-CAR HEATERS.** Brand new, 8 per ctn. Model T-90-1, 220 volt, 500 watts, 10 ft. cord. Price, \$9.75 each. Ontario Equipment Co., Toledo 1, Ohio.

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## DRIVE-IN EQUIPMENT WANTED

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**GATORHIDE** your broken reflector! Results guaranteed. Shipped quick from GATORHIDE, Box 71, Joplin, Mo. \$2.95 postpaid.

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**EXHIBITORS, THEATRE MANAGERS & PROJECTIONISTS**—Do you want Better Sound Reproduction? Better Projection? **SAVE MONEY** in the projection Room Operation? Are you using correct carbon combination? Want to **SAVE MONEY** buying parts? Trout's Loose-Leaf Servicing Manual and Monthly Service Bulletins are your answer and help. Keep your equipment in A1 condition, improve your sound and projection. Non-technical servicing data you can easily understand at a price you can afford to pay. Data on amplifiers; schematics, pictures, drawings; simplified maintenance data on projectors, screens, rectifiers, etc. Edited by the writer with over 20 years experience servicing. Used by men operating equipment in Air Force, Navy and Army. **ONLY \$7.50**, prepaid. Including Monthly Service Bulletins for ONE YEAR. Cash, check or P.O. No CODs. Wesley Trout, Engineer, P.O. Box 575, Enid, Okla.

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**Ten Giant Star units**, used. \$100 each. Manley Popper, twenty available. All other makes. Replacement kettles, for all makes. 120 S. Halsted, Chicago 6, Illinois.

## SLIDES

**Glass Slides** for coming attractions, playdates, merchants, etc. Whitley, 2123 Stanley, Ft. Worth 10, Texas.

## THEATRE FOR SALE

**West Coast theatres for sale.** Write for list. Theatre Exchange Company, 260 Kearney Street, San Francisco 8, California.

**For Sale or Trade**—Greeley Drive-In Theatre, Greeley, Colorado. Will consider trade for business in Dallas, Texas area. Contact Emmett Savard, 8128 Inwood Road, Dallas, Texas.

**500-seat de luxe theatre.** Latest equipment. Write Ken Theatre, Frankenmuth, Michigan.

**Southern California.** 700-seat indoor theatre. Louis Pick, 4205 University, San Diego 5, California.

**300-seat theatre,** Northern New Jersey town of 9,500. Modern, fully equipped. Boxoffice 9570.

**Best Offer** will buy Skyline at Morenci, Michigan. 260 cars. Write Sky, Box 57, Adrian, Michigan.

**FOR SALE**—Modern Theatre, Central Indiana. Sell equipment—cash. Building on contract. Accept real estate down payment. Boxoffice 9572.

**Theatre For Sale:** 400-car Drive-In Theatre in a fast-growing territory; reason, death in family. You can buy the whole works with a small down payment, balance terms. Located in Northeastern Ohio. Contact in person, 15 West Midlothian Blvd., Youngstown, Ohio.

**400-Car Drive-In Theatre,** SE Ohio, 14 acres, wired for expansion, all steel tower, glazed tile concession and projection building. Ideal family operation. Boxoffice 9575.

## THEATRES FOR SALE OR LEASE

**FOR RENT OR SALE:** Small town theatre in Iowa of 1,800. Family operation. Boxoffice 9574.

## THEATRES WANTED

**Wanted to Buy or Lease:** indoor theatre in metropolitan areas, population at least 75,000. Contact William Berger, Metropolitan Hotel, Cincinnati, Ohio.

**Wanted to Buy or Lease:** Drive-In or indoor theatres in Ohio. Cash or terms. Boxoffice 9566.

**Wanted to Buy or Lease:** conventional or drive-in theatre in Texas. Boxoffice 9568.

**Wanted to Buy:** Auto theatre in lower Michigan or northern Indiana. Send details. Boxoffice 9565.

**Wanted to Buy or Lease:** Indoor or drive-in theatre in East, Central or South Texas. Contact: Ralph Waller, Box 668, Shiprock, New Mexico. Phone 2312.

**Wanted to Buy or Lease:** Conventional or drive-in theatres. West of Mississippi River. J. L. Steele, Jr., 604 Main Street, Spearfish, South Dakota.

## BUSINESS STIMULATORS

**Bingo**, more action! \$4.50 M cards. Other games available, on, off screen. Novelty Games Co., 106 Rogers Ave., Brooklyn, N. Y.

**Build attendance** with real Hawaiian orchids. Few cents each. Write Flowers of Hawaii, 670 S. Lafayette Place, Los Angeles 5, Calif.

**Bingo Cards.** Die cut 1, 75-500 combinations. 1, 100-200 combinations. Can be used for KENO, \$4.50 per M. Premium Products, 339 West 44th St., New York 36, N. Y.

**Burlesk or Exploitation features** (35mm) available. Mack Enterprises, Centralia, Illinois.

**GIVEAWAY 1963 AUTOMOBILE** . . . no cost to theatre. Contact Harry Clingan, Interstate Theatre Service, 10109 Hillcrest, Kansas City, Mo.

**Free Catalog**, jewelry, novelties, giveaways. New England, 124B Empire Street, Providence, R. I.

**TARZAN:** Now doing Disney business with help of Tarzan picture rings. Box 248, Pulaski, Wisconsin.

**LET US PROMOTE YOUR BUSINESS WITH PICTURES.** Personalized heralds, window cards and calendars. Advertise more than one picture at a time. 500 heralds, \$1.75, 15 window cards, \$1.95, ad mat, 35c. Write for samples. Buy direct, no middleman. Pepco Theatre Advertisers, Box 795, Omaha, Nebraska.

## THEATRE SEATING

**Good used late model chairs** available, rebuilt chairs. Chairs rebuilt in your theatre by our factory trained men, get our low prices. Parts for all makes of chairs. Sewed covers made to your size, also leatherette 25"x25", 55c ea.; 27"x27", 65c ea. Chicago Used Chair Mart, 829 South State Street, Chicago. Phone WE 9-4519.

**SEAT RENOVATING:** Neat, fast, reasonable, anywhere. Sewed combination seat covers. Service Seating Co., 1525 West Edsel Ford, Detroit 8, Michigan. Tyler 8-9481, Texas 4-2738.

**Chairs rebuilt** anywhere, 27 years expert workmanship, sewed covers. Arthur Judge, 2100 E. Newton Avenue, Milwaukee, Wisconsin.

**BARGAIN:** 700 Heywood-Wakefield seats, spring backs, spring bottoms. Contact: Ferris or Busch, Oklahoma City, Oklahoma. Phone W1 2-2100.

## INTERMISSION TAPES

**WEEKLY TAPE SERVICE:** Intermission tapes that sparkle . . . guaranteed to sell . . . customized . . . free sample. Commercial Sound Service, P. O. Box 199, Cheyenne, Wyoming.

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NOVEMBER 1

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EXECUTIVE PRODUCER A. RONALD LUBIN • SCREENPLAY BY PETER USTINOV AND DEWITT BODEEN • FROM THE NOVEL BY HERMAN MELVILLE • DISTRIBUTED BY ALLIED ARTISTS



NOVEMBER 5, 1962

# Boxoffice

*The Pulse of the Motion Picture Industry*

Thomas J. Watson  
P. O. Box 206  
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Wisconsin 53111



The Hillside, first new theatre to be built in the western suburbs of Chicago in the last quarter century, has been opened in suburban Hillside, Ill., by Ro-Bar Amusement Co., headed by Oscar Brotman and Leonard Sherman. The smart decor and unusual lighting effect of the de luxe 1,500-seat house are illustrated in the photo above. Built in a shopping center location, the stone and brick theatre also provides parking spaces for 300 cars.

IN THIS ISSUE:  
**THE  
MODERN  
THEATRE  
SECTION**

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NORTH CENTRAL EDITION



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The Prize Baby Thanks  
the men and women of  
The Associated  
Motion Picture Advertisers  
for the AMPA SERVICE AWARD  
for 1962...



*...and thanks to  
AMPA President*

**TED ARNOW**

who, in presenting  
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"In an industry that has been beset with problems for quite a few years...we still take a lot of things for granted. We flip a light switch and expect the lights to come on. We lift a telephone and expect to get a dial tone. Sometimes, it doesn't happen.

For almost Fifty Years our industry has enjoyed a service that has fed Showmanship to our Lobbies and our Screens with very much the same regularity that the electric company has supplied light for our marquees.

Despite a constantly diminishing market...changing releasing procedures...increased operating costs...and most of the problems that beset Exhibitors themselves...NATIONAL SCREEN SERVICE continues to supply Trailers and Accessories nationally...to promote Showmanship in the theatres...to develop new advertising tools for Special Shows, the Holidays and for any purpose that might conceivably aid the Box Office, despite the financial risk involved. It is one company that provides a valuable service to Exhibitors and Distributors alike."

  
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Motion Picture  
Advertisers, Inc.*

THANKS, TED!

— *Burton E. Robbins*

PRESIDENT—NATIONAL SCREEN SERVICE



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Published in Nine Sectional Editions

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Granville St., Jack Droy.

Winnipeg: The Tribune, Jim Peters.

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## Guest Editorial

# Good Fellowship and Good Deeds

By **HERMAN ROBBINS**

President, Motion Picture Pioneers

WHILE my friend, Ben Shlyen, is on vacation, he has been kind enough to offer me the editorial space over which he usually presides. There's no point, of course, in using this space to tell you about National Screen Service, which is very well known to everyone in our business. Instead, as current president of the Motion Picture Pioneers, I believe I should tell you something about that worthy organization, as well as the Foundation of Motion Picture Pioneers, which too few people know.

When you speak of Pioneers, you think of old-timers . . . men who have been in the business anywhere up to 50 years. Back in those days, there was very little "formal" education one could obtain to prepare himself for the motion picture business. In a constantly changing, creative business like ours, it's the day-to-day, year-to-year experience at the job that develops the understanding and the ingenuity that has built our industry. It follows, of course, that by and large, the fellows who stayed with it and acquired the experience, became the backbone of the business. Perhaps that's why the motion picture business is filled with so many old-timers.

Fate, however, can be very cruel, and even experienced veterans who have enjoyed success, varying from nominal to extensive, frequently have the rug pulled out from under them. Adversity, illness, and other sad circumstances leave men, who have devoted their lives to our industry, in dire need of personal financial aid. How does one help a man who may, at one time, have given you a job and lent the sum total of his experience toward the development of your own? How does one, even with the best intentions, attack the "pride" of a capable and esteemed industry veteran, through the offer of charity?

The answer was found by the late Jack Cohn and some 75 of us old-timers, in 1939. We got together at a dinner party . . . for "Auld Lang Syne" . . . and thus was born the Motion Picture Pioneers . . . a brotherhood of men who have worked in one phase, or another, of motion pictures for 25 years or more. Since that memorable evening, we have gathered each late November, along with our ever-increasing roster of eligible members, at the annual dinner of the Motion Picture Pioneers, to greet old friends, to be entertained by some of the industry's outstanding talent, to reminisce about the business that brought us together, and to stand in silence for those pioneers who have departed this earth.

In its first few years, the Motion Picture Pioneers was purely a social organization designed to permit old friends to gather once a

year in a mutual expression of camaraderie. Although the efforts of the organization have been diverted to a more serious purpose, the original concept still obtains and our annual dinner provides a happy get-together of old friends.

From this brotherhood of industry veterans has been established the Foundation of the Motion Picture Pioneers, through which aid is extended to unfortunate members, with the exercise of maximum discretion and concern for the self-respect of the applicant. It is the concept of the Foundation that an unfortunate member is entitled to this "dividend" from the brotherliness he has contributed for 25 years or more. Only the two members of the investigating committee from our Board of Directors ever know his identity. In the Foundation's files, he is listed merely as a letter from the alphabet. Thus, within the Foundation's ability to assist, his needs are cared for and his anonymity is preserved.

Each year, more men in our industry reach the 25-year mark and attain eligibility. Many join our ranks. We would like every eligible industry veteran to become a member of our brotherhood, to fraternize annually, and to help in this worthy cause. Members do not pay any dues. The only cost is the \$25 initiation fee. Applications are available from any member, or from the office of the Motion Picture Pioneers, 1600 Broadway, New York 19, New York. For eligibility, the applicant must merely qualify to a minimum of 25 years active association with any branch of the motion picture industry, or its associated by-products, and his application must be indorsed by two present members.

Each year, as the ranks of industry veterans increase, the number of needy cases increases. The limited funds available for this purpose are in constant need of replenishment. Our funds are raised through a mail solicitation of our members, who are free to give or to refrain from contributing, as their consciences and conditions dictate. Many have given most generously, and have earned the deepest gratitude of the Foundation and its beneficiaries. Some, because their circumstances do not permit a sizable contribution, may have refrained from sending anything at all. To those individuals, we reiterate the policy of the Foundation that "giving" isn't mandatory and your contributions, however small, are needed and will be greatly appreciated.

Just make your check payable to, and mail to the Foundation of the Motion Picture Pioneers, 1600 Broadway, New York 19, New York. Your contribution is tax deductible.

They say that "a man may be down, but he's never out" . . . unless we leave him out! Let's not leave out, of our hearts and our minds, the men who have given 25 years or more of their lives to the industry that gives us our livelihoods.

Thanks, Ben, for giving me the space to beg a little, for so worthy a cause.






*Sorry!*  
**THIS PERFORMANCE  
SOLD OUT!**



*Sorry!*  
**THIS PERFORMANCE  
SOLD OUT!**







*Sorry!*  
**THIS PERFORMANCE  
SOLD OUT!**

DARRYL F. ZANUCK'S  
**THE  
LONGEST  
DAY**

Based on the Book by CORNELIUS RYAN

*Sorry!*  
**THIS PERFORMANCE  
SOLD OUT!**

*Sorry!*  
**THIS PERFORMANCE  
SOLD OUT!**



# EXHIBITORS GATHER IN MIAMI FOR ANNUAL TOA CONVENTION

## Talks on Product, Pay TV, Showmanship Will Be Among Main Topics

MIAMI BEACH—Theatre men from all parts of the country were starting to arrive here over the weekend for the 15th annual convention of Theatre Owners of America and the National Ass'n of Concessionaires convention and tradeshow, at the Americana Hotel.

The convention cochairmen are promising an interesting and informative program which could be upset only by adverse developments in Cuban waters to the south. All basic problems of the industry will be touched upon and will be highlighted by discussions on product, pay television, forthcoming pictures, showmanship and merchandising, operational costs, drive-in management and other topics.

Arriving delegates were being told that they will get from the convention what they put into it, which is another way of urging participation in the discussions. As John Stembler, TOA president, stated in the convention handbook, the theme of the convention is a fitting one: "The Challenge of Progress." The challenges are many, he said, and the convention should provide guidance on better ways to adapt to the tremendous changes in the industry.

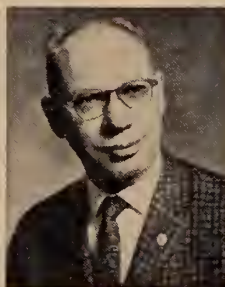
Mitchell Wolfson, convention chairman, in welcoming the delegates to his home town, pointed out that while Florida was a state that had everything, he cautioned exhibitors to limit their sampling of the natural resources to a point that it would not interfere with participation in the convention. "You have come too far and the convention is too important for you to miss a single business session," he said.

Aside from the more serious aspects of

## Convention Honorary Chairman and Cochairmen



Mitchell Wolfson



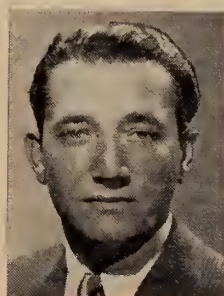
Loyd O. Franklin



Chris C. Gorder



Tommy Hyde



David E. Milgram



Julian Rifkin



John H. Rowley



William H. Thedford

the convention, a solid entertainment program has been arranged for each night. And under the chairmanship of Mrs. Sonny Shepherd, with Mrs. Mitchell Wolfson as honorary chairman, the ladies committee has lined up a calendar of events which will keep the delegates' wives busy. The ladies committee consists of Mrs. Franklin Maury, Mrs. Ethel Stern, Mrs. Ed Stern, Mrs. Al Weiss and Mrs. Harvey Fleischman. The convention hostesses are Mrs. Harry Botwick, Mrs. Hal Kopplin, Mrs. Van

Myers, Mrs. Howard Pettingill, Mrs. Jack Waxenberg, Mrs. Louis Wolfson and Mrs. Richard Wolfson.

Considerable interest has been centered on an address scheduled for Thursday by Ellis Pinkney of the Cinematograph Exhibitors Ass'n of England who will discuss Britain's Eady Fund with the American exhibitors. This plan, which has worked successfully in England for more than ten years, is an arrangement whereby a portion of theatre receipts are contributed to a pool for the financing of British pictures. The possible adoption of a similar formula in the United States was brought up at the TOA convention in Los Angeles three years ago. Now, with the shortage of product more acute, it is the opinion of many TOA leaders that greater study will be given to it this year.

## Manhattan, L.A. Theatres Sign Up With TOA

NEW YORK—The Little Carnegie Theatre, Manhattan art house on 57th Street, operated by Felix Bilgrey, has joined the Theatre Owners of America, as has the Sero Amusement Co. of Los Angeles, headed by William H. Oldknow, according to John H. Stembler, TOA president. Charles P. Skouras jr. is vice-president and treasurer of the Los Angeles chain.

Also enrolling in Theatre Owners of America were Jack Coplan of the Nal PAC Theatre company of Miami Beach, for his Roosevelt Theatre there, and R. V. Reagin of Memphis, who enrolled his Corinth Drive-In Theatre, Corinth, Miss. This membership was secured by George Roscoe, TOA director of exhibitor relations.

## If There Were No Tradepress

Miami Beach—There is wisdom in Theatre Owners of America's regard for the motion picture trade press as recorded in its convention handbook which is being distributed to conventioners at the Americana Hotel. Under the title of "If There Were No Tradepress," TOA has the following to say:

"Can you possibly imagine how vastly different, difficult and poorer our industry would be if it had no trade press?

"The reviews and the ads telling you about new product, which you now have at your fingertips, would be missing.

"The news about the plans and the work of our suppliers—the producers and distributors—would be reduced to a few newsletters and the occasional paragraph that found its way into the

larger metropolitan newspapers.

"The merchandising developed by showmen, which you adapt to your local situations, would be missing.

"The task of TOA, and the many other companies and organizations, would be manifold more difficult.

"We would, in short, be struggling to operate without the main cords of our channels of communications.

"That is why TOA has always supported the trade press and why it will be eternally grateful for the cooperation and the help it receives from the four daily newspapers and the seven weekly or biweekly magazines serving our industry.

"Subscribe and support the trade press of your choice. It will be your assurance that the eyes, the ears and the voice of our industry will remain for us to use and enjoy."



# THEATRE CONSTRUCTION BOOM IS NOW A \$207,030,000 STORY

## Twice As Many Indoor Theatres As Drive-Ins, TOA Survey Reveals

MIAMI BEACH—There's a theatre construction boom going on and it is a \$207,030,000 story. Registrants at the Theatre Owners of America convention, now arriving for the grand opening Wednesday (7), are being informed of the boom in the convention handbooks which are being handed to them when they sign in.

TOA has been making a year-long survey of new construction and remodeling of theatres and has incorporated the facts and figures disclosed by *Boxoffice* in its issues of May 7 and August 6, bringing the data up to date as of now.

### COVERS TWO-YEAR PERIOD

American exhibitors in the span of 24 months have built or will build 278 new theatres and are spending at least \$157,030,000 to build them. And, conservatively, they are spending an additional \$50,000,000 to remodel, refurbish and renovate existing theatres. According to TOA, they are building twice as many conventional theatres as drive-ins: 183 against 95, completely reversing the drive-in building push of the last decade. Sixty-five of the 183 new theatres, almost one-third, will be in shopping centers, clearly pinpointing a new trend in theatre construction. Twelve of them will be super-Cinerama theatres.

The new construction will add eight per cent to the old \$2,500,000,000 investment in theatres. And it will add two per cent to the old total of some 16,500 American theatres, TOA contends.

As TOA points out, it is an exciting story, particularly when viewed in perspective. The building program is going on despite the acute product shortage, television competition, loss-tinged operation of many smaller theatres and soaring operating costs.

### BOOM IN LONG ISLAND

Breaking down the survey, TOA reveals that if any single area is to be singled out for a tremendous theatre boom, it is suburban Long Island. In this area where home building has mushroomed in a decade, 29 new theatres have or are being built since the start of 1961. It enabled New York State to show the greatest growth, 48 new conventional theatres and eight new drive-ins for an estimated total investment of \$32,142,000.

California, according to the TOA survey, is a near second with 30 new conventional theatres, 19 new drive-ins and an estimated investment of \$27,690,000. In all, TOA reports, there were only 12 of the 50 states in which new construction was not reported, yet each of the 12 was in the "renovation and repair" columns.

TOA is of the opinion that the great activity in shopping center theatres reflects a move by theatre owners to go where the population is growing. Most of these shop-

## TOA Handbook Features a Section On Shopping Center Theatres

MIAMI BEACH—The Theatre Owners of America convention handbook, to be distributed to those attending the annual TOA convention here next week, features a special seven-page section devoted to the successful construction and operation of shopping center theatres by Wometco Enterprises of Florida—suggested as a guideline for theatre owners who are contemplating such theatre operation.

Pointing out that the shopping center theatres are proving more profitable for Wometco than its conventional downtown theatres or its drive-ins, the handbook story relates that the circuit is building deluxe, first-run, 1,200-seat theatres in major shopping centers for a low cost of \$250,000. It also details the shopping center rental provisions which are low enough to enable the theatre to pay more for film.

The first of Wometco's shopping center houses, the 163rd Street in the big 163rd Street Shopping Center at Miami, is the prototype for three others, two being blue-printed for Miami and Nassau in addition to the Palm Springs Theatre in the Palm Springs Shopping Center in the Hialeah section of Miami.

This latter theatre, by careful planning, imagination and elimination of unnecessary frills, will be built for \$230 per seat, at a total cost of \$220,000, including everything except booth equipment, sound, screen, curtain, seats, vending machines, boxoffice equipment and manager's office furniture. The cost includes even the 24x36-foot sign across the front of the house.

Information for the handbook section was provided by Mitchell Wolfson, president of Wometco and past president of TOA, in the belief that the Wometco experience can be of benefit to the industry. Wolfson said shopping center theatres can be profitable if costs of the theatre are kept down so that amortization will be nominal and maintenance minimal and if theatre owners know they can obtain, and hold out for, rental terms which enable them to operate profitably.

Wometco operates under rental terms of 8 per cent of gross admission, 12½ per cent of gross concession sales, with an annual guarantee equal to 10 per cent of the money spent by the shopping center owner on the

theatre shell, but not including the land. In addition, a limit in the \$1,000 to \$2,000 range is provided for any increased taxes and common charges levied by the shopping center for parking area maintenance, utilities, etc., with any additional charges to be deducted only from excess percentage rent payment. A clause in the lease provides that for special attractions (defined as those for which admissions are 25 per cent higher than the average basic price in effect for the preceding six months), the theatre rent is computed after deducting all direct costs for the special attraction. Wometco is limited to eight such attractions in any one lease year, and without the written permission of the landlord may not continue in the aggregate for more than 90 days in any one lease year.

Wolfson said he believed that other theatre owners could obtain similar terms and, by so doing, would tend to make these terms standard for the country.

Shopping center theatres, the article added, have proven to be the best medium to bring people to a shopping center. "They attract more patronage than bowling alleys, bars or restaurants; they serve to publicize the shopping center, particularly if the theatre has the same name as the shopping center (which Wolfson recommends), and they bring people to the shopping center in the off hours of the evening.

"Equally important to the profit ledger for the shopping center theatres is the low construction cost. Wometco has proceeded on the theory that the picture, the sound and the seats must be the best. It does not short-cut on materials, but eliminates all frills, false walls, decorations, etc., which are not necessary to comfort or operational efficiency. It is willing to spend more for certain materials, if the results will reduce maintenance or replacement.

"It believes that standard theatre plans are no longer feasible; each theatre must be planned to suit the area for which it was designed. It feels wall decorations are not important; such splash should be in those public areas which the patrons see coming in or leaving the theatre. It strives for a combined lobby-foyer area to reduce construction costs, and eliminates 'false walls' whenever possible."

ping centers are in or near major cities; in fact, construction reported in or near major cities far outpaces building slated for less populated areas. A notable leader in this field is the General Drive-In Corp., which has 14 new shopping center theatre projects started or blue-printed.

Another major contributor to the construction is Martin Theatres, with eight new Cinerama theatres. The other Cinerama houses will be built by Lockwood &

Gordon of Boston, Cooper Foundation of Nebraska and National General Corp. of Los Angeles.

In summary, TOA stated:

"The nearly one quarter of a billion dollar total should stand as a shining refutation to those prophets of doom who call ours a dying industry. Any business investing more than \$207 millions in new plants is a vital, exciting operation, one which feels it has a great future."



# Jerry Lewis

IS BRINGING YOU  
"MONEY"  
FOR CHRISTMAS '62

in the newest,  
biggest family fun hit  
of America's favorite  
comedian,

"IT'S  
ONLY  
MONEY"



Co-starring

JOAN O'BRIEN · ZACHARY SCOTT · JACK WESTON · JESSE WHITE · MAE QUESTEL

Produced by

PAUL  
JONES





Directed by

FRANK

Written by

JOHN FENTON



ASHLIN · MURRAY · A PARAMOUNT RELEASE



# NOVEMBER HAS MOST FILMS OF 1962-63 SEASON TO DATE

19 Releases This November,  
Three More Than Last Year;  
Only 33 in Sept.-Oct. 1962

By FRANK LEYENDECKER

NEW YORK—After a September-October releasing period which had a total of only 33 new pictures from the nine major companies, plus Buena Vista, Continental and Embassy Pictures, the month of November, the third month of the 1962-63 releasing season, will have 19 new pictures available to exhibitors before and during the Thanksgiving holiday period. In addition, Lopert is releasing "Phaedra" and Governor Films is releasing "A Kind of Loving" in November.

## 52 FILMS IN QUARTER

However, this total of 52 pictures is three less than were released in the first quarter, September-November, of the 1961-62 releasing season. November 1961 had 16 new pictures, this being before Embassy came into existence as a distributor on its own.

This November will have several strong pictures, including the release of Theatre Owners of America's "Hollywood Preview Engagement" of "What Ever Happened to Baby Jane?" starring Bette Davis and Joan Crawford. Two musicals, "Girls! Girls! Girls!" starring Elvis Presley, and "Gay Purr-ee," with the voices of Judy Garland and Red Buttons; "Billy Budd," from the Herman Melville sea epic; "If a Man Answers," starring Sandra Dee and Bobby Darin; "The Main Attraction," starring Pat Boone, and Walt Disney's "Legend of Lobo" are all aimed at the family or teenage patrons.

Other big pictures for November include "The Manchurian Candidate," Jackie Gleason's "Gigot," "The War Lover," "Period of Adjustment," "The Loneliness of the Long Distance Runner," British film, and three made in Europe, "Constantine and the Cross," a period epic; "Madame," starring Sophia Loren, and "Crime Does Not Pay." The others are program pictures.

## MORE BRITISH PICTURES

Again the British or European-made pictures predominate with only "Baby Jane," "Legend of Lobo," "Period of Adjustment," "Girls! Girls! Girls!" "If a Man Answers," "Gay Purr-ee" and "Stagecoach to Dancers' Rock," a western, made in Hollywood.

Broken down by companies, the November releases will include:

**ALLIED ARTISTS**—"Billy Budd," filmed in England by Peter Ustinov, who stars with Robert Ryan, Melvyn Douglas and Terence Stamp in the title role. AA released one each in September and October.

**AMERICAN INTERNATIONAL**—"Reptilicus," produced in Europe in color with Carl Ottosen and Ann Smyrner. AIP released one picture each in September and October.

**BUENA VISTA**—"The Legend of Lobo," a Walt Disney picture in color. BV also released "Almost Angels" in October, pairing it with the reissue of "Lady and the Tramp."

**COLUMBIA**—"The War Lover," produced in England with Steve McQueen, Robert Wagner and Shirley Anne Field starred, and "Pirates of Blood River," produced in England with Kerwin Mathews and Glenn Corbett. Co-

## Allied Provides Listing Of TV Feature Bookings

DETROIT—Direct advance information is being used as a weapon to arm exhibitors to meet competition of recent major pictures on television in a special report released Wednesday, (Oct. 31) by Allied States Ass'n, pinpointed to meet United Artists release policies.

"There are more, better, and newer features on TV than at any time since the advent of television," according to Milton H. London, executive director of Allied. "Motion picture productions now take up most of the prime time on Saturday and Sunday evenings. This fact is a substantial factor in a serious decline in theatre attendance, which most of us are now experiencing."

Even more serious, London indicates, during this period of acute product shortage more and more exhibitors have been finding themselves in the embarrassing position of having booked a repeat day and date with free television, such as "Hoodlum Priest" on Sunday, October 7.

Allied listed 18 UA top pictures shown

on television since last April, noting regular showings on ABC's Sunday Night at the Movies, and issued a list of advance bookings through next April. A typical list for November and December includes "Vera Cruz," "Gallant Hours," "Day of the Outlaw," "Trooper Hook," "Apache," "The Big Caper," "Moby Dick," "Subway in the Sky" and "Devil's Disciple."

Complete television booking lists are being sent to all UA bookers, London said, so they may advise exhibitors when their picture will be on television. Bookers and branch managers have both complained they did not know these dates and made theatre bookings in good faith. There will be no excuse for the theatre to find itself in this predicament again.

It is understood UA's position as distributor for independent producers places it in a different position as regards feature sales to television, compared to other majors who sell in blocks usually with cut-off date some years back.

Columbia released three pictures each in September and October.

**CONTINENTAL**—"The Loneliness of the Long Distance Runner," produced in England starring Michael Redgrave and Tom Courtenay. Continental released two pictures each in September and October, all four of them British-made.

**EMBASSY**—"Constantine and the Cross," produced in Europe in color, starring Cornel Wilde and Christine Kaufmann; "Crime Does Not Pay," a French-language film starring Michele Morgan, Danielle Darrieux and Annie Girardot, and "Madame," an English-dubbed film made in Europe in color, starring Sophia Loren.

**MGM**—"Period of Adjustment," from the Tennessee Williams play, starring Jane Fonda, Anthony Franciosa and Jim Hutton, and "The Main Attraction," filmed in London in color, starring Pat Boone and Nancy Kwan. MGM had three pictures in release for September-October.

**PARAMOUNT**—"Girls! Girls! Girls!" produced in Hawaii in color by Hal Wallis, starring Elvis Presley with Stella Stevens. Paramount had only one other new picture released in October but had several reissues in the early fall.

**TWENTIETH CENTURY-FOX**—"Gigot," made in France in color, starring Jackie Gleason. 20th-Fox had two releases each in September and October.

**UNITED ARTISTS**—"The Manchurian Candidate," starring Frank Sinatra, Laurence Harvey and Janet Leigh with Angela Lansbury, and "The Woman Warriors," made in Europe in color with Louis Jourdan and Sylvia Syms starred. UA released two pictures each in September and October.

**UNIVERSAL-INTERNATIONAL**—"If a Man Answers," in color, starring Sandra Dee, Bobby Darin, Micheline Presle and John Lund, and "Stagecoach to Dancers' Rock," a western with Martin Landau and Warren Stevens. U-I had one release each in September and October.

**WARNER BROS.**—"What Ever Happened to Baby Jane?" starring Bette Davis and Joan Crawford, and "Gay Purr-ee," a cartoon feature in color, with the voices of Judy Garland, Robert Goulet, Red Buttons and Hermione Gingold. WB had one picture each in September and October.

Governor Films' "A Kind of Loving," made in England with Alan Bates and June Ritchie, and Lopert Pictures' "Phaedra," made in Greece and Paris, starring Melina Mercouri, Anthony Perkins and Raf Vallone, are both November releases. Astor Pictures may have a foreign feature and Atlantic, Audubon and other independents may also have some releases.

## Dino De Laurentiis Forms An American Company

ROME, ITALY — Dino De Laurentiis, whose "Barabbas" is currently playing roadshow engagements for Columbia Pictures, has formed an American company, the Dino De Laurentiis Corp. of America with headquarters in New York.

De Laurentiis is president of the new company with Mario Borgognoni as vice-president; Ralph Serpe, treasurer; Jack Abraham, treasurer and secretary, and Lillian Matthews, assistant secretary and treasurer.

Arthur Manson, formerly with Columbia in New York, has been signed to handle exploitation for "Barabbas" in the U.S. As campaign director of exploitation on "Barabbas," he will work directly with Lon Jones, the producer's director of international publicity and advertising, who is based in Rome. Manson will assume his new duties Feb. 1, 1963, following the general release of "Barabbas."

De Laurentiis' New York company will also supervise the exploitation of all De Laurentiis product in the Americas. De Laurentiis is completing the erection of a new studio complex on the outskirts of Rome, which will be his world headquarters and will be ready in April 1963. In the meantime, he is preparing a schedule of 15 features to be completed over the next two years, including part one of his project, "The Bible," which is being scripted by Christopher Fry and will start actual production in October 1963.



## Zanuck Tells Why He Fired Mankiewicz

NEW YORK—The hassle between Darryl F. Zanuck, president of 20th Century-Fox, and Joseph Mankiewicz, director of "Cleopatra," over the editing of the picture came into the open on October 26 when Zanuck called a press conference at the home office to explain his side of the controversy.

Zanuck read portions of letters exchanged between the director and himself, the indications being that Mankiewicz wanted to edit the picture. Zanuck described the picture, which he had seen in a rough cut, as being superb but that it needed certain "bridges" to tighten the continuity. He said that he had dismissed the director from the picture on the grounds that, in the delivered form, the picture was not acceptable but that Mankiewicz had wanted control.

(In a statement to the New York Times from Paris, Mankiewicz was quoted as saying he had not wanted control but desired the opportunity to complete the first editing job.)

Zanuck said he owed it to the company and stockholders to protect the \$35,000,000 investment in the picture. The money in the picture, he said, was borrowed from banks and the interest alone amounted to \$7,000 a day. He said another \$2,000,000 probably would be needed for completion of cutting, editing, scoring, prints and advertising.

Asked if he thought the film would recoup its costs, Zanuck said he was sure of it but that it might take a span of years. He pointed to his own film, "The Longest Day," which cost more than \$10,000,000. He said at the present rate of business it was doing, the costs would be returned in six months.

Zanuck admitted that he had "inherited" "Cleopatra" when he was named president of 20th-Fox and had nothing to do with its production. Now, as president, he felt the investment must be protected with proper editing and cutting. He said he had left the door open by offering to consult with Mankiewicz on the points of differences.

## William Self Replaces Levathes at 20th-Fox

NEW YORK—Peter Levathes' contract with 20th Century-Fox has been settled and he stepped out of the company last week. His post as director of all 20th-Fox television activities has been filled with the appointment of William Self, a television producer.

Levathes served as production head of the company until Darryl F. Zanuck became president. Levathes then returned to his former position as television chief.

Self was producer of the Schlitz Playhouse of Stars for four years and producer of the Frank Sinatra show for one year. He was executive producer of the CBS Network for two years and director of program administration for the network.

In line with Zanuck's plan to step up the company's television activities, conferences were held during the week in New York with Richard Zanuck, the studio representative; Vincent Sherman, Hal Kanter and Paul Monash, three producers now actively engaged in expanding TV production at the studio.

## '21st Century' Campaign Shown on 'Gomorrhah'



Charles Einfeld, 20th Century-Fox vice-president, left; Abe Dickstein, division sales head, and Robert Conn, general sales manager, discuss with New York exhibitors the promotion campaign for "Sodom and Gomorrah."

NEW YORK — Twentieth Century-Fox has its \$1,000,000 advertising and promotion campaign on "Sodom and Gomorrah" ready three full months prior to the release of the picture, Charles Einfeld, vice-president, told the metropolitan area exhibitors who attended a special merchandising meeting at the home office Monday (29).

This will be a "21st Century" national campaign aimed at the local level and is the "first new-concept campaign" under the Darryl F. Zanuck regime, with each precinct or area to be covered by a thorough job and selling "your own local patronage," Einfeld said.

"We can no longer afford to put you in a position where we rush a print from the studio and put it on the screen two days later," Einfeld stressed. The picture will not begin its first dates before January 25, he said.

Einfeld's presentation of the "Sodom and Gomorrah" campaign showed that there are 203 metropolitan areas in the U.S. with 34,858,000 households and that each household should be multiplied by four to determine the potential patronage—approximately 120,000,000 people.

As an example, in the Sunday supplements, there are 4,377,755 households who receive This Week; 15,001,198 who receive Sunday and 3,791,321 who receive American Weekly, all of which will have full-page color ads on "Sodom and Gomorrah" with local playdates and theatre. These are in addition to independent supplements in individual towns. In addition, there will be full-page color ads in every fan magazine with a total circulation of 5,027,566 households and the picture will be plugged for the first time in special audience magazines, those that cater particularly to men. These reach 4,068,262 households, according to Einfeld.

Two other promotion devices are RCA

Victor soundtrack albums, which will have a heavy "push" and receive big radio exposure, and the paperback edition of the film, for which 1,500,000 copies have already been ordered.

Another "first" for "Sodom and Gomorrah" will be the placement, in many newspapers, of two-page advertising spreads, plus full-page ads. Twentieth-Fox will utilize the "Tonight" show over the NBC-TV network, which will feature "spots" on five consecutive evenings, to reach a total of 23,544,000 households via 168 stations. Einfeld also mentioned continuing breaks via nationally syndicated columns by Leonard Lyons, Earl Wilson and Sheila Graham.

Einfeld concluded his presentation by saying that "Sodom and Gomorrah" will have more than one billion, 176 million impressions in the United States by the time the picture is released in January.

Robert L. Conn, domestic sales chief, and Abe Dickstein, eastern division manager, were also present at the seminar. Among the circuits and theatres represented were RKO, Fabian, Interboro, Triangle Theatre Service, Century, Randforce, Stanley Warner, Skouras, Brandt, Columbia Amusement Co., Hecht Theatres, Garden Theatre, Paterson; Ritz Theatre, Newburgh; Colonial, Poughkeepsie, and Adams Theatre, Newark.

Dickstein is conducting a series of advertising and merchandising seminars on "Sodom and Gomorrah" in eight of his territories. Another was held in Cincinnati Tuesday (30), then one in Indianapolis Wednesday (31), another in Detroit November 1 and one in Cleveland Friday (2). Next week, Dickstein will go to Boston, then to Philadelphia (7), Pittsburgh November 8 and Washington November 9. Eventually every branch in the country will be covered by one of these seminars.



**The whole country's w**  
**World Premiere, Chicago State-Lak**

*the voice of* **JUDY  
GARLAND**



**AND THE  
VOICES OF**

**CO-STAR**

**ROBERT  
GOULET**



**AND SPECIAL  
GUEST STARS**

**RED  
BUTTONS**



**HERMIONE  
GINGOLD**



**Executive Producer**

**HENRY G. SAPERSTEIN**

**Written by**

**DOROTHY and CHUCK JONES**

**Music by**

**HAROLD ARLEN**

**Lyncs by**

**E.Y. HARBURG**



**Waiting for Judy!!**  
**Theatre, November 9th!**

IN UPA'S ALL-ANIMATED PRODUCTION

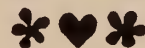
# Gay Purr-ee

PAUL  
REES



Hear Judy sing her newest torch song,  
"Paris Is A Lonely Town," plus other  
Harold Arlen and "Yip" Harburg tunes.

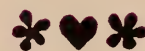
**Backed by the  
kind of  
Warner Bros.  
Campaign  
that launched  
'The Music Man'**



FRISKIES "FREE-MOVIE-TICKET"  
CAT FOOD PROMOTION NATIONALLY  
ADVERTISED IN LIFE AND OVER 100  
TV MARKETS



WEBCOR "TALKING" DISPLAY WITH  
THIRTY MINUTES OF HIT SONGS  
FROM THE SENSATIONAL SOUND  
TRACK ALBUM



SPECIAL THEATRE 40 X 60 BLOW-UP  
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TV TRAILERS AND RADIO SPOTS  
FEATURING TREMENDOUS AUDI-  
ENCE APPEAL OF JUDY GARLAND



"GAY PURR-EE" BONANZA SALE  
WITH TWO FULL-PAGE ADS IN GIANT  
CHAIN-STORE MERCHANDISING  
TIE-UP



WARNER BROS. RECORDS' MAM-  
MOTH PROMOTION WITH DEALERS,  
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TORS AND STATION LIBRARIANS  
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SLANTED AT 1,000,000 TEENAGERS

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## Telemeter's Progress Reported by Minsky

NEW YORK—At his first meeting with the press since becoming president of International Telemeter Corp., Howard Minsky said that while the pay television system in the Toronto suburb of Etobicoke had been a losing proposition insofar as money was concerned, Telemeter had proven to be an electronic success, as well as a success in its service to subscribers.



Howard Minsky

The medium has been thoroughly tested in Canada, Minsky said, and plans are under way for its introduction in three southwestern cities. Minsky pointed out that an investment group already was laying the groundwork for the establishment of Telemeter on a large scale in this country because its members felt that Telemeter represented a new spectrum in show business.

Whenever something new comes along, Minsky said, there is always somebody who tries to halt its progress by claiming that it won't last. When sound pictures were introduced, many exhibitors, and distributors, too, insisted that they were a fad that never would replace the silent screen. That was true, again, when CinemaScope was unveiled, he said. Now, people within the industry are saying the same things about pay television, Minsky stated, failing to see its potentials as a new concept in entertainment.

Everything that was promised to Telemeter subscribers in Canada has been delivered, Minsky said, and the interest in the medium is growing. Closed circuit television, also, is making steady progress and its worth was proved recently when the Fullmer-Tiger middleweight fight was telecast. He said he saw the fight in the Academy of Music on 14th Street, on a night which ordinarily would have returned a \$500 gross; instead, the theatre had a capacity audience which had paid \$12,200 to watch the fight on the big screen.

Telemeter soon will be in operation in England and France, Minsky said. In England, the wire system will be used, but in France programs will be received over the air, a method with which Telemeter is compatible. Minsky said the over-the-air system had been tested in California successfully—and in color. But there are no plans to use the air method in this country.

In Canada, Telemeter sports programs have been offered day-and-date with the College Theatre in Toronto. Subsequent run features also play day-and-date with theatres in the area, which means that the "marriage" of Telemeter and theatres has been completed.

### James Darren to Visit Six Cities

HOLLYWOOD—James Darren has been set for a six-city eastern personal appearance tour for Columbia's "Diamond Head" in which he costars with Charlton Heston. Darren's first stop will be Syracuse, N.Y. November 15.

## Victoria Films Releasing Program of 4 Pictures

NEW YORK—Victoria Films, which was formed a year ago to release a program of English-language pictures through Times Film Corp., which specializes in foreign-language product, has set a program of four releases, according to Felix Bilgrey, attorney and vice-president. Jean Goldwurm heads Times Film and Irving Sochin is general sales director.

With Victoria's first release, "Wild for Kicks," British film starring David Farrar and Noelle Adam, expected to play in well over 4,000 theatres as a result of 1,500 mass bookings and drive-ins to date, the new releases will be:

"Pagan Hellcat," filmed in Tahiti by Umberto Bonsignore, starring Tumata Teuia and with English narration by Paulette Girard; "The Diving Girls' Island," filmed in Japan by Marion Gering and Robert de Leonardis, starring Kazuko Mine, an English-language film based on the best-selling books, "Meeting With Japan" and "Hekura the Island of the Fisherwomen," by Fosco Maraini; "Travelling Light," an English naturist film produced by Michael Keating Productions, starring Elizabeth and naturists from America, Britain, Canada, France, Germany, Scandinavia and Italy, and "Black Autumn," a murder-mystery produced by Del Tenney, starring Lee Philips, Sheppard Strudwick, Jean Hale, Dick Van Patten, Sylvia Miles and Day Tuttle, all Broadway and TV actors.

## New Youngstein Company Starts Its Operations

NEW YORK—The new company, eventually to be known as Entertainment Corp. of America and formed by Max E. Youngstein, Jerome Pickman and Charles Simonelli, will start operations formally today (Monday). The organization now is known as Television Industries, Inc., and the change will be subject to approval by the stockholders.

Youngstein's resignation as executive vice-president of Cinerama, Inc., became effective last week and he has taken over as president of the new group. Pickman, formerly vice-president of Paramount, has been designated as executive vice-president. Simonelli, now executive assistant to Milton Rackmil, president of Universal, will join the company late in November as vice-president.

The company will operate in all phases of the entertainment field, but its activities primarily will be in packaging, production and distribution of theatrical motion pictures.

## Bernard Mack Re-Elected President of Filmack

CHICAGO — Bernard Mack was re-elected president of the Filmack Corp. at the annual stockholders and board of directors meeting held October 18 in Chicago.

Other Filmack officers include: Joseph Mack, vice-president; Donald Mack, vice-president and treasurer, and Vi Dane, secretary. Irving Mack will continue as chairman of the board, and Charles King and Morry Silver will continue as board members.

## Para. Upsurge Seen By Boasberg in N.Y.

NEW YORK—Charles Boasberg, vice-president and general sales manager of Paramount, predicts that the year ahead will be "one of pronounced business upsurge for the company and its customers," he told the regional sales meeting which concluded here Tuesday (30). Similar meetings were scheduled for New Orleans Thursday (Nov. 1) and in Chicago and San Francisco early in November.



Charles Boasberg

George Weltner, executive vice-president, told the assembled regional sales managers, branch managers and home office executives that he was greatly impressed by the planning and preparation that produced the sales policies and patterns discussed at the meetings.

The pictures mentioned by Boasberg included Hal Wallis' "Girls! Girls! Girls!" Jerry Lewis' "It's Only Money," Jack Rose's "Who's Got the Action?" and "Wonderful to Be Young," all to be released in November and December, as well as Hal Wallis' "A Girl Named Tamiko," Jack Rose's "Papa's Delicate Condition," Tandem-Essex's "Come Blow Your Horn," Gant Gaither's "My Six Loves," "Hud Bannon," Quine-Axelrod's "Paris When It Sizzles" and John Ford's "Donovan's Reef," all of them completed for 1963.

Others to come include Hal Wallis' "First Wife," Jerry Lewis' "The Nutty Professor," Wallis' "Becket," David Susskind's "All the Way Home," Mel Shavelson's "Samantha," Joseph E. Levine's "The Carpetbaggers" and Samuel Bronston's "Circus," all of them shooting or preparing.

## Fellerman Succeeds Sands As Astor Sales Manager

NEW YORK—Harry Fellerman has been named to the post of general sales manager of Astor Pictures, succeeding Ernest Sands, who resigned to become general sales head of Allied Artists, according to George F. Foley, president of Astor.

Foley also denied that L. Douglas Netter jr., executive vice-president in charge of sales, is leaving Astor. Netter has a long-term contract which still has a considerable time to run, Foley said. He is currently engaged in supervising and editing the national sales of Orson Welles' "The Trial," which will open in the U. S. before the end of 1962 but, before he joined Astor, Netter had agreed to launch several special films, which he is doing on a short-term basis.

Fellerman, who broke into the film industry as a booker for Universal 24 years ago, joined Astor last June as manager of the company's New York branch. Prior to that, he was with U-I in a variety of key sales posts, including head of the company's special films division. He served as a special representative for J. A. Rank in 1946 and became sales manager for Universal's New York branch in 1950 and branch manager in 1958.



# LETTERS

## 'Wonderful, Wide Coverage'

We have just received our October 22 copy of **BOXOFFICE**, including Section 2—Modern Theatre Buyers' Directory and Reference Section.

We hasten to compliment you on this most elaborate and interesting issue. Already in conversations with some of our good accounts, who had also received their copies, they seemed very pleased with this "chock-full" number of new ideas via photographs and valuable information as to the care and upkeep of equipment.

We are also pleased with your mention and photographs of Rugoff's Cinema I Theatre, as well as those of Prudential's Bayshore Cinema and Fisher's Theatre in Detroit in the colored section.

Again, thanks for your wonderful, wide coverage of the latest in theatres.

L. H. FRANCIS

Theatre Seating Division,  
Heywood-Wakefield Co.  
New York, N. Y.

## Widespread Readership

I am enclosing a copy of my letter to Mr. Peter Muller, architect, of Australia, who was attracted by the coverage in your magazine of the Nyack (N. Y.) Drive-In Theatre. His inquiry to you, again, confirms the widespread circulation and interest in your publication.

We architects appreciate the coverage you extend our efforts and welcome inquiries of this type at any time.

If I can be helpful to you in the future, please do not hesitate to call upon me.

JAMES E. THOMPSON

Architect,  
646 Hamilton St.,  
Somerset, N. J.

## Finds BOXOFFICE Helpful

We have been in the theatre business in this small town of 5,000, half Spanish, for 11 years and your **BOXOFFICE** has been our only source of information for selecting the pictures that we bid on.

We like the business and we thank you for **BOXOFFICE**.

JOS. T. DAVIDSON

Owner,  
Twin Peaks Drive-In Theatre,  
W. Highway 90 — Box 270,  
Alpine, Texas

## UA Acquires U.S. Rights To Japan's 'Buddha'

NEW YORK—United Artists has acquired the United States and Western Hemisphere distribution rights to "Buddha," acclaimed by some as being one of the great Japanese motion pictures of all time. The picture was produced by Masaichi Negata, whose previous films were "Roshomon," "Gate of Hell" and "Ugetsu," the first two having received Academy Awards.

"Buddha" is the story of the spiritual leader who founded one of the world's most important religions almost 3,000 years ago and which, today, has 200,000,000 adherents. It was filmed in 70mm Technirama and in color.



**PLAN NEW PLANT**—Mrs. Esther L. Green, president of Fepco Theatre Advertisers, Omaha, Neb., and Ronald Rosseter, one of her plant managers, are shown here looking over preliminary architectural plans for the new Fepco plant to be erected in a west Omaha industrial area. Mrs. Green has purchased a five-acre tract of land in an area zoned "first industrial," which now is being developed by large industrial organizations in Omaha. The new, modern Fepco building will be air conditioned throughout and will include some new equipment and plant layout for more economical production of the company's window cards, heralds, calendars and other printed products.

## Warner Bros. Schedules 12 Shorts for Release

HOLLYWOOD — Warner Bros. will release 12 Technicolor short-subjects during the fall and winter motion picture season. Of the 12, nine are cartoons and the remainder are in World-Wide Adventure series.

"Mother Was a Rooster" leads off cartoon releases, followed by "Fowl Weather," "Good Noose," "8-Ball Bunny," "Shishko-bugs," "Design for Leaving," "Martian Through Georgia," "I Was a Teenage Thumb" and "Dog Pounded."

World-Wide Adventure Specials are "A Touch of God," "Sporting Courage" and "Sea Sports of Tahiti."

## United Press to Syndicate Series on Rock Hudson

HOLLYWOOD — As a result of his selection as the Number One boxoffice star in a poll of 22,000 motion picture exhibitors and film buyers, Rock Hudson will be profiled in a ten-part, 30,000-word series by the United Press International—the longest such article ever assigned by the wire service on a film star.

The series will be syndicated around the world. Hudson just finished a starring role in Universal-International's "A Gathering of Eagles," with Rod Taylor, and is scheduled to begin filming on his next picture, "Man's Favorite Sport," early in November.

## Mother of LeRoy Roberts Dies

CHETEK, WIS.—Mrs. Harley N. Roberts, 82, mother of LeRoy Roberts, president of Romar Vide Co., died Tuesday (30) after a lengthy illness. Services were held Friday (2) at the Burnham Funeral Home here, with burial in Bloomer, Wis.

## Announce October Winners For Golden Globe Awards

HOLLYWOOD — At its last nominations party of the current season in the competition for the Golden Globe Awards, the Hollywood Foreign Press Ass'n announced the following winners for October:

"The Longest Day," best dramatic picture; "If a Man Answers," best comedy; best supporting actor, Cesar Romero. "Gypsy," best musical; best musical or comedy actor, Karl Malden; best actress, Rosalind Russell; most promising newcomer, Paul Wallace; director, Mervyn LeRoy.

"Gigot," best dramatic actor, Jackie Gleason. "Manchurian Candidate," best supporting actress, Angela Lansbury. "A Taste of Honey," best foreign picture; most promising newcomer, Rita Tushingham.

## Nominated for Golden Globe Award

HOLLYWOOD — "The Chapman Report," the new Warner Bros. motion picture hit, has been nominated for the annual Golden Globe Award of the Hollywood Foreign Press Ass'n. In addition to being selected for the best-film-of-the-year category, the Darryl F. Zanuck production brought nominations to George Cukor as best director, Glynis Johns as best actress and Harold J. Stone as best supporting actor.

## Named Head of News Digest

NEW YORK—Norman Turell has been named president of Walter Reade-Sterling's Screen News Digest sales division, according to Walter Reade Jr., board chairman of this integrated film production-distribution-exhibition company. Turell retains his post as vice-president of the parent company.



# Hollywood Report

By CHRIS DUTRA

THE long-awaited announcement for the signing of the plush role of Professor Henry Higgins in the film version of "My Fair Lady" has been announced by Jack L. Warner, with the signing of Rex Harrison, who will costar with Audrey Hepburn. Harrison repeats his original Broadway role. George Cukor handles direction chores. . . . Other Warner casting deals have Troy Donahue set to star for producer Michael H. Hoey in "Palm Springs Weekend." Norman Taurog directs the theatrical feature about a youth on a holiday fling in the desert resort. . . . American-International has concluded a deal whereby Tab Hunter will costar with Frankie Avalon in "The Seafighters," which rolls on November 26 under the direction of Anthony Carras. . . . Robert P. Marcucci, already handling Frankie Avalon and Rod Lauren, has signed a personal management contract for two more promising newcomers. One is Dean Randolph, who has already recorded for Chancellor Records, and the other is Mark Valentino. Both singers have good dramatic acting possibilities, according to Marcucci. Lauren recently switched from the RCA Victor label to Chancellor and was under contract to Hal Wallis. He is currently starring with Brod Crawford and Rory Calhoun in "Gun Hawk," a Bern-Field production with Edward Ludwig directing. The actor also has been optioned for two additional films.

Producer Herman Cohen will bring Michael Gough to Hollywood for the star's first American film—"Black Zoo," which Cohen will produce for Allied Artists. Robert Gordon directs. . . . Lesser-Barsha Productions has signed Norman Corwin to write and direct "The Case of Paul Gauguin," which is described as a living film drama and is scheduled for roadshowing in principal cities prior to its Broadway opening. The production will be a combination of live stage techniques and documented color film. Two actors will travel with the program to play roles of Gauguin and his wife, with the film integrated into the story during the two-hour presentation.

Production continues to buzz at Paramount studios with producers Norman Lear and Bud Yorkin signing Romo Vincent and comedienne Mary Grace Canfield for top roles in the Frank Sinatra starrer, "Come Blow Your Horn." . . . Uniformed security guards have been placed at all entrances to the Paramount sound stage where Jerry Lewis has commenced his campus "lover boy" characterization for his currently filming "The Nutty Professor," to prevent any visitors from bringing unauthorized cameras on the set. Lewis has ordered that no photos of him as the lover boy be released prior to the picture's release. This is to enable creation of the undiffused public image of the title character only, a meek and imbecilic professor of science. In the story, the professor concocts a chemical potion which enables him intermittently to become a brash and romantic off-campus Lothario. It is this characterization which

he plans to withhold, visually, as a surprise element in merchandising the picture. At the same time, however, Lewis has placed no limitation on his customary "open set" practice of admitting all qualified press and studio visitors—just so they do not carry cameras! . . . Producer Hal Wallis continues to assemble an all-star cast for his forthcoming production of "First Wife," with the signing of Van Johnson to costar with Shirley MacLaine, as well as Shelley Winters, Martha Hyer and Jeremy Slate in the film adaptation of Jay Presson's Broadway hit. John Rich directs, with cameras slated to roll in January.

Associate producer Roger Edens is back at his MGM desk and resuming follow-up chores on "Billy Rose's Jumbo" following a week's leave-of-absence to work with Ethel Merman on her Flamingo Hotel stint. . . . Abby Mann has returned to Mexico to complete the script of "Children of Sanchez," which Vittorio de Sica will direct and Mann coproduce with Elliott Kastner for Joseph E. Levine. The picture is set for principal photography after the first of the year, either on location in Mexico or in Hollywood with Sophia Loren starring. . . . Orson Welles will use compositions of Italian composer Tommaso Albinoni as background music for "The Trial," which Astor Pictures will release in the United States in December. The picture, which Welles directs and stars in and which he adapted for the screen from the classic Kafka novel, also stars Tony Perkins, Jeanne Moreau, Romy Schneider, Elsa Martinelli, Akim Tamiroff and Katina Paxinou.

In Rome, the current ecumenical council, which has drawn cardinals, archbishops, and bishops from all over the world to the Vatican, is proving a boom to hotel opera-



**JANET IN PITTSBURGH** — Janet Leigh, visiting Pittsburgh for "The Manchurian Candidate," in which she stars with Frank Sinatra and Laurence Harvey, chats with George Stern, general manager of Associated Theatres, at the special campaign headquarters set up for the picture. The film will open at the Fulton Theatre November 21.

tors and a king-sized transportation problem to the cast and crew of Harold Hecht's "Flight From Ashiya," currently before the cameras there. With members quartered in 18 hotels throughout the city, transportation cars and buses have to start out two hours before shooting time in order to collect the more than 300 persons involved in the picture. The Panavision-color production for United Artists release stars Yul Brynner, Richard Widmark, George Chakiris, Suzy Parker and Shirley Knight. . . . Producer Ben Schwalb has signed Frank McDonald to direct "The Gunfighter," for Allied Artists. David Janssen stars in the CinemaScope-color western rolling on November 26 in Hollywood. . . . Charlton Heston has returned to Hollywood from Madrid after completing his starring role in Samuel Bronston's "55 Days at Peking." Heston has been in Spain since mid-June. His next role will be as John the Baptist in George Stevens' "The Greatest Story Ever Told." . . . Gig Young is being costarred with Shirley Jones in the MGM picture "Moon Walk." Filming begins November 19, George Sidney directing for producer Joe Pasternak.

Charles Coward, the British World War II hero whose exploits are the basis for the new MGM feature, "The Password Is Courage," leaves this week for Israel on a promotional tour for the Andrew and Virginia Stone production. Coward, who lives near London, was invited to make the trip by the government of Israel, the Central British Fund for Jewish Relief and Rehabilitation and the Association for Jewish Refugees. Dirk Bogarde stars as Coward in the film. . . . George Stoll has checked in at MGM to begin writing the musical score for "The Courtship of Eddie's Father," headlining Glenn Ford, Shirley Jones, Stella Stevens, Dina Merrill, Robert Sherwood, Ronny Howard and Jerry Van Dyke. Vincente Minnelli directs for producer Joe Pasternak. . . . Guy Williams and Norman Foster, director-writer, will produce a historical spectacle tentatively titled "Conquest of Mexico," as an independent production. Williams will star, with Foster, who is now writing the screenplay, directing. The feature is scheduled to go before the cameras in mid-1963.

The Motion Picture Permanent Charities launched its 21st annual fund-raising campaign with a luncheon in the grand ballroom of the Beverly Hilton Hotel. Samuel Goldwyn, founder and first vice-president of the Permanent Charities committee, touched off the drive with a generous contribution of \$30,000. Campaign chairman, Gordon Stulberg, said, in addressing the 450 persons attending: "Charity has tended to become impersonalized. People are doubtful as to where the money goes. Well, let me tell you that your contribution may send a boy to camp, help a child with a speech impediment, give post-operative care to a cancer patient, or teach a blind child to read." He said no goal has been set for the fund drive this year. Last year, the goal was \$1.3 million. Contributions fell short of that figure—\$1,287,189. Stulberg added, that even though one major studio has virtually shut down and another is up for sale, and there is much unemployment in the industry, that they hope to exceed last year's goal by "having faith."



## Censor Lauds SAG Stand Against Nudity in Films

BALTIMORE—The timely topic of obscenity in current motion pictures gets the spotlight again by way of a communication to the president of the Screen Actors Guild in Hollywood. It was written by Mrs. Roslyn Shecter, vice-chairman of the Maryland State Board of Motion Picture Censors, who lauds George Chandler, the Guild's top executive, for his stand against nudity in films, as recently published in the New York City press.

Her letter is as follows:

I am deeply concerned about your statement published in the Oct. 1, 1962 issue of the New York Times in which you state that some American movie producers are demanding that actresses, as a condition of employment, appear before the camera in the nude.

The fact that your organization is opposing this trend to nudity as audience bait is encouraging to those of us who are interested in maintaining good taste in American motion picture art.

Your observation about current movie employment contract practices supports the views of important religious and civic organizations. These groups have been complaining with increasing vehemence that youngsters are seeing movies not suitable for them.

I applaud your statement that you will back any member of the Screen Actors Guild who feels she is being asked to do something offensive when she is required to appear in the nude. I agree with you that there is a vast difference between artistic portrayals and something that is indecent and vulgar.

According to a story appearing in the New York Times "at least one famous young star appeared in the nude briefly in a movie made for a major studio. The footage of this expensive film was deleted by the movie company before it was released. The picture was made by one of the country's best known directors and the actress was obviously willing to be filmed without clothes."

There is no doubt that the industry's self-censoring authority would refuse to grant a seal of approval to such movies. However, it is becoming increasingly apparent to Hollywood that films can do quite well in the United States without a seal.

The accent on sheer obscenity for boxoffice purposes should be discouraged in view of the fact that American movie actors, American movie writers and American movie directors are men and women of exceptional talent and are capable of producing quality entertainment without resorting to the cheap vulgarisms of fly-by-night, quick-buck producers.

I believe that Americans of goodwill should support the many able producers who concentrate on good stories, excellent writing and brilliant acting in motion picture production.

Vulgarity and indecency, on the other hand, should not produce profits for the little people who produce movies that only appeal to the lower-grade mentalities.

## Directors Guild Selects Four Film Candidates

HOLLYWOOD—The Directors Guild of America has selected four pictures released in the third quarter of this year, for viewing by its membership, as possible nominees for Directorial Achievement Awards, according to president George Sidney.

Films, directors and assistants are: "Bird Man of Alcatraz," John Frankenheimer, assistant Dave Silver; "Music Man," Morton DaCosta, assistant Russell Llewellyn; "Wonderful World of the Brothers Grimm," Henry Levin and George Pal, assistant James E. Jennings; "Boccaccio '70," Federico Fellini, Vittorio De Sica, Luchino Visconti.

## Says Fullmer-Tiger Fight Revived TV Interests

NEW YORK—The recent closed circuit telecast of the Gene Fullmer-Dick Tiger middleweight title fight erased the bad impressions caused by the telecast of the Floyd Patterson-Sonny Liston heavyweight bout, according to Irving B. Kahn, president of TelePrompTer Corp. That company supplied projection equipment and cable facilities.

The Fullmer-Tiger fight was seen in 53 locations in 48 cities and on 71 community antenna TV systems. Kahn said the picture quality was excellent and everybody was satisfied.

# Forum in Columbia, Mo. Area Boosts Coming Films to Press, Radio, TV

COLUMBIA, MO.—A forthright effort to acquaint members of the press, radio and TV with motion picture production plans, upcoming releases and with the branch managers of the various film distributing companies was made here last week at a regional motion picture forum sponsored by the United Theatre Owners of the Heart of America and hosted by Commonwealth Theatres, Inc.

The forum was held October 23 in the Gaslight Room of Breisch's restaurant.

Organization leaders, TV and radio representatives and members of the press from a 150-mile area around Columbia joined with exhibitors and distributors in a discussion of the motion picture industry. Tape recordings were made for use on local radio stations, video tapes were exposed, exhibitors had photos taken with the branch managers, representing ten major film distributors, for use in their local papers, and personal interviews were conducted for members of the press.

As a followup to the forum, photos of the exhibitors and press releases will be mailed out to the showmen for publication in their local papers, and an eight-page special edition will be issued at Columbia covering the event and the forthcoming film product which was described in five-minute speeches by each of the branch managers.

Reception to the film forum idea was described as enthusiastic and similar programs are being considered by the distributor representatives, UTO and Commonwealth for other areas.

M. B. Smith, director of advertising for Commonwealth, said: "I think that this show or forum garnered more publicity and advertising for the fine pictures coming out of Hollywood in the next few months than anything of similar nature in years. I'm amazed at the healthy interest expressed for the industry, and surely the personal contacts made here demonstrate that news media and the public leaders that were

present are highly interested in good motion picture product! This idea could easily be expanded upon in other areas, and it's bound to develop better understanding for the motion picture.

"We certainly discovered that many people in newspaper, radio and TV media were not aware of the fine gentlemen who represent the distribution companies in Kansas City, and their acquaintance with these gentlemen will give them new access to motion picture production information."

Distributor representatives detailed product which will be released by their companies in the next 90 days and discussed further film production plans. Among those participating, all from Kansas City, were Don Walker, Warner Bros.; Chick Evens and Joe Neger, 20th-Fox; Larry Biechele, American International; Tom Bailey, MGM; Tommy Thompson, Buena Vista; Harry Hamburg, Paramount; Ralph Amacher, United Artists; E. C. Elder, Universal; Frank Thomas, Allied Artists, and Ben Marcus, Columbia.

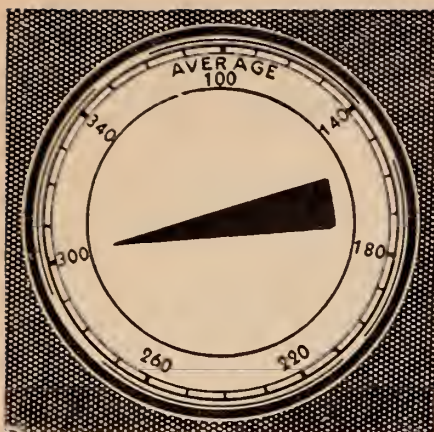
Douglas Lightner, Commonwealth general manager, was master of ceremonies. "We are aware," he said, "that much news media in any given area are unaware of the fact that we do have fine gentlemen who are direct representatives of the production companies in Hollywood. These people can give us a keen insight into motion picture production for the future, and we're sure that many people from press, radio and TV would like to know these people and have access to pertinent information about forthcoming motion picture product."

Following the five-minute speeches, M. B. Smith conducted a question and answer forum discussion in which discussions ranged over a wide field, including star values, story values and economic values in film production, trade problems concerning sex and censorship, and the various materials used in film advertising for radio, newspaper and TV.



Under the sponsorship of the United Theatre Owners of the Heart of America, the above group was hosted by Commonwealth Theatres, Inc., in presenting a motion picture forum in Columbia, Mo. Left to right: Larry Biechele, representative for American-International; Shelby Bourne, city manager for Commonwealth Theatres, Columbia, Mo.; Ben Marcus, division manager for Columbia Pictures; Ray McKittrick, assistant sales manager for the Kansas City branch of Universal Pictures; Earl Douglass, district manager for Commonwealth with headquarters in Columbia; Joe Neger, Kansas City branch manager for 20th Century-Fox; Douglas Lightner, general manager for Commonwealth, Kansas City; Tom Bailey, Kansas City branch manager for Metro-Goldwyn-Mayer; R. R. Thompson, Kansas City branch manager for Buena Vista Pictures; Frank Thomas, Kansas City branch manager for Allied Artists; George Willhoite, city manager for Commonwealth Theatres, Lawrence, Kas.





# BOXOFFICE BAROMETER

This chart records the performance of current attractions in the opening week of their first runs in the 20 key cities checked. Pictures with fewer than five engagements are not listed. As new runs are reported, ratings are added and averages revised. Computation is in terms of percentage in relation to normal grosses as determined by the theatre managers. With 100 per cent as "normal," the figures show the gross rating above or below that mark. (Asterisk \* denotes combination bills.)

	BALTIMORE	BOSTON	BUFFALO	CHICAGO	CINCINNATI	CLEVELAND	DENVER	DETROIT	INDIANAPOLIS	KANSAS CITY	LOS ANGELES	MEMPHIS	MILWAUKEE	MINNEAPOLIS	NEW HAVEN	NEW YORK	OMAHA	PORTLAND	SAN FRANCISCO	SEATTLE	AVERAGE
Air Patrol (20th-Fox)							100		100	100					95			100			99
*Almost Angels (BV)	100	100	100	100			100	100			100	100			90			100	100		99
Belle Sommers (Col)					100		80	100		100			80								92
Bird Man of Alcatraz (UA)	150	250	200	210	100	150	225	130	125	160	325	100	150	120		200			200		175
Black Pit of Dr. M. (UPRO)					100						70			130	100			100			100
Boccaccio '70 (Embassy)				195		625	200	310			370					225			500		346
Bon Voyage (BV)	140	150	115	200	250		360	125		365	290	150	200	150	105	175	325	165	150	150	198
Bridge, The (AA)		150		175	100	115	150		110				150	110	90	200			250		145
Broken Land, The (20th-Fox)				100				100		100					90					100	98
Brushfire (Para)								100		100	100		100		90			100			98
Burn, Witch, Burn (AIP)		150	120		125			105		110		90	100		80				85		107
Carry On, Teacher (Governor)	130		150	165			200		100	285	95				115						155
Chapman Report, The (WB)	150	300	200	225	150		150		135	350	360	200	130		105	195	150		200		200
Flame in the Streets (Atlantic)	125	140	70				90				65					175					111
I Thank a Fool (MGM)	125	140	125	175	90	50	80		115	120	65		100		95	175	105	135	90		112
Jules and Jim (Janus)	120	130		150					90						115	175					130
Les Liaisons Dangereuses (Astor)		275	150	145	100	450		210	100	300	250		200			200					216
Marco Polo (AIP)			110		85		90	105		160		90	75		80	120	130		175		111
Miracle Worker, The (UA)	150	250		250	95	100	190	155	150	400	285	150	200	100	90	195	110	165			177
*Mongols, The (Colorama)	125		105								90	90			80				150		107
Pigeon That Took Rome, The (Para)	140		125	195	100		100		90		175	150	100					135	100		128
Pressure Point (UA)		140	100		85		90	110			90					150		135			113
Ride the High Country (MGM)	110		100		110	90		100	110	100		100	100	90	105		95	100	150		104
Satan in High Heels (Cosmic-SR)		130		130				100	80		65					165					112
Savage Guns, The (MGM)			100		90		90		90						90		90				92
Sky Above—Mud Below (Embassy)	140	200	130	200	400	150	140	100		185	420	110	175		120	195		150	100	150	180
Tales of Terror (AIP)		160	130		125		150			125	140		135				150		125	150	139
Tarzan Goes to India (MGM)	120	150	150		110	150	90	110	125	110	105	300	100					150	125	95	133
Taste of Honey, A (Cont'l)	125	200			200	200				190			175		100	195			350		193
That Touch of Mink (U-I)	200	200	200	300	250	250	200	300	250	500	130	200	300	200	140	225	225	175	250	200	235
13 West Street (Col)		130	95		100		65	110				90	100	80							96
300 Spartans, The (20th-Fox)	135	120	115	180	90	135	125	75	115	120	65		200			140		135	95		123
Three Stooges in Orbit (Col)			65		110		90	105	110	150	75								125	90	101
Through a Glass Darkly (Janus)	120			160	100	165			90		95		175	125		200			300		153
Tomorrow Is My Turn (Showcorp)	130			155		115									100	175					135
*Trojan Horse, The (Colorama)	125		105								90		90		80				150		107
Two Little Bears, The (20th-Fox)							90	85	100	185		75									107
Two Weeks in Another Town (MGM)	140	270	115	195	95	110	90	75	135	165	85	100	125	100	105	125	120	135	130	100	126
Very Private Affair, A (MGM)			120	175	95		100		90				175		90	150	100		90		119
Waltz of the Toreadors (Cont'l)				160							190		160			150	70				146
Wild for Kicks (Times)				165	95										110	200			90		132
World in My Pocket (MGM)				185		90	100	100	100	100			100	100	90		85	100	110		105

## TOP HITS

— OF —

## THE WEEK

Individual runs, not an average.  
Listings are confined to opening  
week figures on new releases only.

### 1. Requiem for a Heavyweight (Col)

Boston .....300  
Los Angeles.....250  
Chicago .....200  
New York.....195

### 2. Chapman Report, The (WB)

Boston .....300  
Memphis .....200  
New York.....195

### 3. Phaedra (Lopert)

Boston .....300  
New York.....200

### 4. Barabbas (Col)

Boston .....300

### 5. Longest Day, The (20th-Fox)

Boston .....250

### 6. Miracle Worker, The (UA)

Milwaukee .....200



## 'Cid' Bows Grandly In Milwaukee Strand

MILWAUKEE—"El Cid" at the Strand started off with a great 250 per cent to lead local first-run grossers for the week. Unexpected was the sharp drop taken by "The Chapman Report," which reported a 90 per cent in its second week. "Convicts 4" also was disappointing at the Riverside. Nevertheless, overall attendance shaped up as better than average.

(Average Is 100)  
Downer—The Sky Above—the Mud Below (Embassy), 2nd wk. ....150  
Palace—The Wonderful World of the Brothers Grimm (MGM-Cinerama), 10th wk. ....200  
Riverside—Convicts 4 (AA); The Savage Guns (MGM) 90  
Strand—El Cid (AA) .....250  
Telenews—A Very Private Affair (MGM), 2nd wk. 170  
Times—I Like Money (20th-Fox) .....100  
Towne—If a Mon Answers (U-I) .....150  
Warner—The Chapman Report (WB), 2nd wk. ....90  
Wisconsin—Pressure Point (UA); Hero's Island (UA) 100

### 4 Mill City Theatres Have Excellent Week

MINNEAPOLIS—Business was superb at four local theatres this past week, but only average at the other eight. Undoubtedly, the convening here of the state teachers meeting helped grosses considerably. "The Longest Day" went into its second week at the Mann, and again was the leading grosser with 300 per cent, identical to its first week's business. The Cinerama offering at the Cooper and "Only Two Can Play" at the St. Louis Park both scored 200 per cent, while "Requiem for a Heavyweight" turned in a powerful 180 at the Lyric.

Academy—Boccaccio '70 (Embassy), 3rd wk. ....100  
Campus—The Important Man (Lopert) .....125  
Century—Sportocus (U-I), return run .....80  
Cooper—The Wonderful World of the Brothers Grimm (MGM-Cinerama), 13th wk. ....200  
Gopher—Tower of London (UA); The Vampire and the Ballerina (UA) .....100  
Lyric—Requiem for a Heavyweight (Col) .....180  
Mann—The Longest Day (20th-Fox), 2nd wk. ....300  
Orpheum—The Chapman Report (WB), 3rd wk. ....100  
St. Louis Park—Only Two Can Play (Kingsley) .....200  
State—Lady and the Tramp (BV), reissue; Almost Angels (BV), 2nd wk. ....90  
Suburban World—Carry On, Teacher (Governor) .....125  
World—The Pigeon That Took Rome (Para), 3rd wk. 90

### Omaha Attendance Is Stable, Unexciting

OMAHA—The Orpheum Theatre posted another above average figure as "The Chapman Report" had a successful second week. Most of the first-run theatres came through with totals above average and while the receipts were not tremendous, they were commendable, considering excellent autumn weather and local entertainment competition, including heavy football schedules.

Admiral—Sword of the Conqueror (UA) .....115  
Cooper—Windjammer (Cinerama), 8th wk. ....110  
Dundee—Dream Wife (MGM), reissue .....100  
Omaha—The Trojan Horse (Colorama); The Mongols (Colorama) .....90  
Orpheum—The Chapman Report (WB), 2nd wk. ....110  
State—Damon and Pythios (MGM) .....110

WB's "Be Careful How You Wish" stars Don Knotts, Carole Cook, Andrew Duggan, Jack Weston and Larry Keating.

## The Ronald Peissigs Keep Rib Lake Theatre Open

RIB LAKE, WIS.—Operation of the New Lake Theatre, which had been managed since last May by Harold Schlais, recently was taken over by Mr. and Mrs. Ronald Peissig.

Schlais had planned to close the theatre in October, due to lack of sufficient patronage, but the Peissigs, who had been employed by Schlais, decided to give the theatre a further trial. The Peissigs are continuing to present one show at 8 p.m. on Friday, Saturday and Sunday.

Schlais now has a fulltime position with the Medford school system.

## MILWAUKEE

Stan Foll, secretary for the Wisconsin Upper Michigan Florists Ass'n, appears to have a soft spot in his heart for the motion picture industry. At the Wisconsin State Fair, he proposed the film industry for the fair's floral theme; it was accepted and the exhibits were terrific. The association held its annual convention at the Schroeder Hotel October 20-23 here and again favored the film industry for the theme. Exhibitors interested in securing tie-ins and cooperation on promotions where flowers would help, might contact Stan at FLagstone 5-7168.

Mr. and Mrs. Arnold Jens, Pewaukee resort operators, plan on vacationing in New York about Christmas time, when daughter Salome is to be married. Salome Jens, 27, who starred in "Angel Baby" and made personal appearances here to plug the picture at the Towne Theatre, is engaged to actor Ralph Meeker. Daughter Arnette, 25, who is in Hollywood to play in the movie version of "The Balcony," was married in Balboa Beach, Calif., to actor Anthony Zerbe. When Salome left "The Balcony" to appear in "Angel Baby," sister Arnette stepped into her role as the "pony girl" in the play.

Celeste Holm, star of stage and screen, at the New Swan for a role in "Invitation to March," does her own shopping for groceries and cooks for the entire company frequently in her kitchen apartment here. She does it because she "loves to cook," she said.

Susan Kaiser, "Miss Teenage Milwaukee," is in Dallas, Tex., for the finals of the Miss Teenage America contest, hoping she will be chosen to go to Hollywood for the balance of the contest's rewards.

John Aboya, account executive at "KVP" advertising and public relations firm, says he has several accounts which could be called upon for tie-ins on certain types of promotions. "I can provide 'em with some real glamor," he said.

## Walter Bradley, 68, Dies at Neligh, Neb.

NELIGH, NEB. — Many film industry folk from Omaha, numerous points in Nebraska and out of state attended the funeral at the First Congregational Church of Walter B. Bradley, 68, who was in the motion picture business here since 1923.

The former mayor of Neligh died at Phoenix, Ariz., October 22 as the result of a heart ailment. For several years he had been dividing his time between Phoenix and Neligh. His son William had taken over operation of the New Moon Theatre and drive-in here.

The elder Bradley was born in Bradford, Pa., and was with a stock company as property manager when he met Margery Jenkins, whose father, J. C. Jenkins, at one time was a traveling representative for a motion picture trade magazine. Bradley and his wife moved to Neligh, where her parents lived, and started a confectionery, which Mrs. Bradley operated while Bradley served in World War I. After the war he returned and developed the business into one of the most progressive of its kind in the state.

In 1923 Bradley took over the Jenkins Auditorium Theatre when Jenkins became state game warden. In 1924 he built the Moon Theatre. When the theatre was destroyed by fire in the mid 1940s, he built the New Moon, with doubled seating capacity and ultra-modern equipment. One of his employees for 13 years was Bill Wink, who went from there into distribution and traveled the territory a number of years before becoming Allied Artists office manager in Omaha.

Bradley developed a recipe for chili which became famous in the area. His secret formula grew so popular that he filled orders for Omaha stores.

He served as Neligh mayor for two terms and was nominated for a third but withdrew from the race because of a heart attack. He was chairman of the draft board 15 years, chairman of the park board, served on the city council and was a trustee of the Congregational Church.

Survivors include his wife and son; daughter Joline, who lives in New Jersey; a brother, Bovard, and sister, Ethel Cox, both of Phoenix, and four grandchildren.

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Milwaukee 3, Wisconsin.  
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# OMAHA

**H**azel Dunn, exhibitor at Valentine, has been in California with her niece, Mrs. Dorothy Cooper, who underwent lung surgery last month . . . Two exhibitors went in opposite directions on a recent weekend to visit their children and see football games. Ed Osipowicz of Correctionville went to Ames where his son is a student at Iowa State University. Irv Dubinsky of Lincoln and his wife journeyed to Boulder, where their youngest daughter is a student at the

University of Colorado, and saw the University of Nebraska beat the Buffalos in the Colorado homecoming game.

**George March**, exhibitor at Vermillion, S.D., was back from a hunting trip to the west . . . **Phil Lannon**, West Point exhibitor, went to Gregory, S. D., to hunt pheasants. Nebraska hunters reported the birds were hard to find in the thick cover as the season opened in the state recently . . . **Leonard Leise**, who has the theatre at Randolph, is also county surveyor and has been busy on that job in the Laurel area.

**Dorothy Weaver** of the 20th-Fox staff got caught in a squeeze play between a truck and another car. She had stopped at an intersection and the driver behind her reported his brakes didn't hold, Dorothy said . . . **Gary Miller**, 20th-Fox shipper, not long ago was the middle man in a three-car accident of the same nature . . . **Howard Kennedy**, owner of the Bow Theatre at Broken Bow, went to Seattle in time to see the World's Fair before it closed, and visited his son there.

It looked like the gathering of the Omaha distribution clan in Lincoln one day recently when **Pat Halloran** of Buena Vista, **Sol Francis** of Allied Artists and **Ed Cohen** of Columbia were in town. Also there were **Charles Caligary**, Paramount, Des Moines, and **Frank Thomas** of Kansas City . . . **S. J. Backer**, Harlan, Iowa, exhibitor, was in Omaha after recovering from an illness.

**Filmrower Ann Cummings** is a firm believer in the tradition that the show must go on. Filmrowers did a double-take when they spotted Ann wheeling a film truck from the U-I office down the street to the 20th-Fox screening room to meet the scheduled showing of "Stage Coach to Dancers Rock."

Filmrowers were saddened by the death of **Rasmus "Ras" Anderson**, 65, who was a shipper in Omaha for many years before his retirement. He was one of the Row's

favorite people . . . The Buena Vista office received a card from booker **Sam Deutch**, a native New Yorker. Sam, back there on vacation, took the midwesterners' favorite trip, a ferryboat ride around the waterfront.

**Exhibitors on the Row** included Nebraskans **Walt Austin**, Plainview; **Bill Zedicher**, Osceola; **Howard Burrus**, Crete; **Sid Metcalf**, Nebraska City; **Iowans Arnold Johnson**, Onawa; **Mr. and Mrs. Richard Johnson**, Red Oak; **Cecil Waller**, Ida Grove and **Red Oak**; **Jim Carleton**, Griswold, and **South Dakotan Eskel Lund**, Viborg.

## DES MOINES

**Chief Barker Gary Sandler** reports that

Variety's 19th annual Christmas party will be held December 10 at the Jewish Community Center. The usual potful of prizes will be offered and festivities will get under way at 7:30 p.m. This is the local tent's biggest event of the year and always draws guests from a wide area.

Des Moines is one of the 35 cities where "The War Lover" will be exploited on land and in the air, according to Columbia Manager **Joe Jacobs**. **Henry Hollander** was in Des Moines from the Columbia home office late in October setting up plans for the campaign. A B-17 is due to arrive here from Minneapolis at 3 p.m. November 6, amid vapor trails and banners heralding the film. The Flying Fortress will bring news and TV men from the Twin Cities and will remain on display at the Municipal airport here until 8 a.m. on the 7th, when it will take off for Omaha with a Des Moines contingent aboard. "War Lover" opens here on the 21st at the Paramount.

If you're older than 10, October 30 can be a miserable birthday, observes **Betty Olson** of Paramount whose mother, **Mrs. Cecile Culp**, came into the world on that day set aside for "trick or treats." For years, Betty has entertained at a birthday dinner for her mother, and for years the mashed potatoes have grown cold and the cocktails warmed because of interruptions by neighborhood goblins who stopped by to turn a somersault or lisp a riddle. This year Betty decided to celebrate Mother Culp's birthday a week early. In lieu of the former "floor show," **Kizzie Utay** entertained dinner guests by reading tea leaves.

**S. R. Nothem** of the Vogue Theatre at Remsen was in town for a day recently . . . At Warners, office manager **Joe Ancer** enjoyed an autumn vacation. Earlier, **Myrtle Bechtal**, WB cashier, spent some of her vacation in Chicago . . . According to reports at Tri-States, **Dick Langridge**, manager of the Capitol at Grand Island, was to be wed in early November . . . Wedding bells rang out recently for **Roger Hanson**, assistant manager at the Omaha Drive-In . . . **Art Thiele's** Des Moines Theatre Supply sold a complete stage drapery outfit to the Tri-Center Community High School at Neola.

The Reinbeck Commercial Club is seeking financial support and hopes to reopen the Reinbeck Theatre, closed the last year . . . **Margaret Rowson**, MGM, spent a recent weekend at Omaha where she visited her niece who is a student at Creighton University.

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DECEMBER

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# MINNEAPOLIS

Outstate exhibitors on Filmrow included Mrs. Bernard Larkin, Medelia; Mr. and Mrs. Robert Hodd, Abbotsford, Wis.; George Jonkowski, New Prague; Dick Sager, New Richmond, and Pete Defea, Milbanks, S.D. The week was described as being generally "pretty quiet" . . . Legitimate theatre invaded the Orpheum with the opening of the Broadway roadshow, "Carnival." To follow in mid-November is "The Sound of Music" . . . The State Theatre will use a Pinkerton security guard to see that no one is admitted after the beginning of each performance of "The Manchurian Candidate." The State used much the same approach with "Psycho" a year ago, with fabulous promotional and boxoffice results.

Local theatremen marveled at the ingenious and artistic Polish movie posters on display at the First National Bank building. The Poles take their movie posters seriously, and some of the country's finest

artists are commissioned to paint them. The results are indeed enhancing, and the idea is one that could perhaps be used to advantage in this country . . . Chuck Bliss, office manager at Universal, vacationed in northern Minnesota, while Chet LeVoor, salesman at Universal, became a grandfather for the fourth time . . . Avron Rosen, manager at Buena Vista, has a new secretary, Ann Mortenson . . . Roger Germann has left his booking job at Paramount to enter the University of Minnesota. He is being replaced by Birgir Ronning.

Dick Frank, central division manager for Paramount, headquartering in Chicago, was at the local office on a circuit deal and sales meeting . . . The MEA convention seemed to be a boon for business in most Twin Cities theatres. The World had its best midweek day Thursday in its three-week run of "The Pigeon That Took Rome," largely because of all the teachers in town looking for something to do. Similar Thursday-Friday responses were noted at other theatres.

Four Mill City theatres have booked "West Side Story" as their Thanksgiving feature. The Terrace, Nile, Edina and Hollywood theatres have contracted the musical for three weeks over turkey day. Many other 28-day theatres are expected to run "Hatari!" which did so fabulously at the St. Louis Park for 12 weeks, as their Thanksgiving feature . . . The Spring Theatre in Cold Springs, Minn., has changed hands, as has the Granada in Duluth. Donald J. Theisen is new owner of the Spring, buying out Austin Harren. The change of ownership in Duluth finds the Stillwater Amusement Co. taking over the Granada from Shelgene Theatres. Stillwater also recently acquired the Nicolas Theatre in

Fairmont. The Falls Theatre in Chippewa Falls, Wis., formerly owned by Fred Miner, has been sold to Marcus Theatres, Milwaukee, effective November 1.

The Gopher Theatre here will book Elvis Presley's newest picture, "Girls, Girls, Girls," for its Thanksgiving program . . . Theatre closings: the Park Theatre in Big Fork shut its doors November 1, and the Lake Theatre in Pequot Lakes will close November 29 . . . Theatre re-opening: The Ash Theatre in Ashley, N.D., reopened October 1 under the ownership of Adam Vossler.

## Bell of Canada Films Are Seen by Million

From Canadian Edition

MONTREAL — Bell Telephone Co. of Canada, which has headquarters here, maintains two film libraries, one here and the other at Toronto—which are crammed with 400 films, ranging from such profound topics as "Domains and Hysteris in Ferro-magnetic Materials" to comedies like "Charlie's Haunt" with Edgar Bergen, and "Tom, Dick and Harriet."

Bell of Canada reports that more than a million people attended the 12,000 showings its film service provides annually, and the value of such public relations is inestimable.

For Quebec province consumption, many of the films are translated into French, but nothing is lost in the translation, the company said. Done by the top radio and television artists in Montreal, the translated versions are more costly, but superb. The company cites that for example, when the Gerry Fairbanks studio in Hollywood considered entering the film "An Answer for Linda" in the German Film Festival, they decided instead to enter the company's translated version "Une Response Pour Louise."

One of the biggest industrial users of public service films in Canada, Bell is also the purchasing agent for members of the Trans-Canada Television System, whose members operate across Canada. Bell of Canada is also a member of the Canadian Film Institute, the Industrial Accident Prevention Ass'n, and has access to production of the National Film Board, and to various safety and governmental agencies throughout the continent.

The Bell's catalogs of films for public showings are especially designed to distribution to schools, film libraries, institutions, clubs or to anyone who might be interested in showing or seeing films on a number of subjects.

A number of films are available in both French and English language. Laird Bovaird, supervisor here, said "the film bureau can handle that last minute request. So often when a guest speaker takes ill, we can supply the entertainment."

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# MODERN

NOVEMBER 5, 1962

# THEATRE

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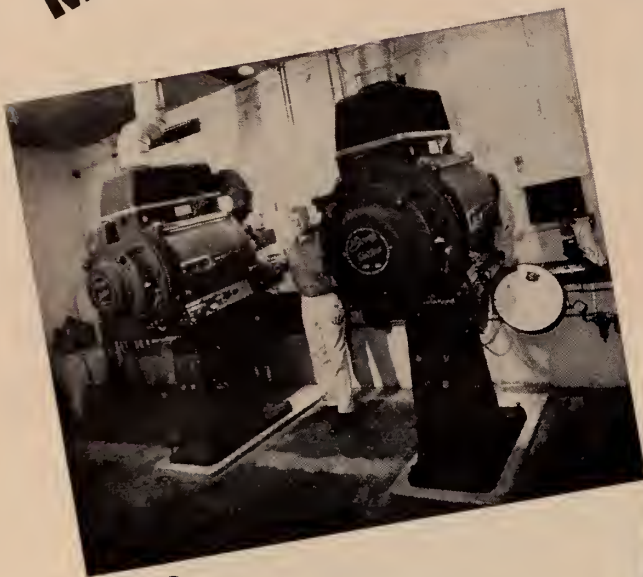
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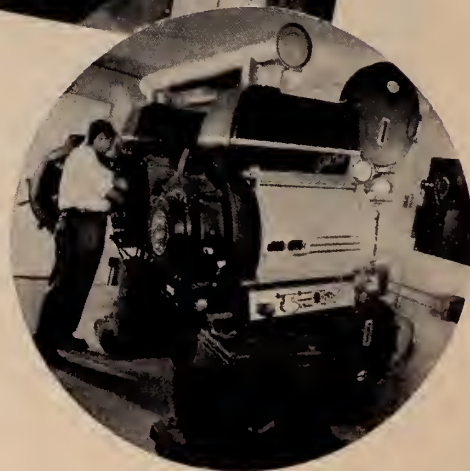
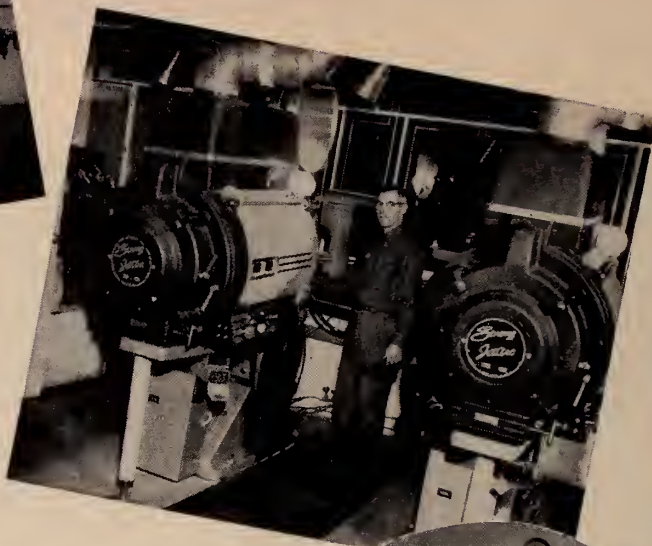
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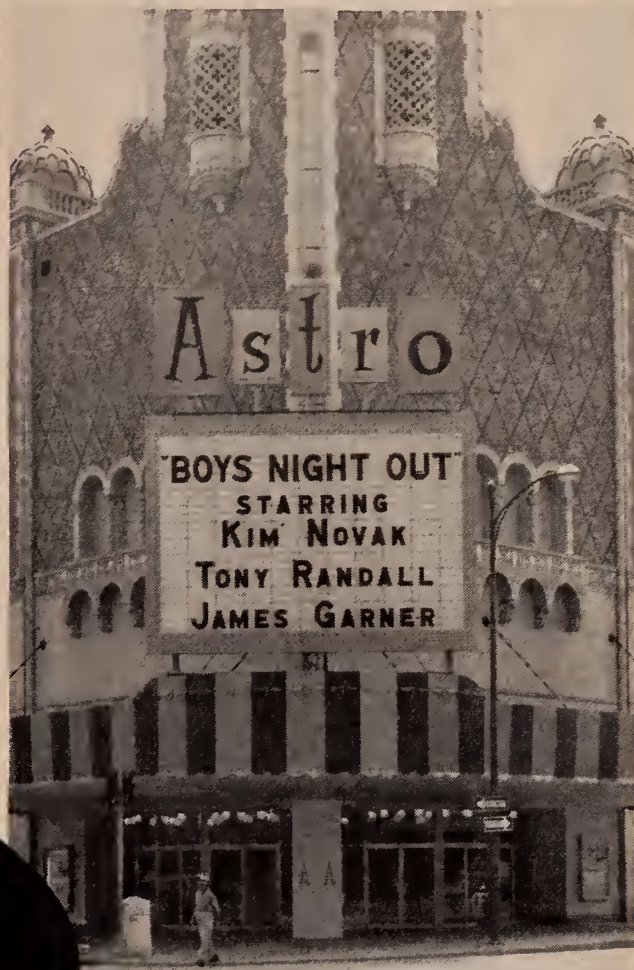
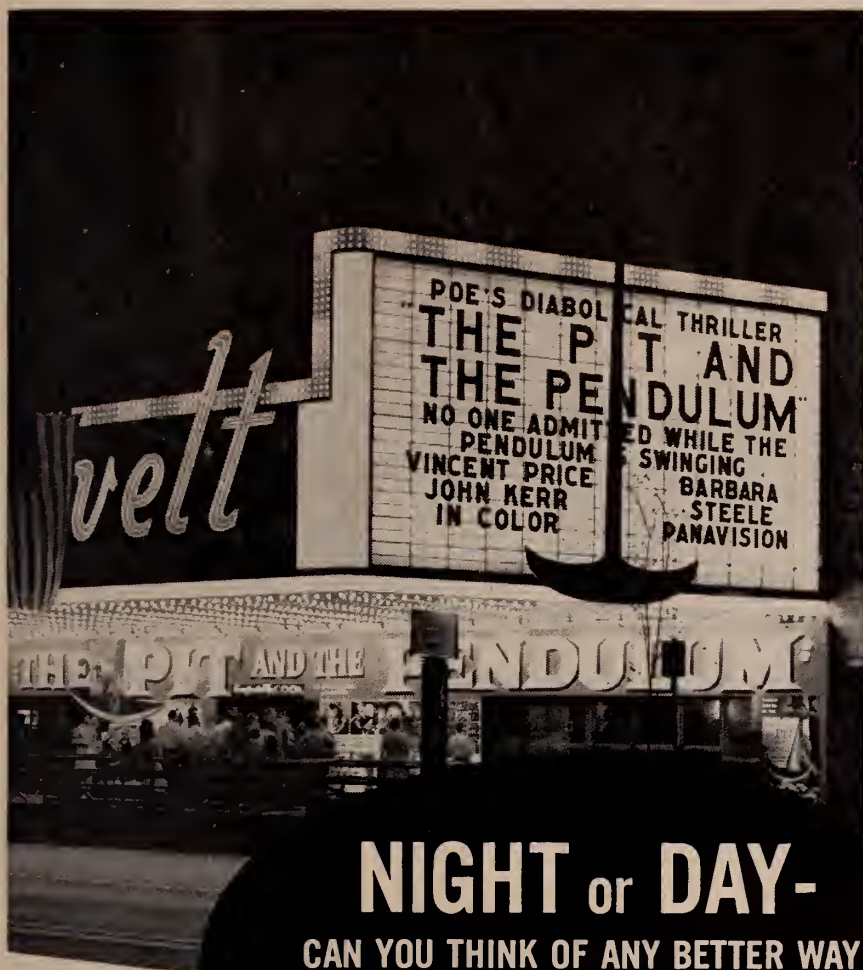
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NOVEMBER 5, 1962

## c o n t e n t s



**T**HE FOOD AND refreshment service in theatres is no longer "peanuts"—it has hit the big time, contributing a healthy slice of the theatre's income.

For this reason alone, the Miami tradeshow of the National Ass'n of Concessionaires and Theatre Owners of America in progress this week—a veritable wonderland of newly designed and improved equipment for preparation and service, as well as intriguing new food and refreshment items to offer to patrons—should prove a high point of the year for every exhibitor-concessionaire attending.

But the value of attendance is not limited to what may be seen and learned in the exhibit hall—fully as important are the action-packed sessions of NAC which always produce a wealth of new merchandising ideas and techniques, and send theatremen home full of enthusiasm to try them out in their own situations.

Much of this stimulation results from the excellent addresses of the scheduled speakers, but there is also a great deal to be gained by the interchange of experiences given by speakers from the floor, one of the very real benefits of theatremen get-togethers.

Of course, in addition to the NAC meetings, the TOA sessions should prove most fruitful for those in attendance, and will concern many phases of theatre operation and industry problems.

There will also be many exhibits of various kinds of theatre furnishings and equipment, particularly, new projection and sound developments, in the exhibition hall, which theatremen will find of great interest.

All in all, the NAC-TOA conventions and tradeshow promise an eventful and profitable week to the exhibitors who trekked to Miami.

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### ON THE COVER

*A triangular pattern of spotlights above the Lido Theatre's refreshment stand is reflected in the completely mirrored backbar for an attractive effect, and the planter adds a pleasing touch. The Los Angeles Lido is a Fox West Coast house.*

### I. L. THATCHER, Managing Editor

The MODERN THEATRE Section of BOXOFFICE is included in the first issue of each month. Editorial or general business correspondence should be addressed to Associated Publications, 825 Van Brunt Blvd., Kansas City 24, Mo. Wesley Trout, Technical Editor; Eastern Representative: D. M. Mersereau, 1270 Sixth Ave., Rockefeller Center, New York 20, N. Y.; Central Representatives: Louis Didier, Jack Broderick, 5809 N. Lincoln, Chicago 45, Ill.; Western Representative: Wettstein, Nowell & Johnson, Inc., New York Life Bldg., 2801 West Sixth St., Los Angeles 57, Calif.

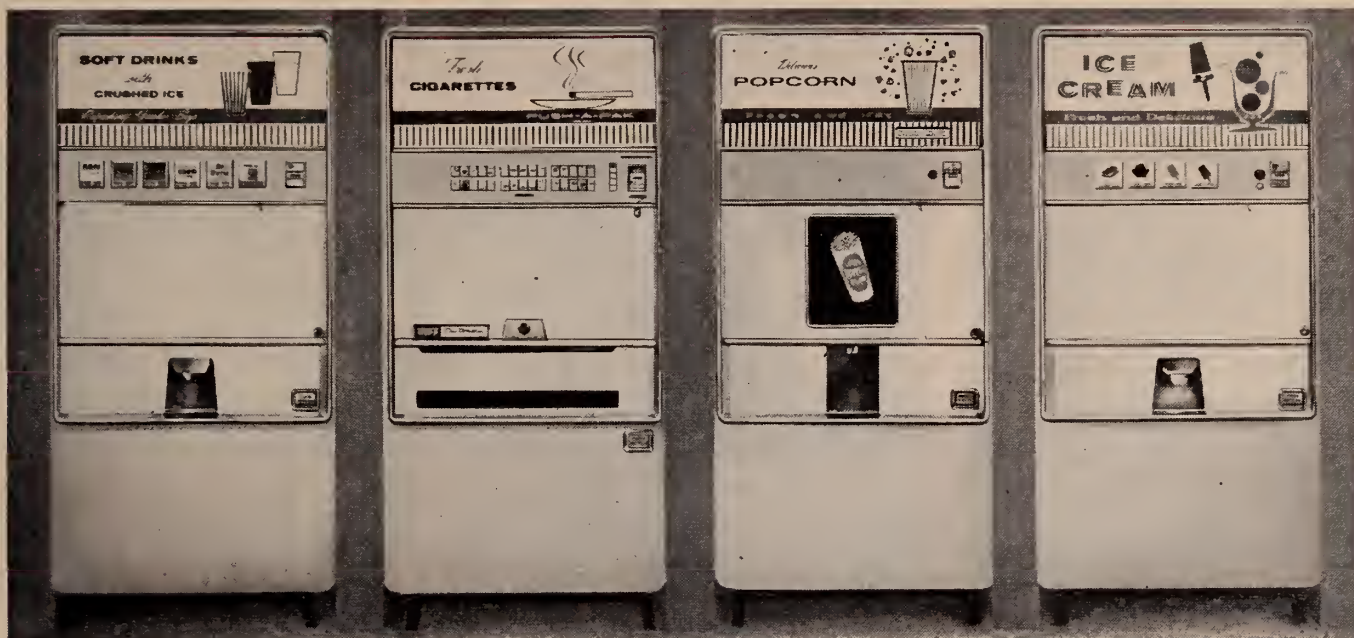


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CITY \_\_\_\_\_

ZONE \_\_\_\_\_

STATE \_\_\_\_\_



# EASTER BUNNY CONTEST UPS DRINK SALES

## Pre-Easter Matinee Tiein With Orange-Crush a Big Success in Canada

*Display ideas and promotional gimmicks related in this article may well be applied to pushing other refreshment items or, with some changes, applied to other special seasons. It is suggested, too, that exhibitor-concessionaires file this report away for possible use in promoting a similar contest in their theatres at Eastertime.—Editor.*

**T**HE ORANGE-CRUSH Easter Bunny Contest participated in by managers of Famous Players theatres and other Canadian houses served by Theatre Confections, Ltd., proved a highly successful promotion again this year, and won for four managers prize checks of \$50, \$25, \$15 and \$10 from Theatre Confections.

The winners were, first to fourth place respectively, Rolphe Reinhardt, Strand Theatre, Edmonton, Alta.; Doris Rodgers, Seneca Theatre, Niagara Falls, Ont.; Cliff Mills, Capitol Theatre, St. Thomas, Ont., and Doug Walker, Capitol Theatre, St. Catharines, Ont.

### CONTEST RAN FOUR WEEKS

The contest was set up to run four complete weeks before Easter in each theatre, with the bunny drawings to be made from the stage at the Easter Saturday matinee. The promotion was a tiein with Orange-Crush at no cost to the theatre.

Each theatre received four plush Easter rabbits, one show card that explained to patrons the rules to win the rabbits, and a supply of coupons to be filled out by the patrons, giving name, address and phone number. Patrons received one coupon for a ten-cent Orange-Crush and three coupons for a 20-cent cup.

Tables were set up conveniently near, but not at the concessions counter, with a supply of pencils and a container for the coupons to be deposited in.

At the time of the lucky draw, if the win-

ner was not in the audience, he was called on the phone and invited to the theatre to pick up the rabbit.

Here are some of the things the winners did to increase their sales of Crush and, incidentally, other refreshment items.

Reinhardt did a double-take with his bunny promotion, since he already had a Milk Producers matinee series set up which came in real handy because, before he went on the air with this show, he said, "I had a 15-minute period to give the children heck

been overlooked in the lobby display, this made sure that at least 840 kids knew what it was all about. We gave them a short rundown of the procedure and you could already see them walking towards the candy bar to fill their little stomachs with some Orange. The Orange sales were excellent.

"To make the children a little happier, we changed the prize routine—patrons had to be in the audience. Drawn entries of patrons not in the audience received one



Manager Rolphe Reinhardt, Strand Theatre, Edmonton, with the mike, told kids about the Easter Bunny contest at every matinee. The bunnies were brought up to the stage by two usherettes so that everyone could see them. The chap in the background is Pete Jamison, the only town-crier of the North American Continent, according to Reinhardt. He's famous for his 105 different hats which he wears from day to day. He helps each Saturday in lining up the kids and does the draw for some theatre passes.

about behavior in a theatre, etc. I introduced visitors, such as Fred Stimpson from the Travellers Insurance Co. who gave a little speech about safety in a theatre.

"This all created a certain interest and the behavior in the theatre, especially amongst the small fry, has made tremendous progress. The Easter bunnies gave me something extra to talk about. Each Saturday morning, the bunnies were brought up on the stage by two usherettes and, if by any chance, the bunnies had

double guest pass to the Strand. We had no squawks. Also, double guest passes were given to ten youngsters, other than the four bunny winners, whose names were drawn."

At the Seneca Theatre, Mrs. Rodgers set up a table near the confection counter on which was placed an orange-decorated box for the deposit of the coupons. The sign explaining the giveaway was placed above the table and, as this faced the entrance door, the patrons' attention was drawn to it.

### ORANGE CIRCLES ON VALANCE

Mrs. Rodgers reported: "The confection bar took on a festive air, decorated for Easter, and suggesting Orange-Crush to our customers. Orange circles were placed across the valance of the bar and each circle carried a line of the following jingle:

Buy	And	Take	To
Orange	Win	It	Your
Crush	A Bunny	Home	Honey.

"We placed an orange sign in the center of the backbar on which was printed the following:

Look for the Lucky Dot  
On the bottom of your glass,  
If you find one on yours,  
You will win a free pass.

"Dots were placed on the bottom of several cups and this helped increase sales.

"Our usherettes and candy attendant wore orange badges, with streamers, which said, 'Buy Orange-Crush.'

"This giveaway created a great deal of



The big day at the Strand. Winners hold their bunnies, Jamison wears his Easter bonnet, and holds the ballot box from which the drawing was made. The other children on the stage received double passes when ten extra names were drawn to increase the fun.

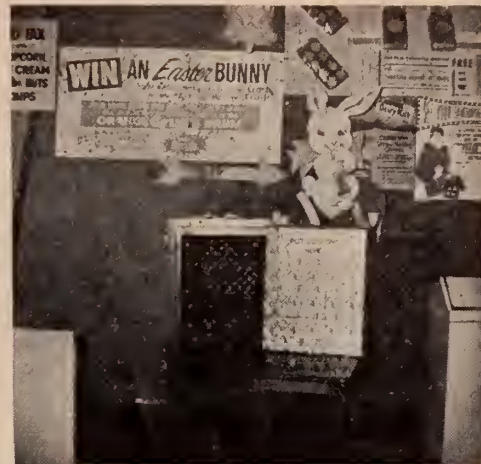




Backbar of concessions at the Seneca in Niagara Falls, Ont., was decorated in Easter theme, the four orange circles across the valance of the bar bore consecutive phrases of an Orange-Crush jingle, and attendants wore badges with a selling slogan.



At the Capitol in St. Thomas, the four cute plush bunnies were given prime display space in an illuminated showcase in the counter front. Crush cups were stamped for time prizes if patron was buying a drink when the alarm went off.



A large cutout bunny enlivened the ballot box and contest display in the lobby of the Capitol Theatre in St. Thomas. The theatre also held Saturday matinee stage contests with fine prizes which were promoted by the manager, Cliff Mills.

interest and the winners of the bunnies were very happy and excited."

Mills, at the St. Thomas Capitol, displayed all four bunnies in a front-of-counter showcase which was well-illuminated. The nearby coupon box was set up with the information sign and a large cutout Easter bunny promoted from Woolworth's. At another period of the contest,

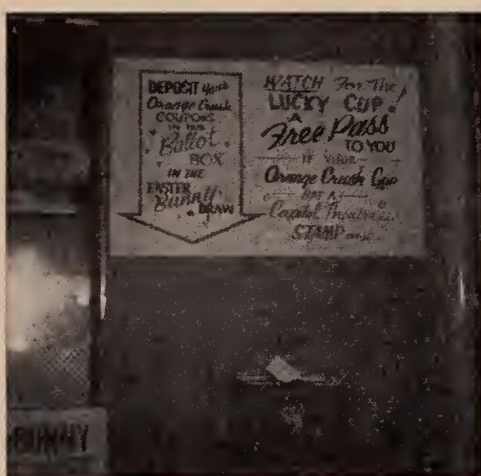


This display of bunnies and the orange-decorated ballot box at the Seneca faced the entrance door for head-on attention. Orange streamers led to sign.

the four bunnies were put on a revolving turntable under an attractive umbrella, on top of the concessions bar canopy. Spot-lighted, this was a real attention-getter and sparked many inquiries from adults, resulting in more sales. The displays were moved frequently to attract maximum attention; one week the bunnies were displayed across the lobby entrance which was noticed by many.

Mills also made up a slide for the stereo and imposed it on the bottom of the screen from time to time.

"We stamped Crush cups for prizes; we ran time prizes—if a patron was buying an Orange-Crush when an alarm went off, he won a prize; we ran the old 'orange-under-the-neck' contest—pass from one to another without using hands—winners won an orange drink; we promoted 12 little stuffed lambs and gave them away as



Ballot box and display card, announcing Easter Bunny draw and free pass with each stamped cup, in the lobby of the Capitol, St. Catherines.

orange drink prizes," reported Manager Mills.

"We ran a weekly Saturday matinee stage contest with really good prizes, all promoted, and we constantly plugged the bunny contest during these programs."

At the Capitol in St. Catherines, Walker decided to give the bunny giveaway promotion a little feminine appeal, "which is always a sure-fire attention-getter."

The candy girls were dressed in Miss Orange-Crush costumes at the stand and for aisle selling. The girls had a lot of fun and the customers enjoyed it.

"Along with this," Walker said, "we had a special sign made up for the bunny giveaway, and an extra added attraction whereby customers could win free passes if they had a Capitol Theatre stamp on the drink they purchased. The sign was placed alongside our bar, which we also decorated. The Orange-Crush Queen, who was determined by the number of sales she made, drew the lucky names."

At the candy counter, the bunnies were displayed atop the canopy, and a backbar sign read: "We'll Bet You'll Have a 'Crush' on Us."

At all theatres, coupons were saved for an up-to-date mailing list particularly for the sale of gift coupons.



Candy bar and aisle girls wore Miss Orange-Crush sashes at the St. Catherine's Capitol to create a little feminine appeal in contest.

## Continental Acquires Five

Continental Vending Machine Corp. has acquired a group of five vending operations for more than \$6 million. The company paid all cash above assumption of liabilities and no stock was involved in the transaction.

According to Harold Roth, president, the new acquisitions have an approximate combined annual sales volume of \$10 million. The operations are Coast to Coast Vending Corp. and Coast Automatic Vending Corp.

Coast to Coast Vending has operations in Orange County, Calif.; San Francisco, Calif.; Buffalo, N.Y., and Miami, Fla. Coast Automatic operates in Los Angeles.

"These acquisitions are consistent with our often-stated policy of gaining properties which supplement our growth program," Roth said.

Continental Vending, listed on the American Stock Exchange, is a leading operator and manufacturer in the fast-growing vending industry.

"Our many firsts have made us the world's largest manufacturer to the vending machine operator," Roth said. The company is a major inplant feeder.



## ROAD to PROFITS



## Americans Set a New Record With Enormous Sweet Tooth

Americans set a record high for candy consumption in 1961, consuming 3.11 billion pounds, valued at \$1.23 billion at wholesale level. This was a 3.5 per cent increase in poundage and a 2.2 per cent increase in dollar volume over the previous year.

For the first time in almost ten years per capita consumption rose to 17.2 pounds, according to a recent report by the U. S. Department of Commerce.

Packaged goods, including boxed chocolates, continued to be most in demand and accounted for 38.9 per cent of total sales. Bar goods ranked second, accounting for 34.4 per cent of the market. The high percentage of bar sales resulted from over-the-counter and vending machine impulse purchases and the fast-growing multipack purchases.

### HIGH DEMAND TO CONTINUE

According to the Commerce Department report, "Demand for quality confectionery products is expected to continue at a high level in 1962. One of the most important factors is the nation's rising population growth rate. Another 3,000,000 consumers will be added in 1962. The increasing proportion of children and teenagers to the total population will result in increased demand for candy. Retail sales are expected to increase in proportion to the rise in disposable personal income."

## McAdams Promoted by NECCO

Promotion of Thomas McAdams to western regional manager of the New England Confectionery Co. has been announced by Robert J. Harrington, national sales manager.

McAdams, who has been California district manager, will be in charge of sales for the firm's entire line of candies in California, Oregon, Washington, Nevada and Arizona. He has been associated with NECCO the past 29 years in various sales positions.

P. F. "Bob" Reimer has been appointed northern California district manager, and Norman Sorensen, southern California district manager, both on nonfood accounts.

## Royal Crown Earnings Up

Earnings of Royal Crown Cola Co. and Consolidated Subsidiaries for the nine months ended September 30, 1962, amounted to \$1,398,629 (\$1.21 per share) after providing \$1,561,000 for federal and state income taxes; as compared with earnings of \$997,033 (88 cents per share) reported for the comparable 1961 period, after providing \$1,077,000 for federal and state income taxes.

The increase of more than one third in earnings reflects substantial sales growth in the full line of products of Royal Crown Cola Co. October was the 13th consecutive month of substantial sales increases.

## TREMENDOUS PROFITS!!

Now Fresh Fruit Sundaes, Pineapple and Strawberries from stainless steel pans!

Both juices for snow cones and fresh fruit for sundaes dispensed from one machine

HERE'S HOW TO MAKE

## BIG MONEY WITH "SNOW MAGIC"

No Gears! No Belts! No Pulleys! No Oiling!



### THE NEW SNOW CONE MACHINE

Capacity: 50 cones every 30 seconds.

The Bert's "SNOW MAGIC" machine combines eye-appealing beauty with perfect mechanical performance and large capacity. "Snow Magic" is easy to operate and is Fully Automatic. A Snow Cone costs 1 1/4 to 1 1/2¢ and usually sells for 10¢... that's profit!

Distributors of famous Victor's QUICK MIX dry flavor concentrates.

FREE SAMPLES WITH EACH MACHINE

SAMUEL BERT MFG. CO

Fair Park Station, Box 26410, DALLAS, TEXAS

QUICK AS A WINK... and TWICE AS EASY...



TO FILL POPCORN BAGS AND BOXES WITH THE NEW PATENTED SPEED SCOOP THOUSANDS OF DELIGHTED USERS

ONLY \$2.50 AT YOUR THEATRE SUPPLY OR POPCORN SUPPLY DEALER

**SPEED SCOOP** 109 THORNTON AVE SAN FRANCISCO, 24

COLOR TRAILERS

COLOR SIGNS

COLOR TRANSPARENCIES

W/SERVING BAGS

"DRIVE - IN"

## SHRIMP-ROLLS

We Ship Frozen to All Points

## Golden Palace Foods

543 W. 59th St., N.Y. 19, N.Y.

CI 6-2739 S. EDELMAN

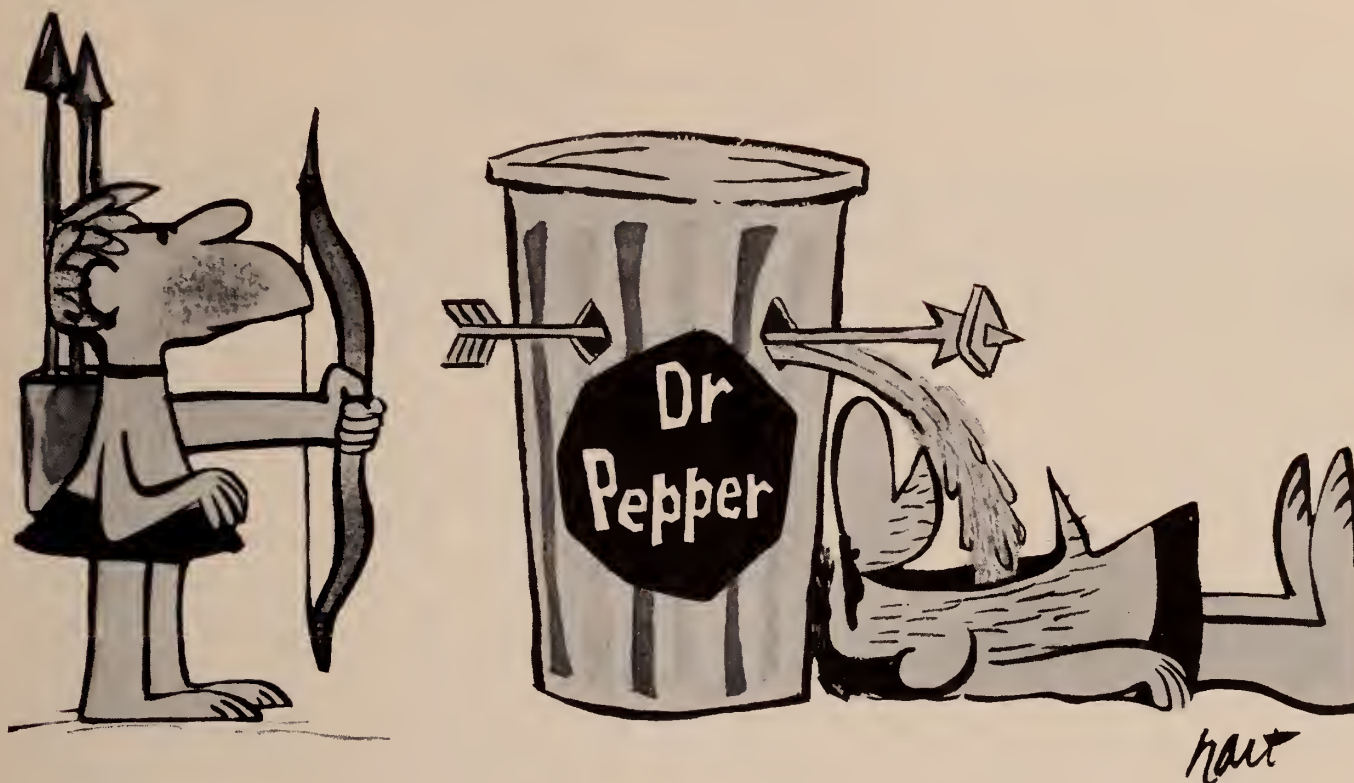
## BETTER COFFEE & PROFITS

Cash in big the E-Z WAY! You'll save up to 75% on labor alone with an E-Z WAY automatic coffee-maker. Costs far less, yields far more. Get the facts—write now:

STEEL PRODUCTS CO.

40 8th Ave., S.W. Cedar Rapids, Iowa





## THE DIFFERENT TASTE OF DR PEPPER IS A HIT WITH EVERYONE!

that's why sales again broke all records...for the 13th year in a row!

Add up the facts yourself:

*Fact #1:* Dr Pepper tops all flavor brands in soft drink sales.

*Fact #2:* Last year Dr Pepper sales again broke all records. For the 13th year running.

*Fact #3:* Dr Pepper set an all-time record last year for the number of theaters switching to Dr Pepper.

With these facts in mind, you know somebody's found the right combination. Part of that combination is Dr Pepper itself. It's a different soft drink and people like it. Not a cola, not a root beer, it's a happy blend of many fruit flavors. Like no other soft drink in the world. Because of its

special taste, Dr Pepper is a year 'round best seller.

Another part is smart promotion, advertising, and merchandising. All three work around the clock on every level: National, regional, local... neighborhood by neighborhood, store by store.

The facts tell their own story to the theater man who knows his business. And you can prove the answer to yourself: as hundreds of other theater men have done, replace your slowest-moving drink with Dr Pepper and see the difference in sales!

Write to the Fountain-Vending Division, Dr Pepper Company, P. O. Box 5086, Dallas, Texas. The complete details will be on their way to you in hours.



IT'S DIFFERENT...I LIKE IT!

NATIONALLY ADVERTISED...NATIONALLY DISTRIBUTED!

**P.S.**

The archer above is Harmon, the friendly new hero of our 1962 advertising program. You'll see him in LIFE, in LOOK, every week on CBS-TV and ABC-TV network programs, and in newspapers across the country. You'll also hear pretty, perky Peggy King for Dr Pepper every weekend during the peak season on NBC Radio's "Monitor."



# EXHIBITORS AT THE NAC-TOA TRADESHOW

HOTEL AMERICANA • BAL HARBOUR, MIAMI BEACH, FLA. • NOVEMBER 7-10, 1962

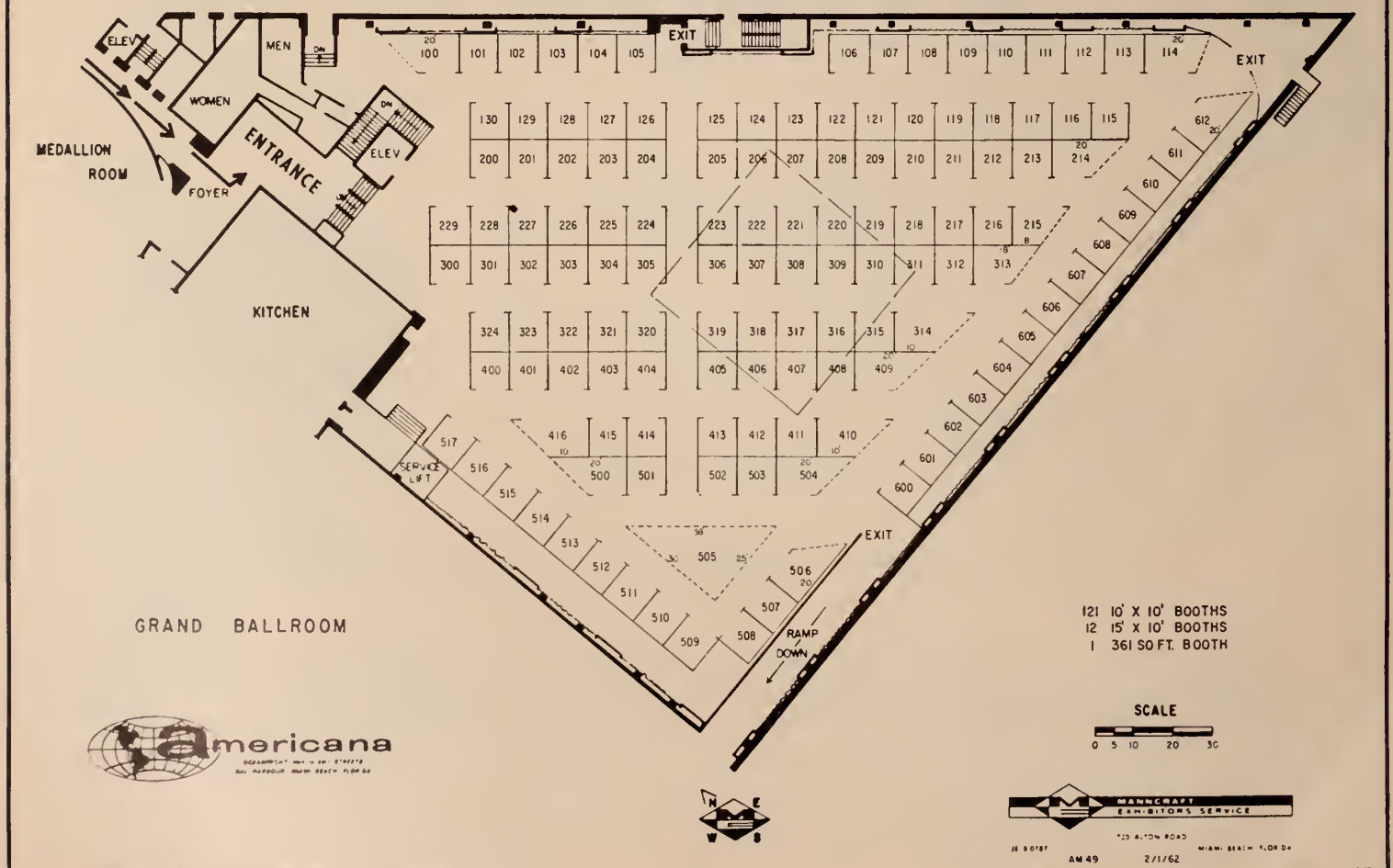
**T**HIS YEAR'S industry tradeshow promises more new equipment, furnishings and products on display than for a number of years, and theatremen attending the show and concurrent conventions of the National Ass'n of Concessionaires and the Theatre Owners of America are certain to profit by seeing the exhibits.

Listed alphabetically below are the companies exhibiting and their representatives in attendance.

	Booth No.		Booth No.
		A. L. BAZZINI CO. ....	211
		<i>Theodore C. Bazzini</i>	
		C. D. A. INC. ....	316
		<i>Mrs. Madolyn Wood</i>	
		CASTLEBERRY'S FOOD CO. ....	202
		<i>John D. Reynolds</i>	
		THE COCA-COLA CO. ....	320-
		<i>Charles Okun</i>	321-322-323-324
		CONTINENTAL-APCO, INC. ....	225-
		<i>M. B. Rapp</i>	226-227-228-229; 300-301-302-303-304
	Booth No.	CRETORS AND CO. ....	416
AMERICAN UNIVEND CORP. ....	207	<i>H. E. Chrisman</i>	
<i>Irving Rill</i>		CRUSH INTERNATIONAL, INC.,	
AMERICAN SEATING CO. ....	515-516-517	(HIRES-CRUSH) ....	319
<i>John C. Dexter</i>		<i>D. W. Stevenson</i>	
AMUSEMENT BUSINESS ....	100	CURTISS CANDY CO. ....	103
<i>Jim McHugh</i>		<i>Jack S. Bailey</i>	
BALLY CASE & COOLER CO. ....	605	DALE SYSTEM, INC. ....	408
<i>Leon Prince</i>		<i>Leonard S. Lowe</i>	
		DREW CHEMICAL CORP.,	
		FOOD PRODUCTS DIVISION ....	511
		<i>Matthew B. Peterson</i>	
		DR PEPPER CO. ....	223-306
		<i>Robert L. Stone</i>	
		ARTHUR H. DUGRENIER, INC. ....	401
		<i>Richard E. Gibbs</i>	
		GEORGE ENGLISH, INC. ....	106
		<i>George English</i>	
		FLAVO-RITE FOODS ....	219
		<i>Larry Blumenthal</i>	
		GOLD MEDAL PRODUCTS CO. ....	512
		<i>J. C. Evans</i>	
		GREEN RIVER CORP. ....	415
		<i>Phil Brown</i>	
		GRIGGS EQUIPMENT CO. ....	314
		<i>C. V. Griggs, Frank Butler</i>	
		HEAT EXCHANGERS, INC. ....	317
		<i>David Sniader, Don Sickels</i>	

Continued on page 12

## MOTION PICTURE & CONCESSIONS INDUSTRIES TRADE SHOW BOOTH LAYOUT AND IDENTIFICATION





# *At Curtiss Candy, a new star is born!*



This tasty new 10¢ candy bar is available in 24 and 120 count. Your Curtiss sales representative will contact you with full details.

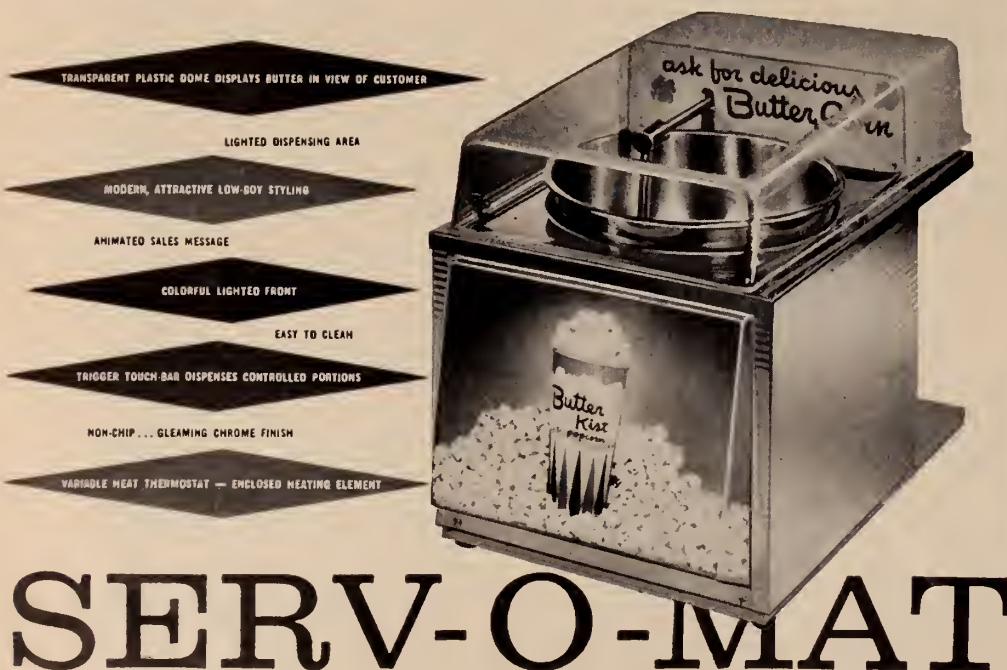
**CURTISS CANDY COMPANY • Otto Schnering, Founder • Chicago 13, Illinois**



## EXHIBITORS AT TRADESHOW

Continued from page 10

	Booth No.		Booth No.
HENRY HEIDE, INC. ....	307	MECHANICAL SERVANTS .....	603
Eugene E. Sullivan		Harold Baum	
HEYWOOD-WAKEFIELD CO.,		MIRACLE EQUIPMENT CO. ....	513
PUBLIC SEATING DIVISION .....	101-102	C. W. Ahrens	
C. H. Rukas		MOVIE GUIDE	
HI-JINX CARAMEL CORN CO. ....	402	c/o BOZELL & JACOBS .....	215
Louis Price		Nate Jacobs	
HOLLYWOOD BRANDS .....	308	NAR TRADING CORP. OF FLORIDA	312
Ronald C. Martoccio		Normando A. Roquette	
INTERNATIONAL SEAT DIVISION,		NATIONAL ASS'N OF	
UNION CITY BODY CO. ....	218	CONCESSIONAIRES .....	123
Robbie Robbins		NAC officers and directors	
LAZAR KOSHER		NATIONAL CARBON CO. ....	203-204
SAUSAGE FACTORY .....	224	L. F. Granger	
Seymour T. Lazar		NATIONAL PICKLE PACKERS ASS'N	413
LILY TULIP CUP CORP. ....	222	Wm. R. Moore	
Lester Dittersdorf		NATIONAL THEATRE SUPPLY CO. ..	510
MANLEY, INC. ....	501	J. E. Currie	
Charles G. Manley		NATIONAL VENDORS, INC. ....	318
MASON CANDIES .....	128	H. J. "Pete" Foster	
F. E. Magenheimer		THE NESTLE CO. ....	212
MASSEY SEATING CO. ....	315	T. A. Fowler	
Fred H. Massey		NEWMAN & WEISSMAN	
		ASSOCIATES .....	220-221
		Ben Newman	
		ORIGENA PIZZA CRUST CO., INC. ....	120
		Sal Arena	
		PEPSI-COLA CO. ....	129-130; 200-201
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		PIC CORP. ....	107
		Edwin M. Kerner	
		POPCORN INSTITUTE .....	309
		William E. Smith	
		REX PACKAGING DIV.,	
		THE BON AMI CO., INC. ....	209
		Irving Singer	
		ROMAR VIDE CO. ....	"A"
		LeRoy Roberts	
		ROWE AC SERVICES, DIV. OF	
		AUTOMATIC CANTEN CO. ....	507-508
		James P. Newlander	
		ROYAL CROWN COLA CO. ....	104-105
		J. B. Cooper	
		RUDD-MELIKIAN, INC. ....	600-601-602
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		SELMIX-AMCOIN .....	403-404
		Orlando Follon	
		SERVER SALES, INC. ....	305
		Clifford D. Lorbeck	
		THE SEVEN-UP CO. ....	124-125
		Joseph R. Schaack	
		SOUNAIR CO. ....	210
		F. B. Grigg	
		SOUTHERN STYLE FOODS, INC. ....	509
		Norman D. Clarke	
		STANFORD INDUSTRIES .....	400
		Stanford Kohlberg	
		STAR MANUFACTURING CO.	
		AND HELMCO-LACY DIV. ....	126-127
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		STAR METAL CORP., GLENCOE	
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		Carl J. Levitt	
		SWITZER'S LICORICE CO. ....	514
		Christopher M. Switzer	
		THE VENDO CO. ....	502-503
		John S. Brookes	
		VIRGA'S PIZZA CRUST CO.	
		OF THE SOUTH .....	405-406
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		MEMORIAL HOSPITAL .....	216
		JAMES O. WELCH CO. ....	208
		E. L. Bjornson	
		WINCHESTER CARTON CORP. ....	217
		Henry Winchusen	



butter dispenser

SERV-O-MAT with its revolving bowl, flashing sales message, colorful front, and gleaming chrome finish is a bright attraction for the sale of buttered popcorn.

Simple one-hand operation dispenses a drip-proof amount of butter at the touch of the dispenser bar, allows up to 75 servings per minute.

SERV-O-MAT easy to clean . . . manufactured by craftsmen with over 10 years experience in the building of butter dispensers.

Patented SERV-O-MAT is built to serve you economically and efficiently and to increase your profits by 250%.

Modernize your concession area and join the profit parade by ordering SERV-O-MAT now.

SPECIFICATIONS Height — 14", Width — 11", Depth — 17 1/4", Electrical . . . AC; 120 Volt; 1150 W; standard grounded plug, Shipping Weight: 32 lbs.



BUTTER KIST CUPS . . . GIVE  
YOUR BUTTER CORN SALES  
"BUY APPEAL"—ORDER NOW!

Server Sales  
inc. north 88 west 16447 main street,  
menomonee falls, wisconsin

### Pressure Fryer Sales Up

R. D. MacIver, vice-president of the Flavor-Crisp Division of Ballantyne Instruments and Electronics, Inc., reports that dollar sales of Flavor-Crisp pressure fryers were up 120 per cent during the first eight months of 1962 over the same period last year. Ballantyne is a division of ABC Vending Corp.



## 'Popcorn Roundup' Kit



The Popcorn Institute's latest point-of-sale kit for concessionaires features a western theme.

The Popcorn Institute has gone Western with its latest point-of-sale kit for concessionaires. The "Popcorn Roundup" kit includes three, four-color posters on clear, see-through acetate, which cleverly tie popcorn to the wild and wooly West.

A 5x17-inch poster illustrates the appeal of "Hot Fresh Popcorn," as a cowboy strums his guitar while his popping kettle overflows. A 5x17-inch poster turns the gunslinger's favorite greeting to good advice—"Reach for Crisp Tasty Popcorn!" The third piece, a 10x17-inch poster, proclaims "Dee-licious Popcorn" as a happy western character shoots salvos of popcorn bullets.

Colors are brilliant red, yellow, black and white. Each poster has adhesive backing.

The kits are priced at 50 cents each in lots of 1 to 25, and at 45 cents each in lots of 26 and more. The "Popcorn Roundup" may be obtained from popcorn suppliers or directly from The Popcorn Institute, 333 N. Michigan Avenue, Chicago 1, Ill.

## Coin-Operated Coffee Venders Awarded Prized Gold Cup

A coin-operated vending machine has been awarded the Gold Cup, presented by the Coffee Brewing Institute for the best cup of coffee money can buy. It is a history-making event, because the award is usually made only to restaurants with international reputation.

The fresh-brew coffee machine is manufactured by The Vendo Co., world's largest manufacturer of automatic merchandising equipment.

The machine is a part of a bank of Vendo equipment that comprises an automatic cafeteria at the Lincoln Rochester bank in Rochester, N.Y. The equipment is operated by the Anderson Paramount Vending Co. of Rochester.

On hand for the presentation, Spencer L. Childers, Vendo president, said the award marks a milestone in product quality advancement of automatic vending machines.

"This award is heartening evidence that the quality of food and beverage products from vending machines can match the already well known standards of speed, convenience and economy of machine dispensing," he said.

The award winning coffee machine is a standard model from The Vendo Co.'s extensive product line. It dispenses freshly brewed ground coffee within seconds after

a coin has been deposited in the machine.

The Coffee Brewing Institute is a non-profit organization supported by the Pan American Coffee Bureau and the coffee producing countries. Its Gold Cup award is made on the basis of extensive scientific testing. Included are tests for aroma, flavor and strength. The coffee must fall within an ideal area established by the Institute's coffee brewing control chart.

## Winning Pepsi 'n Popcorn Entry in Fancy Case



Robert L. White, manager, Majestic Theatre, Dallas, winner of the 1962 Pepsi 'n Popcorn contest, submitted his scrapbook entries in this handsome wooden mailing case being examined by Edward Finneran, left, national theatre sales manager for Pepsi, and judges Jim McHugh, Amusement Business, and Phyllis Haeger, Popcorn Institute.



Make every night  
**OPENING night!**

H. B. REESE  
CANDY CO.  
HERSHEY, PA.



## Cretors Kettle Cleaners

Cretors' "CCC" removes carbon, keeps the inside of kettles clean and sweet. To make the outside shine like new, use Cretors' "OK" Cleaner.

**CRETORS and Co.**  
Popcorn Bldg., Nashville, Tenn.

**CCC**

Cretors Cleaning Compound

AVOID: CARBON and KETTLES and KETTLES  
READ INSTRUCTIONS CAREFULLY WHEN USE CRETORS  
GREATLY IMPROVES KETTLES AND KETTLES



# Three Remodelings in 1962 Bring Ben Sack's Theatre Holdings in Boston to Five

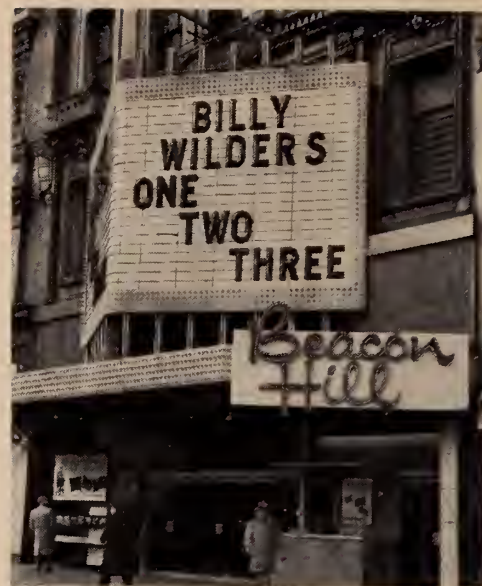
All Five Are Top Showcase Houses



*The old Metropolitan was completely remodeled and rechristened the Music Hall.*



*Formerly the Strand, the remodeled Copri has replaced Sack's Capri which fell in a road extension.*



*The Beacon Hill's new marquee was part of a \$50,000 refurbishing job throughout the theatre.*

**B**EN SACK, the exhibitor expert at converting old houses into beautiful new theatres, continued his updating efforts in 1962, giving Boston three more luxury showcases.

Sack took over the Metropolitan Theatre and treated it to a complete remodeling and refurbishing inside and out. It was renamed the Music Hall.

All new seats, an 80-foot screen, re-decorating inside and out in keeping with the beauty of the marble building, and all types of plantings in the marble lobby were installed. It opened on a Friday 13th.

Sack said he picked the date purposely to indicate that "pictures are great any day in the week, no matter what!"

## REPLACED A LOST HOUSE

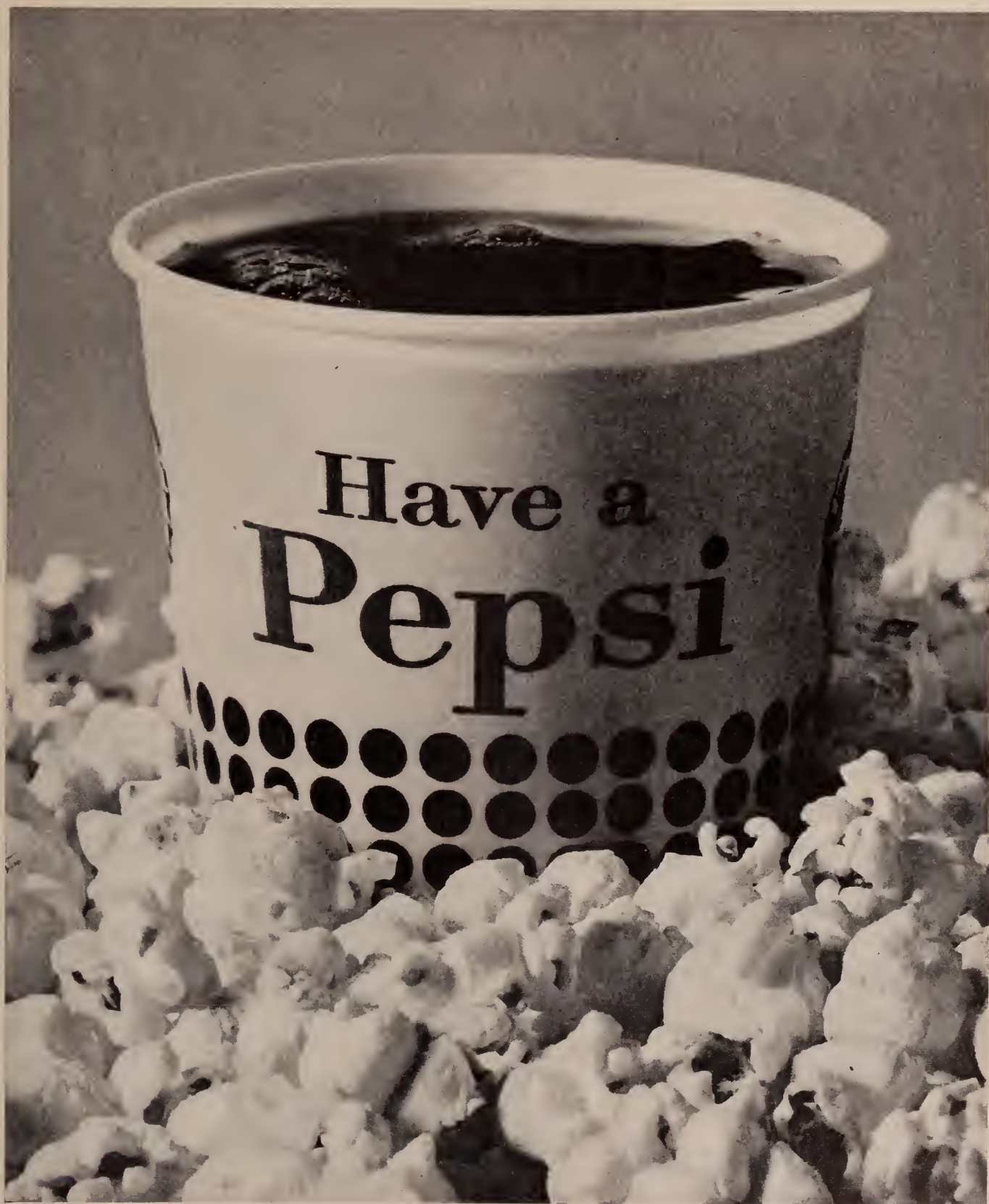
The second theatre which the exhibitor took over for remodeling was the Strand on Huntington Avenue which has been rechristened the Capri. This house will carry on for Sack's original Capri which was in the path of a new toll road extension into downtown Boston.

Sack had previously completed a \$50,000 refurbishing job on the Beacon Hill Theatre making it a showcase house. He converted his other three theatres from former legit houses into No. 1 motion picture theatres, the Saxon, which was the former Majestic; then Gary, the former Plymouth; and the first Capri, the former Copley. With the acquisition of the Metropolitan he is now operating the biggest capacity film house in the city. The theatre is occupied by the Metropolitan Opera Co. for one week. Sack's staff moved into the Metropolitan on June 1, now the Music Hall.

The Music Hall building is owned by the New England Hospital Center which purchased it from ABC-Paramount Corp. early this year.

A new theatre of revolutionary type has been announced by Sack, but construction has not yet begun. As planned, the 1,200-seat house would be completely walled with glass on one side to provide visibility in and out, with electronically controlled draperies coming together to screen the glass when the picture is being shown. The planned site is the corner of Beacon Street and Commonwealth Avenue in Kenmore Square.





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# FILM DAMAGE — ITS CAUSES AND HOW TO AVOID IT

Excessive Gate Tension, Worn Sprocket Teeth,  
Too Much Tension on Takeup Reel, Poorly  
Made Splices Are Some of the Factors Involved

By WESLEY TROUT



Wesley Trout

film damage. If you happen to be running

**A** WHILE BACK we made quite a few projection room inspections and found many situations using excessive takeup tension on the takeup mechanism driving the lower reel. There should be just enough "pull" on the lower reel to rewind it completely, any more than this will cause

dry and brittle film, excessive tension will cause the sprocket perforations to tear out and rip apart the film in many cases.

Even older types of takeup mechanisms are not hard to adjust and require only occasional cleaning, but they *do* require attention and should be checked at least once a month. When oil gets on the leather disc, this causes slippage and more tension but, if taken apart every two or three months and this oil removed and the disc cleaned, adjustment can be easily made so that there will be just enough tension to easily turn the lower reel, when full, and not cause undue strain on the film at the lower takeup sprocket.

The takeup mechanism has certainly been improved in recent years. It is a

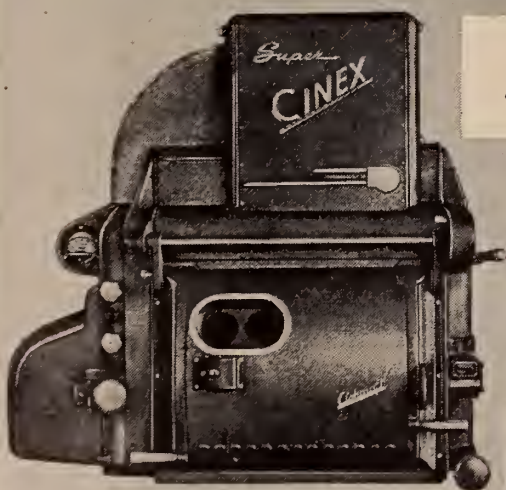
distinct improvement over the old-type takeup with its two metal discs and a leather or fiber washer between for regulating the tension. The new type of takeup is fully enclosed—there are thus no springs to gather dust and oil. Setting the tension has been made as simple as setting the tension on the upper reel spindle, and once set correctly requires little after adjustment for a long, long time. But it must be kept clean and the spindle oiled regularly.

To correctly adjust the tension, place a full reel in the lower magazine and adjust just enough to easily turn this reel and so that there will be no "sing" at the lower sprocket. Excessive tension will cause rapid wearing of the lower takeup sprocket teeth and this will cause ripping out of the film perforations.

## GOOD SPROCKETS ESSENTIAL

Let us emphasize the importance of keeping good sprockets in the mechanism, particularly the takeup sprocket in the soundhead. Undercut sprocket teeth, due to the "pull" as the takeup reel rewinds, will wear fairly rapidly and must be replaced immediately if they show any undercutting. Worn sprocket teeth will cause considerable damage which can be avoided if sprockets are replaced when they show considerable wear and correct tension is maintained at the takeup mechanism.

We want to bring to your attention the fact that there should be sufficient tension on the takeup spindle so that the film packs tightly, *but not excessive tension*. And, you should remember that the bearings, both top and bottom magazine bearings, should be oiled occasionally. This is often, it is



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surprising to find, a neglected piece of mechanism that is not properly lubricated and will cause rapid wearing of the bearings and unnecessary friction and drag on the upper spindle of the upper magazine.

We will briefly explain the action of the takeup mechanism. At the start of the lower reel, the film roll is, of course, very small, and the reel rotates at a very high speed; very gradually it slows down as the film roll gets larger and larger. Now, in order to provide for this continuous change in speed, the takeup mechanism provides a slippage between the driving pulley and takeup spindle. There is provision for adjusting the discs to compensate for this slippage and turn the reel, without excessive tension, until it is full. The tension should be adjusted so that the rotation, when the reel is full, can be stopped by a slight touch of the finger on the rim of the reel.

#### CHECK FOR TENSION

However, there should be enough tension to drive the reel without danger of it stopping. Only house reels with large hubs should be used to keep down any extra tension on the film when it first starts to rewind.

The upper magazine spindle should be occasionally checked for tension. Every modern projector is equipped with some sort of device to supply tension on the upper magazine reel spindle to hold it in retard. There should be just enough tension on the spring that acts as a brake to keep it from "racing" after the machine is stopped and also provide even speed of the film as it leaves the reel down to the upper feed sprocket. Smooth operation of the upper reel is of paramount importance, so that there will be no jerky action when the reel is started and stopped.

Another source of film damage is fire-trap rollers. Time and time again, we have checked the operation of these in theatres and found them not turning freely and full of dirt and pieces of film. If these rollers do not turn all the time, they will develop flat spots and cause damage to the edges of the film. Use a short piece of film and run this through the rollers, cleaning out all accumulations of dirt and broken pieces of film; then place a few drops of oil on the screws that hold them in the housing, removing any surplus oil.

#### SCREWS MUST FIT TIGHTLY

In modern projectors the upper portion of the fire-trap roller casting is curved to fit the contour of the magazine body, making connection of the magazine to soundhead much better and more solid. Screws that hold this assembly should fit tightly, and magazines should be perfectly aligned so that the film from the top magazine travels in a straight line down through the projector mechanism; likewise, the lower magazine should be carefully aligned so that the film will enter straight onto the lower takeup reel and not ride sides of assembly. Modern brands of projectors have much larger (wider) magazines, so that there is no problem of slightly bent reel (should use good house reels) scraping the sides or door of the magazines.

Frequently check your upper feed sprocket and, if badly worn (undercut), replace immediately, as it might cause tearing out of the sprocket holes in the film

and jerky pull-down action of the upper reel. Be sure to also check the "stripper" plates on the upper, lower and soundhead constant-speed sprockets and see that they just clear the face of the sprockets, in order to keep the film from winding around the sprocket in case it should come apart at any one of these sprockets.

#### TENSION SHOES FLATTEN FILM

The correct tension on gate and tension shoes is of paramount importance. First, the primary function of the tension shoes is to flatten out the film as it passes through the projector film gate, so that there will be no tendency for the film to move while it is projected on the screen, nor in-and-out focus condition. Now, if excessive tension is made on the film it will cause damage and rapid wearing of the intermittent sprocket.

To determine the proper degree of shoe tension that should be applied to film in various conditions to produce maximum screen results and minimum wear on film (after many long tests by manufacturers) the following tensions have been recommended by most leading engineers and manufacturers: For new film, tests proved that a pressure sufficient to cause a film pull tension of eight ounces would produce best results. Similar tests were made with prints that had passed the first-run stage, and it was found that a tension of 12 ounces was most desirable. Very badly buckled film often required 20 to 24 ounces of tension to keep it steady on the screen. But in no case use more than necessary film shoe tension to hold the film firm.

Many of the modern projectors have a screw adjustment, with numbers on small plate for obtaining the correct tension, but with old-type mechanisms it is necessary to bend the springs slightly by hand to obtain necessary tensions. This is not always an easy task with some types of gates, as it is necessary to remove some parts to do so, so in this case it is best to try to set the tension as nearly correct as possible for new and old prints.

The importance of furnishing, in their projectors, a variable shoe tension device capable of operation while the projector is running has been recognized by most leading manufacturers of projection machines.

Remember that film track shoes are subject to very heavy wear, and as soon as there is appreciable wear they should be removed and replaced with new ones, otherwise they might cause some scratching and will cause out-of-focus effect, more so, if one side should wear faster than the other—and this often happens!

#### ADJUSTING IDLER SHOES

On older types of mechanisms, particularly on standard Simplex mechanisms, one should use extreme care in adjusting the intermittent sprocket idler shoes. These shoes are part of a cradle (cradle shoe) held in a steel apron attached to the film gate, or door. This cradle can be formed, if necessary, so that the shoes fit perfectly against the film and intermittent sprocket. They should be kept free of film particles and dirt, and there should be just enough tension on the flat cradle spring to hold the shoes snugly against the film. If set too far away from the face of the sprocket,

*Continued on following page*



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## FILM DAMAGE—ITS CAUSES

*Continued from preceding page*

noisy film passage will result, and it might cause some side motion. In other makes of projectors, one should carefully adjust the shoes that hold the film on the intermittent sprocket.

Many times, we have found the idler rollers "riding" the film and causing unnecessary damage to the film. There is no excuse for this condition when it is so easy to adjust the bracket so that the roller, or rollers, will be exactly the distance of thickness of two pieces of film from the sprocket face. In most all mechanisms, all that is necessary is a small screw driver and, after loosening the lock-nut, turn the screw to accomplish the setting of the roller bracket.

Now, let us go down to the soundhead and do some checking. In order to avoid film damage here, the sprockets should be checked at least every six months; should they show considerable wear, they should immediately be replaced because worn (undercut) sprocket teeth will rip out perforations and do other damage to the film. The pad rollers should be adjusted the thickness of two films and turn freely on their shaft. If a pad roller sticks, it will soon develop flat spots and damage film. One drop of oil is all that is required each day. Use a stiff-bristle toothbrush for cleaning rollers and sprockets every day and avoid dirt piling up on them.

### CARE OF GUIDE ROLLERS

The lateral guide rollers should also be checked every day to see that they, too, turn freely and do not develop grooves that may cause side-of-film damage or rip a splice apart while the projector is in operation. These guide rollers should also receive proper care and cleaning every day, plus one drop of oil at bearings ends.

While we are on the subject of film damage, we find many situations with incorrect tension on the brake on the dummy end of the film rewinder so that the film is not rewinding tight enough, making it necessary to "pull" it tight by holding the reel stationary while turning the other on the

rewind end. Too, often film is rewound too fast, particularly when the elements are out of line, causing the film to whip against the sides, etc.

Remember that brittle film is easily susceptible to damage and must be treated kindly, or you will have trouble running it in the projector. If the mechanism is not in good mechanical condition, the sprockets, shoes and gate shoes badly worn, you will really have trouble in most cases with dry, brittle film.

To sum up: Film damage is caused by excessive tension on the takeup reel, worn sprocket teeth, excessive gate tension, badly adjusted sprocket idlers, sprockets not in perfect alignment, poorly made splices, excessive rewind speed and reels in bad condition.

We pass along this advice on making good splices: Use a well-known brand of film cement, use a good film splicer, and carefully scrape and clean the film (both sides) before applying cement. In other words, there are three factors that are important in splicing film: good film cement and splicer, careful, intelligent work and cleanliness.

## First SMPTE Life Member

J. W. Servies, president of the Society of Motion Picture and Television Engineers, has announced that the first member to be elevated to the newly created grade of Life Fellow of the Society is John I. Crabtree, eminent scientist and engineer in the photographic field.

Crabtree was president of SMPTE in 1930-31 and has been a member of the Society for over 40 years during which time he served on many committees and on the board of governors. As chairman of the board of editors his guidance was instrumental in establishing the SMPTE Journal as one of the leading engineering publications of the world. As president he fostered closer liaison with other engineering societies and encouraged the work of the SMPTE in cooperation with the American Standards Ass'n in development of acceptable standards in the field of motion pictures. Crabtree retired January 1, 1957.

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# Questions and Answers on The New Tax Credit Law

**You get an extra tax break this year on new  
investments in equipment in your theatre**

By PAUL LOCKWOOD

**N**EW INVESTMENTS you make in most depreciable property will give you an extra break on your income tax. Your tax bill itself will be reduced—not just your profit before taxes.

Naturally, there are rules and regulations you must follow to qualify for this tax credit. Here are some questions and answers to help you make plans to reduce your income tax by the maximum allowed in this new provision of the Internal Revenue Code.

#### *What is the new tax credit deduction?*

Actually, this change does not give you a deduction—it gives you a tax *reduction*. A deduction is to reduce the amount of taxable income—a reduction lowers your income tax after you have determined your taxable income.

In a general way, you get to take a tax reduction equal to 7 per cent of the new equipment investment you make in property that is depreciable. This will reduce your tax bill dollar-for-dollar up to certain limits.

For instance, if you make a new investment in qualified equipment of \$20,000, you will be permitted to reduce your tax liability by \$1,400.

#### *What are the limits of this reduction?*

You can reduce the amount of income tax you must pay dollar-for-dollar up to \$25,000. For tax credits over the \$25,000 limit you reduce it one-fourth, but it can be carried forward for five years.

You will not need to worry about the limit established in this new tax credit law unless:

1. Your new investment is over \$350,000.
2. Your tax credit exceeds your tax bill.

For instance, if your new investment is \$350,000 your 7 per cent tax credit will be \$24,500. This is within the limit and will qualify.

Or, if your tax credit is \$5,000 and your tax bill is only \$4,000, you can only reduce your tax bill to zero by \$4,000 and carry forward the \$1,000 to next year.

#### *What are the rules on carryover credit?*

You are permitted to carry over any excess for a five-year period. The amount of the carryover applied in future years is limited to the excess over the limit for that year.

For instance, if you have a carryover of \$3,000 this year, this can be used to reduce your tax next year. When you apply this next year, you must first calculate your 7

per cent of investment before taxes on new investments that year. Next, you determine your tax before credit. If this exceeds your 7 per cent figure, you can deduct the \$3,000 next year or the amount that does not exceed your tax bill.

#### *Does the tax credit apply on all property?*

No. There are certain requirements that must be met for your property to qualify. It must be . . .

- . . . depreciable (land does not qualify)
- . . . tangible personal property (buildings do not qualify)
- . . . purchased (a sale-leaseback does not qualify for this special tax credit)
- . . . installed in the year in which the credit is claimed (delivery after the first of the year may result in a tax loss even though purchased and paid for this year).

#### *Does the new 7 per cent tax credit apply to all property that meets the requirements?*

No. It depends on the useful life. If the useful life of the item is rated for tax purposes at eight years or more, the full 7 per cent credit is applied to the full cost.

If the useful life is six or seven years, the 7 per cent credit is allowed on only two-thirds of the investment. You are entitled to only one-third of the 7 per cent credit if it is four or five years—less than four years there is no credit.

#### *Does used equipment qualify?*

Yes. First it must meet the general requirements (depreciable, tangible, date of purchase and installation). Second, it must not be acquired from related persons, a decedent, or a person whose basis carries over (gifts). Property acquired in a "sale-leaseback" does not qualify.

#### *Does the same basis apply on both new and used equipment?*

No. You must use different methods of determining the base for your tax credit calculation on new or used equipment.

For example, you might trade equipment carried on your books at \$5,000 for new equipment costing \$8,000. You make a deal to pay \$2,000 plus your old equipment. Your tax credit is calculated on \$7,000—your basis of \$5,000 plus your \$2,000 boot.

Now consider the purchase of used equipment that is similar to the trade-in. Your tax credit base is only the \$2,000 boot—not the \$7,000 value. Even if you sold the old equipment for \$5,000 and purchased a similar used machine for \$8,000 you could only use the difference (\$3,000) as the basis for your tax credit.

#### *What would happen if I sold my old*

*equipment and purchased new equipment?*

This will give you a better base and result in a greater reduction in your income tax.

For instance, you carry equipment on your books at a value of \$8,000. New equipment will cost \$15,000 outright or \$5,000 plus the trade of your used equipment. This will give you a base of \$13,000 to calculate your tax credit.

If you sell your used equipment for \$10,000 and buy the new equipment for \$15,000, you use this \$15,000 as the base. Thus, you get a tax credit on an extra \$2,000.

#### *What will happen if I sell equipment before the end of its useful life?*

There is a chance that you will be required to pay back part of your credit at some future date. Check this in the future before you sell equipment on which you have claimed a tax credit.

For instance, if you buy equipment for \$10,000 with an estimated useful life of ten years, you will have a tax credit of \$700 in the year of purchase or installation. However, after four years you decide to sell. You will only qualify for a tax credit of one-third of the cost—or \$233. Thus, in the year of the sale, your tax will be increased by \$467.

#### *Is it worthwhile to take the tax credit reduction this year?*

Yes!

The only thing you have to lose if you don't take it is your tax credit—a direct reduction of your income tax bill.

Tax credits do not change your depreciation deductions. If you spend \$1,000 for equipment you reduce your tax bill by \$70—and you still use the \$1,000 as the base for your depreciation.

And, remember you get the full tax credit reduction of your tax if you buy and install the new depreciable property before December 31. It is not prorated for the portion of the year you actually own the equipment.

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# A Model Theatre in Beauty, Acoustics, Projection, Sound, In a High School

**A** BEAUTIFUL and technically superb theatre that rivals the finest of commercial houses has been completed in the Fenwick High School, a suburban Chicago school conducted by the Dominican Fathers. It is called the Blackfriars Theatre.

The school building was erected in 1952, but the auditorium had been left as an empty shell. It is located on the second floor, with classrooms and laboratory above and the school cafeteria below. Cost of the entire building was about one million dollars, \$400,000 of which went for the recently finished auditorium, projection and sound equipment, lights, stage rigging, seats and other furnishings.

## SHOW 35 AND 16MM FILMS

The auditorium is used exclusively for faculty and students, and the 35 and 16mm films shown are educational in nature, with the exception of occasional recreational movies for the resident faculty, all of which are admission-free.

Seating capacity on the main floor is 1,018, plus 343 in the balcony.

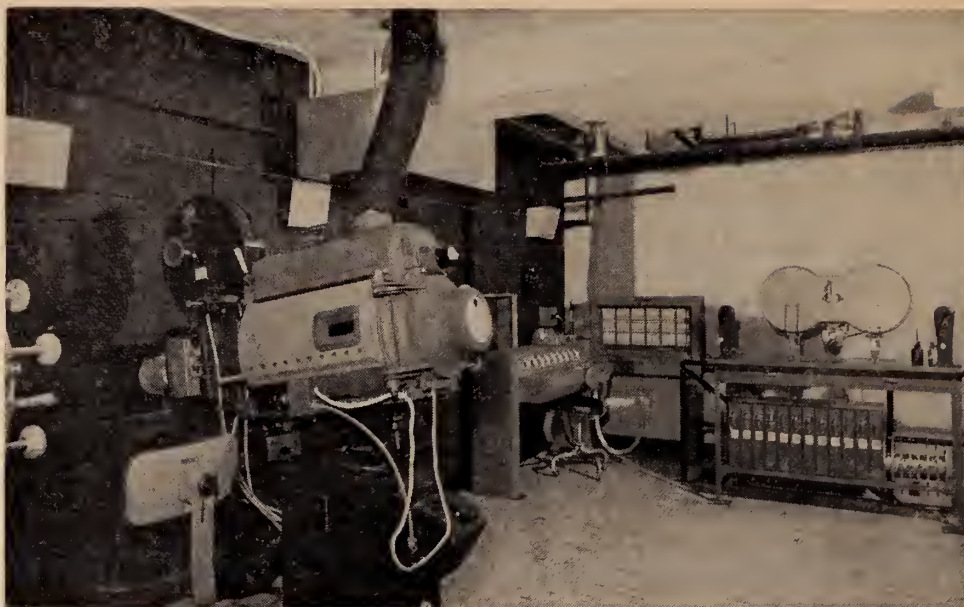
Semicircular sound baffles painted a continuously lightening shade of brown, with the lightest area toward the front; ceiling tile and cove border in off-white; wall areas below baffles, rear orchestra wall and entire balcony finished in maroon vinyl plastic which is cutproof and tearproof and entirely washable, are characteristics of the auditorium which make for acoustical excellence.

The cove is lit with cold cathode tubes and the auditorium by recessed floodlights, controlled from the projection room or rear of stage. For facility in moving through an otherwise darkened auditorium and to take care of emergencies, a system of panic lights was installed, with switches and pilot lights at each of the exit doors. When the switch is turned on, three lights over the main auditorium and three over the balcony light to full brilliance.

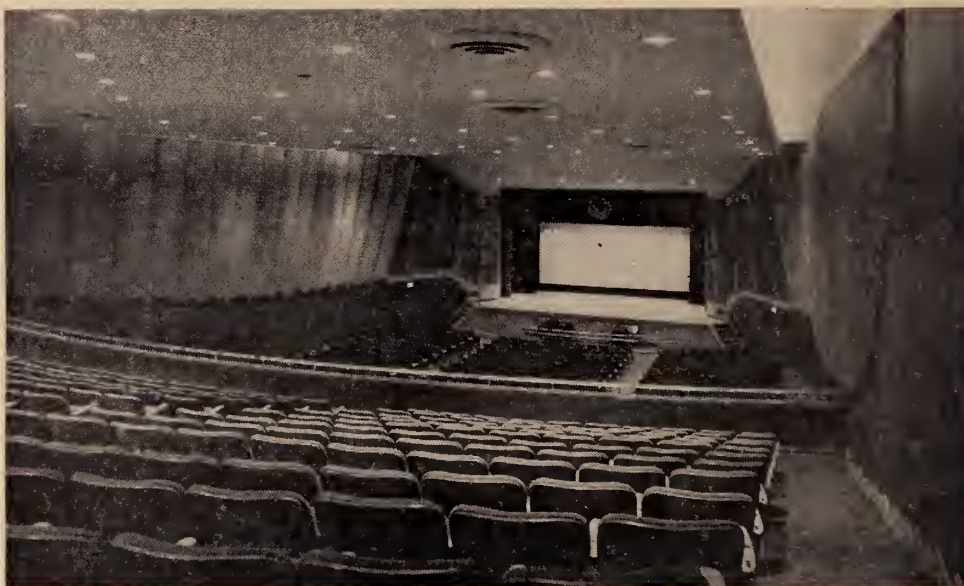
## SCREEN CAN BE FLOWN

The main curtain is green and light-gray plaid. The stage can be further divided with second and third curtains of deep blue. There is also a light blue cyclorama curtain to the rear of the stage area. Border curtains can be raised and lowered by winches from the sides of the stage, and the screen is flown or lowered in the same manner.

Border can be adjusted to cover the bottom of the screen frame completely. Horns for projection sound are on a platform which is rolled out from the rear and can be stored anywhere in the stage area when



Projection room in the Fenwick High School Blackfriars Theatre, near Chicago, showing the main light control console, intercom (center right), film storage and rewind. Speakers on the front wall are coupled with projector sound system for better audio for the projectionist. Lens and parts cabinet and rectifier are out of sight to the right. Spotlight is at left on far side of projectors. Projection room lights are on dimmers. All house lights can also be controlled by a patchboard to left stage without entire console.



The Blackfriars auditorium is not only modern in a style that will be pleasing for many years to come, it is considered acoustically perfect, due to wall sound baffles, acoustical ceiling tile and sound-treated dados and back wall. Cold cathode tubes light the ceiling coves. Fenwick High School has an enrollment of 1,200 boys; Rev. John E. O'Connell, O.P., principal; Rev. John M. Gambro, O.P., projectionist.



The 1,361-seat auditorium is carpeted and furnished with luxury chairs upholstered in light green Hylon (nylon Scotchguard) fabric. All are lettered and numbered for ticket distribution. Lights in the ceiling are serviced from catwalks above the false ceiling. The theatre has a dual channel sound system.



not in use. All of the stage curtains with the exception of the main front one, can be moved on tracks to any place on the stage, or stored on a storage rack to the right of the stage when not wanted.

In the large, well-appointed projection room there is a total dimmer control panel which controls dimmers (84,000-watt capacity). There is also a variable patch board located back stage to permit light control without the entire console when needed. With the exception of the lighting console and patch board, installed by Harmon Electric Co., the projection room was equipped by National Theatre Supply. Sound was installed and maintained by Altec Service Co.

The projection room, foyer, theatre and lobby are treated with Class A fire-spread mineral tile.

Entrance lobby and boxoffice, plus two cloakrooms which will accommodate pa-

trons of a full auditorium, are located on the ground floor. Two sets of stairs and an elevator are provided for access to the auditorium orchestra or balcony.

#### CREDITS:

*Architect:* BARRY & KAY  
*Carpet:* ALEXANDER SMITH  
*Decorating:* COLLINS Co.  
*Draperies and Rigging:* ART DRAPERIES STUDIO  
*Lenses:* KOLLMORGEN, UTRA PANATAR  
*Projection Lamps:* PEERLESS MAGNARC  
*Rectifier:* KNEISLEY  
*Rewinds:* GOLDBERG, NEUMADE  
*Rewind Table:* NEUMADE  
*Screen:* WALKER  
*Seating:* IDEAL, CHICAGO SEATING  
*Sound and Projection:* SIMPLEX  
*Spotlight:* STRONG

## Pepsi-Cola Co.'s Earnings Break All Previous Records

Pepsi-Cola Co.'s earnings for the six months ended June 30, 1962, broke all records for any initial half-year in the company's history.

Herbert L. Barnet, president, reported that consolidated net earnings after reserve for federal and foreign income taxes, and after reserve for foreign activities climbed to a record \$7,321,000, equal to \$1.12 per share for the first six months.

This compares with the 1961 mid-year earnings of \$6,805,000, or \$1.05 a share for the corresponding period.

#### 72 CENTS A SHARE

Barnet also reported that earnings for the second quarter of 1962 were \$4,719,000, equal to 72 cents a share, another company high-level mark. This was a record gain over the \$4,357,000, or 67 cents per share for the corresponding 1961 second quarter.

Barnet reported that the over-all sales gains and net earnings reflected strong growth in the principal areas of Pepsi-Cola Co.'s operations. This includes sales of Pepsi-Cola, Teem (the new lemon-lime drink), the Patio line of flavors, domestically, and the expanding operations of Pepsi-Cola International, Ltd.

Currently there are 270 Pepsi-Cola plants operating in 93 countries and territories, apart from the United States and Canada.

Barnet said that if the present level of activity is maintained, the company will enjoy the greatest earnings and sales year in its history.

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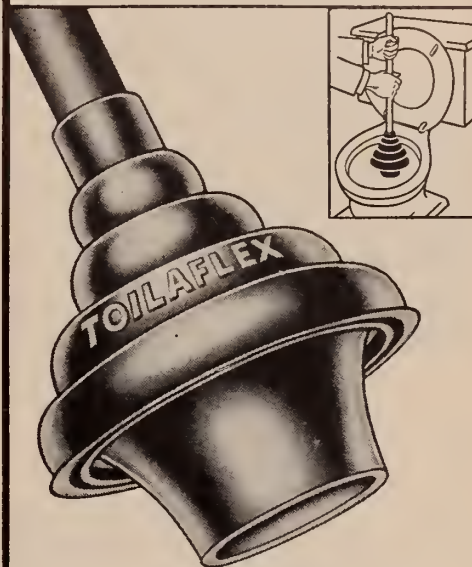
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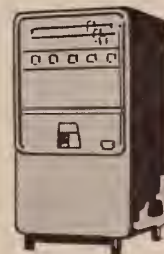
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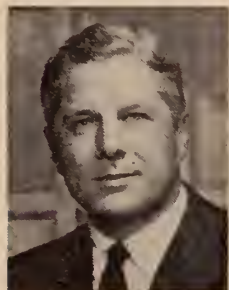
## AMERICAN MAT CORP.

2220 Adams Street • Toledo 2, Ohio  
 America's Largest Specialists in Floor Matting



# Right Kind of Paint Can Help Stop Vandalism in Theatre Restrooms

By MICHAEL SPATZ\*



Michael Spatz

**R**ESTROOM WALL artists and poets are a breed of human beings in a class all by themselves. Most of the cartoons and limericks which come from these individuals are an excellent indication of their perverted personalities. Certainly, they are candidates for the psychiatrist's couch, and it is very probable that sometime in their lives they will wind up lying on one.

In the meantime, the acts of vandalism which they commit seem harmless to them and others of their ilk. Their actions (or

reactions) may be likened to a pack of ants—one ant spots a sign of food and pretty soon the whole group is shuttling back and forth. One restroom artist or poet makes his sign upon the wall and pretty soon the whole pack is smearing up the place. And this encourages acts of vandalism, such as gouging walls and damaging of fixtures.

But, let us get to the disturbing facts—About the only one who is ever convicted of this type of vandalism is the owner of the establishment or theatre. The sad part is that he is convicted by his own patrons. Their methods of conviction begin with slight murmurings about untidiness, dirt, etc., and rise in a crescendo of cries of "dump," "joint," "trash house," etc. Of course, the eventual result is loss of patronage—loss of profits.

## REPUTATION FOR CLEANLINESS

Is it any wonder that practically every major oil company continuously campaigns with their service station dealers on the



An epoxy base coating quickly hides the work of restroom artists and provides a slick, tile-like finish that can easily be washed down with ordinary soap and water.

subject of "cleanliness of washrooms?" Thousands of dollars are spent in a concentrated effort to assure that these facilities maintain their company's reputation for cleanliness.

You owe it to your patrons, you owe it to yourself, to use every strategy you can to discourage demented characters (restroom wall artists) from ruining your business, ruining your reputation. One of the most important, yet inexpensive strategies calls for paint.

The following advice may be helpful; it has worked for theatre owners in many places and we feel it may work for you. Try it, and see.

Here are the "Dos and Don'ts" in using the "Strategy of Paint:"

1. *Don't* use gay, bright colors in any washroom area, especially white. You thus eliminate the washroom artist's "canvas"

## USE UP those CARBONS!

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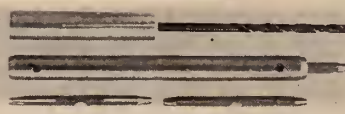
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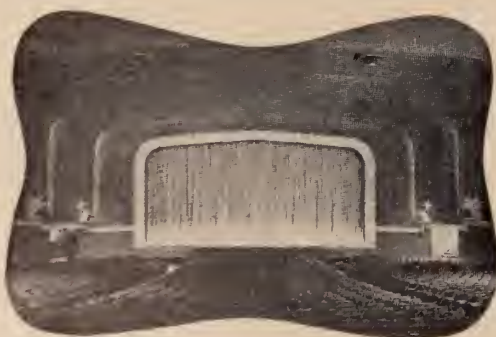
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and dampen his ardor to display his talents.

2. *Don't* use craftex or other rough finishes—these encourage gouging and are especially hard to wash down or refinish. They also tend to breed odor-carrying bacteria.

3. *Do* paint all restrooms or washrooms with Mist Gray Lor Epoxy. Use it everywhere in these areas—walls, stalls, ceilings, doors and other woodwork, even the water-pipes. The gray tone discourages these "artistic" characters. It also hides ordinary dust and dirt marks.

4. *Do* be sure to use an epoxy base coating (Spatz Lor). It minimizes maintenance because it can be easily washed down, with ordinary soap and water, or even muriatic acid or carbon tetrachloride. It provides a slick, tile-like finish coating that is unaffected by smoke fumes, cigaret burns and lipstick stains. The finish also helps eliminate crevices and cracks in which odor-breeding bacteria hide and spread.

Best of all, it is easy to apply even over surfaces that have been given rough treatment. Anyone can be an expert Lor Epoxy applicator if he follows the simple instructions accompanying it. Remember, epoxy paints have short "potlife," and must be supplied in two containers; one container holds the paint, the other contains the catalyst.

## Sweden Opens in Ohio

Sweden Freezer Manufacturing Co. has established new offices in Columbus, Ohio, for its domestic and Canadian sales department, parts department and the Columbus division service department. The move is designed to increase the effectiveness of the sales department and give improved service through centralized location to a greater number of Sweden Freezer distributors and customers.

The new offices are located at 401 W. Town street, and the telephone number is 228-5541, area code 614.

All correspondence, telegrams and telephone calls concerning parts orders, service information, equipment orders, warranty information and other subjects previously taken up with the home office at Seattle, Wash., should now be directed to the new central office. Emmett Palm, domestic sales manager, will head up the office.

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# NEW

## EQUIPMENT & DEVELOPMENTS

### Infrared Heating Tubes Cook Franks From Inside Out



Latest model, stainless steel Glenray Silent Salesman hot dog machine uses new, infrared heating tubes, barbecuing hot dogs

FOR MORE  
INFORMATION



Use Readers'  
Bureau Coupon on Page 27

from the inside out. Buns are steamed in a removable, easy-to-clean warmer which holds 36 regular buns. The Glenray features a built-in moisture return to prevent soggy buns. One small motor operates the Silent Salesman at a low cost of about two cents an hour. Glenray's new, UL-approved fire prevention base allows safe usage at all times for full capacity operation. The unit is also National Sanitation Foundation and SAE-approved. Regular size spit holds 56 franks; foot-long spits are also available. The Glenray is made by Greer Enterprises.

### New Boil-In-Bag Line of Frozen Chinese Foods

Golden Palace Food Products, Inc., is introducing an entirely new concept of boil-in-bag Chinese foods. The line of frozen, precooked foods includes vegetable chow mein, chicken chow mein, fried rice, shrimp fried rice, chicken fried rice, pork fried rice, boiled white rice, lobster sauce, shrimp lobster sauce, won ton soup, egg drop soup. Three methods of preparation may be used. To boil, unopened bag is placed in boiling water for approximately 30 minutes; to pressure cook, unopened bag is placed in steam cooker at 12 pounds pressure for 20 minutes; to steam, bags are placed outside to defrost overnight, then heated directly on steam table.

### Disposable Thermal Cup For Hot and Cold Drinks



Shield-Ware, Inc., a corporate subsidiary of Champion Papers, Inc., is introducing a new disposable thermal cup for the hot and cold drink market. The Shield-Kup is made from a new, scientifically developed material that is non-reactive to the contents of the drink, and provides a true thermal control of a hot or cold temperature. It is pleasant to the touch and maintains the best natural flavor of a drink, whether it is tea, coffee, soft drinks or lemonade. The Shield-Kup features a flared lip, improved stacking and storage characteristics, increased flexibility and greater efficiency in use. Coffee is maintained at 28° F. higher temperature after ten minutes and 36° F. higher after 20 minutes over paper cups. Pelaspan Dow expandable polystyrene, used for manufacturing the cups, is produced by The Dow Chemical Co.



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1712 JACKSON ST., OMAHA, NEBRASKA

Claims made for products described editorially on this and other pages are taken from the manufacturers' statements.

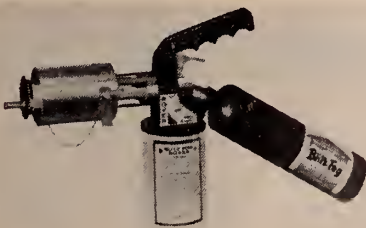


### In-Car Speakers Designed To Cut Maintenance Costs



The new Reed in-car speaker is rugged and dependable and quality engineered for the easiest maintenance, according to the manufacturer, Reed Speaker Manufacturing Co. Field reports on the speakers testify to their time-saving qualities. The speaker cone mechanism is positioned positively by four positioning studs, giving firm support for the attractive and practical aluminum cone protector. Speaker case is equipped with theft-resistant screws to prevent unauthorized disassembly. It is vented for prevention of moisture accumulation, and the Reed-designed volume control knob that seals the control shaft from moisture prevents corrosion and moisture-caused noise in the volume control. Cone mechanisms are dated to positively establish full duration of the Reed liberal one year guarantee. The junction head features heavy die cast metal construction and wiring, and the high efficiency transformer reduces power requirements in the amplifying system.

### Portable Insect Fogger to Control Flies, Mosquitoes



A compact, portable insect fogger, designed especially for the control of flies and mosquitoes in outdoor areas around homes, institutions and recreational areas has been introduced by Northern Industries. The cordless, self-powered fogger, commercially named the Blitz Fog Rover, weighs less than six pounds, and incorporates many new features, that make it safe, easy to use, and practically maintenance free. The Rover can be used with any petroleum-based insecticide. A standard propane propellant tank, easily obtainable at most hardware stores, provides ten hours of power, enough to fog about 40 acres. The insecticide is merely poured into the snap-in dispenser tank; a twist of the automatic starter switch immediately generates a controlled flow of insect-killing fog that remains effective for about 24 hours. The pistol grip handle and trigger switch make the Rover easy to aim and control with one hand.

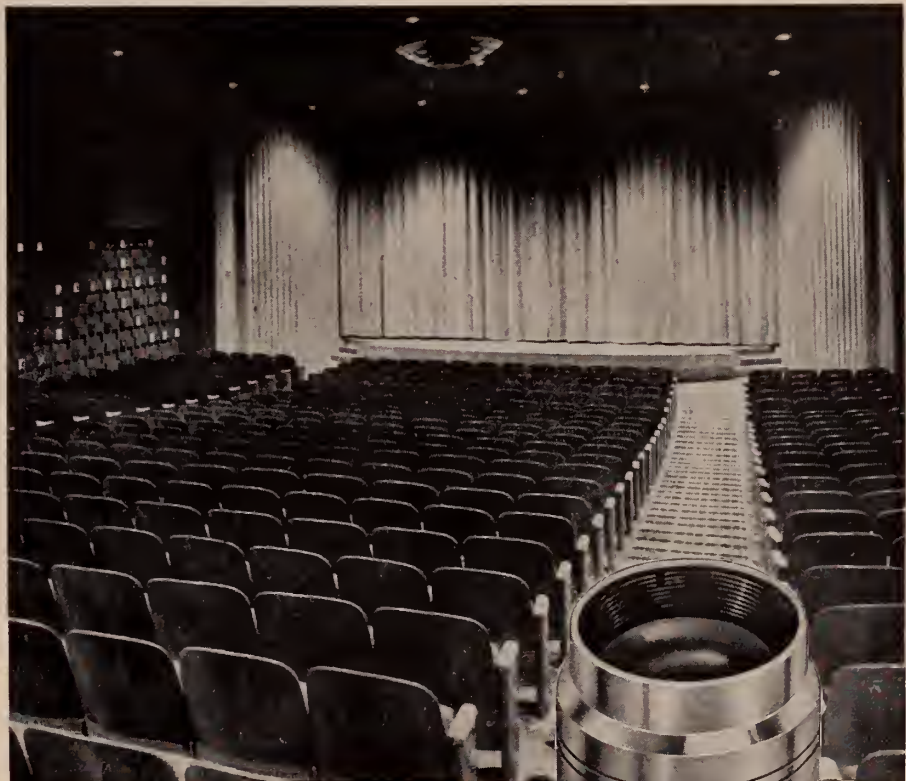
### Ice Melting Compound Proved Effective by Actual Tests

Revere Chemical Corp.'s new product, Revere Ice Melter, has been compounded for greatest effectiveness and, in independent laboratory tests, has been proved to have at least 24 times the penetrating power and 30 times the melting power of salt at 0° F. The instant-melting, snow-white granules range in varying sizes to assure continuous action and complete coverage when applied. Each of these pellets radiates heat many times to its own diameter; reported to be 100 per cent chemically active, yet as harmless to pavements and vegetation as plain water, when used as directed. After their work is done, the pellets completely dissolve, leaving no messy residue for tracking indoors. The residual material remaining on the surface retards refreezing and keeps further precipi-



tation from accumulating for periods of as long as 36 hours. Maintenance costs can be reduced, according to Revere—a single handful replaces many man-hours of back-breaking labor.

*More new products on next page*



## SHARP CONTRAST IN PROJECTION

Kollmorgen lenses rate tops in the motion picture industry. Used exclusively with Cinerama, they are standard equipment in more than 70% of American theaters. Wire sharp contrast of the projected image on the screen—the whole screen—is typical of the outstanding performance of SUPER SNAPLITE® lenses.

Other advantages that add up to superior screening with SUPER SNAPLITES are:

- Fastest lens speeds
- Uniform illumination
- Crystal clarity
- Wide range of focal lengths
- Sealed construction



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NORTHAMPTON, MASSACHUSETTS



Bulletin 222 describes Kollmorgen lenses in detail. See your equipment dealer, or write us direct.



Miniature Golf Courses  
For Indoor and Outdoor Use



Championship miniature golf courses are designed and built by Lomma Enterprises for use both indoors and outdoors. The

Championship course is a complete package in itself, and is installed in one day by four workmen. After outdoor operation during the warm months it can be moved indoors in one day for winter use. The 18-hole course is so designed that, where limited indoor space is available, it can be divided into two nine-hole courses.

Dual-Stage Snow Throwers  
For Easy Snow Removal



Two new, dual-stage snow throwers, in 24 and 28-inch widths, have been introduced by Lambert, Inc. The self-propelled Pathfinders will throw snow as far as 40 feet from point of pickup. A 15 3/4-inch diameter steel auger is housed in a 20 1/2-inch-high hood, and is said to be the largest combination available in a snow thrower. The auger pulverizes and pushes snow into an ejection fan which does the actual throwing. This dual-action can chew up and throw 350 shovels of snow per

minute or 22 tons per hour while moving forward at a speed of approximately 70 feet per minute. A sidewalk scraper and side runners add to the ease of snow removal, and the runners prevent marking of concrete sidewalks or driveways and adjust for paved or graveled areas. Power is supplied by a four horsepower, four-cycle, winterized engine on the 24-inch model and a six horsepower, four-cycle, winterized engine on the 28-inch style.

Curtiss "Gypsy" Candy Bar  
In Debut November 19

Fluffy marshmallow and creamy caramel center and delicious chocolate coating comprise the usual, top-quality Curtiss ingredients which will make up the new "Gypsy"



candy bar which will be in distribution starting the 19th. Curtiss is bringing out this bar and backing it, along with Warner Bros., with a multimillion dollar promotion in connection with the forthcoming movie "Gypsy." The ten-cent bar will be packaged in boxes of 24. Both Baby Ruth and Butterfinger greatly improved their position saleswise in the ten-cent field during the past year, according to a reliable independent survey; therefore, the company feels confident in entering another top-quality bar in this fast-growing market.

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**LITERATURE**

The following concerns have recently filed copies of interesting descriptive literature with the Modern Theatre Information Bureau. Readers who wish copies may obtain them promptly by using the Readers' Service Bureau coupon in this issue of The Modern Theatre.

COIN AND DOLLAR bill changers are the subject of a four-page folder and a single-sheet available from Model Vending Controls, Inc. The coin changers will handle nickels, dimes, quarters, half-dollars and silver dollars, and both the coin and bill changers offer maximum security features.

A NEW 2x2-inch adapter for use with the 3 1/4x4-inch automatic changer on the Strong Universal carbon arc slide projector is said to make this equipment not only the most powerful but also the most versatile. In addition to automatic projection of the two sizes of slides, manual projection is also possible with any sizes. Literature on the Universal projector and the attachment is available from Strong Electric Corp.

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RAINMASTER  
SPEAKER**



A full size protected  
unit that assures  
longest life.

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## about PEOPLE

## and PRODUCT

S.O.S. PHOTO-CINE-OPTICS, INC. has purchased the entire equipment inventory of the now inactive Paramount News from the parent company, Paramount Pictures Corp. The transaction is said to involve over one half million dollars in original equipment cost.

J. A. Tanney, president of S.O.S., stated "this acquisition now gives us the largest supply of cameras, lenses, recording amplifiers, magazines, tripods, motors and microphones in New York City. Any film maker can now be supplied at a moment's notice, as most of the equipment is ear-

marked for our newly expanded rental department." Recently, S.O.S. added 5,000 square feet to its present quarters for this purpose, bringing the total space occupied to over 25,000 square feet.

THE STAR MANUFACTURING Co., now located at 6300 St. Louis Ave., plans to move its operations to a new facility to be built at 9300 Olive Street Road in St. Louis.

CHARLES A. BOURDELAIS, 55, theatre and concessions manager for the fountain sales

department of The Coca-Cola Co., and a prominent figure throughout the national theatre and sporting fields, died September 24 at the Children's Cancer Center (Jimmy Fund Wing) in Boston after a long illness. He was a life member of Variety Clubs International.

LOMMA ENTERPRISES, manufacturer of Championship miniature golf courses, Golf-Arena games, and Golfette, has doubled its plant facilities. Executive offices and main manufacturing plant are now located at 305 Cherry St., Scranton, Pa. An auxiliary plant, or plant No. 2, is located at 633 Lee Court, Scranton, Pa. With the acquisition of the new plant, there is now a combined working area of 25,000 square feet.

LAWRENCE R. WALES has been appointed manager, Far East area, in Eastman Kodak Co.'s international division in Rochester, according to Richard B. DeMallie, general manager of the division.

Wales began his Kodak career in 1938. In 1939, after a year of training, he was assigned to the staff of the Kodak exhibit at the New York World's Fair. He returned to Rochester as a member of the company's export sales division in 1940 and a year later moved to Kodak Panama, Ltd.

In 1946, he was made assistant manager of the Kodak unit in Shanghai. Three years later he was named assistant manager of Kodak (Malaya), Ltd. in Singapore. He was made manager of the Malayan unit in January of 1960.

LOUIS J. RISMAN, president, Mystic Automatic Sales Co., Medford, Mass., has been elected president of the National Automatic Merchandising Ass'n (NAMA).

He was elected to a one-year term which begins January 1, 1963, at the automatic vending industry's annual national convention and tradeshow held in San Francisco, October 13-16.

Risman succeeds Herb A. Geiger, Geiger Automatic Sales Co., a division of United Servomation Corp., Milwaukee, Wis.

Other association officers elected with Risman are senior vice-president Carl Millman, president, Automatic Merchandising Corp., Milwaukee, Wis.; vice-president J. Richard Howard, president, Howard Vending Service, division of Automatic Retailers of America, Inc., Indianapolis, Ind., and treasurer Walter J. Manning jr., vice-president in charge of marketing, Rudd-Melikian, Inc., Hatboro, Pa.

FRANK L. TUPPER, vice-president and general manager of Customade Products Corp., Conway, Ark., has been named executive vice-president of National Rejectors, Inc., St. Louis, Mo., according to announcement by Thomas B. Donahue, president of Universal Match Corp., and National Rejectors.

Both Customade and National Rejectors are subsidiaries of Universal Match. Customade produces Universal refrigerated display cabinets and other fabricated metal products. National Rejectors, with plants in Hot Springs, Ark., and Buxtehude, Germany, as well as St. Louis, is the nation's leading manufacturer of coin and currency mechanisms for vending machines.

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### HAVE YOU MADE ANY IMPROVEMENTS LATELY?

We'd like to know about them and so would your fellow exhibitors. If you've installed new equipment or made other improvements in your theatre, send us the details—with photos, if possible. Or if you have any tips on how to handle some phase of theatre operations, concessions sales, etc.—faster, easier or better—let other showmen in on them. Send this material to:

The Editor  
MODERN THEATRE

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BOXOFFICE

# Showmandiser

THE GUIDE TO BETTER BOOKING AND BUSINESS-BUILDING

## Visitors Gone, Exhibitor in Resort Bolsters Theatre With News Sheet

A small-town Michigan exhibitor is using an effective 8½x11-inch hanger to reach his patrons. On one side is a calendar of coming attractions; the other features news items about movies, coming local events, lost and found articles and, in general, "material you should not miss."

Howard Coddington, owner of the 386-seat Cinema Theatre at Elk Rapids, has few worries about business in the summer, when the area is the center of a favorite resort section, drawing visitors from several states. At that time, in fact, he finds that art films pay off in this little town of only 1,015 people, for one of his weekly changes. Visitors from distant towns with a yen for the art films make this possible.

### CUTS TO TWO DAYS A WEEK

But starting October 1, the Cinema regularly reduces to two days a week—Saturday and Sunday. Elk Rapids is a rather isolated town in the sparsely settled area of northern Michigan's Lower Peninsula.

To bring more activity into this community during its nine months of doldrums, Coddington is publishing the monthly Elk Rapids Cinema Bulletin, and distributing copies to about 450 people. It is printed on light card stock, heavy enough to be durable, but easily folded for mailing or convenience. A hole is punched at the top center, making it easy to hang the program up for reference. It is printed in one color on one side, two (sepia and red) on the other, using typewriter type composition for most of the text.

One side lists all show times and admission prices at the top. Beneath this the screen program for the entire month, involving up to a dozen changes, is presented, using distributor-supplied one and two-column cuts in a balanced layout.

### NEWS ON ONE SIDE

The other side is devoted largely to community events of interest, such as the schedule of the local football team. The intent is indicated in a statement to the community: "The Cinema Bulletin is interested in calling the public's attention to all enterprises (civic and private) designed to make Elk Rapids an attractive place to visit or leave. Please keep us informed."

There may be a direct piece of town promotion, such as a paragraph on "Plan an Elk Rapids visit during fall color time . . .

Get the feel of a progressive community in its unhurried natural state nine months of the year."

In another unusual move, Coddington has booked the theatre to open Wednesday nights during the fall, with something new called "Surprise Shows," at a special admission price of 25 cents—instead of remaining dark five nights of the week as usual. The regular admission is 60 cents.

"The movie title will not be advertised," Coddington explains. "We will not know its name until we take it out of the film can. We do know it will be a show all right for the whole family, and that it has not played the Cinema. To cut all possible costs, we will not show a preview, buy advertising material, or devote a lot of space in newspapers. It will generally be of action, adventure, or comedy type. It will be the economy show-buy of the season, and we promise not to keep you up late."

Coddington is also booking a series of 12 pictures, largely foreign, for his third annual College Cinema Series, at \$1 with 60-cent student admission for college and high school kids, bringing in a type of film rarely seen in a small, remote community like this.

## Wild 'Longest Day' Idea: Shortest Night Film!

Ted Mann, owner of the Mann chain of theatres in Minneapolis, had a novel idea for the promotion of the opening of "The Longest Day," the Normandy invasion epic, at his Mann Theatre. For a wild minute, he toyed with the idea of booking the Liston-Patterson fight pictures along with the D-Day film so the marquee would read: "The Longest Day . . . The Shortest Night." Word has it he backed out at the last minute.

Proceeds for the first night showing of "The Longest Day" were donated to the auxiliary of the Variety Club of the Northwest for use on Variety Heart Hospital projects.

Will Jones, the Minneapolis Tribune's entertainment columnist, thought up a new game to play while watching "The Longest Day"—buy a souvenir program, bring along a pencil and check off each of the film's 42 stars you are able to spot during the course of the movie. Jones rated himself merely average.



Theatre street promotions thrive in Toronto, capital city of Ontario province in Canada. Illustrated here is one from George W. H. Spratley, manager of the Hyland Theatre, an Odeon unit. Just any girl wouldn't do; Spratley got four models from the Dorothy Fleming salon to parade around a group of high class dogs, each one a Canadian champion, supplied by Le Chien Elegant, a caterer to the perfumed pet trade. Three local TV stations saw fit to send their cameramen out for newscast clips. Spratley then advertised, "Canadian champions of all breeds attend the opening performance of the hilarious comedy, 'In the Doghouse,'" via a display featuring a blowup of a scene similar to the one pictured above.

## Unique Packet Bears Light for 'Answers'

A novel tieup for "If a Man Answers" was arranged by David J. Kane for the Michigan Theatre, Detroit, with Northwest Orient Air lines. Mail-container types of packets, each holding ten books of matches were used, designed to look like a shipping container with decals of "rush" stickers on the ends, a plug for "Via NWA Sky Freight" on the top, and the airline name and emblem on the top.

One side had copy starting: "Light Up 'If a Man Answers' . . . Don't Hang Up!" This was followed by announcement of the opening of the picture at the theatre.

### Age Club Up With 'Music'

Membership in the Golden Age Club was boosted by an average of 200 new members each week during the run of "The Music Man," according to Frank Lindcamp, manager of the Palace Theatre in Rochester, N.Y. "It goes to show," he said, "we've got no better audience than the Golden Agers when we have the right attraction."



## COE Students Solve Turnover Problem With a Plus; They Aid Promotion, Too



Most theatre managers probably are happy to get good routine performance, plus a little courtesy and friendliness, from their staffers, particularly so if the turnover is great.

Which makes a note received by Showmandiser from a Corpus Christi, Tex., manager as interesting as it is unusual. Al Marsden jr. writes:

"I have sent in several reports on things I have done toward helping our shows to go over better. Now, I wish to show my appreciation of the fine help and cooperation I have received from the people working with me.

"I feel that if other theatres had a staff as cooperative as ours, we really could have promotions and campaigns going all the time."

Marsden manages the Centre for Corpus Christi Theatres, which has eight other showplaces there.

Marsden explains that he hires students, preferably sophomores, who have signed up for on-the-job training. This is called Cooperative education in some states, Distribution education in others.

Such students are released, usually at noon, from high school to work at outside jobs. The employers "grade" their work, and these ratings appear on their report cards.

"If you can manage to get them in their sophomore years, you have a good chance of keeping them on the staff for at least three years," the Centre manager reports.

Marsden gives high credit to his "boys and girls" for winning a recent concession contest among the other circuit houses, and he treated them to a victory luncheon. He lists the names of his loyal staffers in the picture above, back row. James Blackstock, Shirley Randall, Marie Russell, Hannah Schultz, Delores Klima, Mary Gallagher, Madison Scholl and Buddy Smith. In front are Gary Beckner and Don Currans, supporting Filmo, a fictional character used in advertising and promotion.

As theatre managers go, Marsden is a young man himself, which apparently helps when he asks the girls and boys to participate in promotions.

## Free Newsboy Show Is Good for 'Galahad'

One of the last campaigns conducted by Ed Linder at the Gopher Theatre in Minneapolis before he moved to Mount Kisco, N.Y., to manage the theatre there featured one of Linder's specialties, a free showing for newsboys, sponsored, of course, by the newspaper.

For "Kid Galahad," Linder lined up Cleve McGovern, business manager of the Minneapolis Daily Herald, for a newsboys show starting at 8:30 Saturday morning. The Gopher attraction was given two quarter-page ads, on Wednesday and Friday prior, with an announcement header on the newsboys show.

Linder also arranged contests on two

radio stations and also at three dance halls, putting up passes to "Kid Galahad" as prizes.

## Big Snake in Parade

Arnold Gates, manager of Loew's State in Cleveland, got Jack Seelie to use part of his menagerie in a parade to the theatre for a Saturday morning invitational screening of "Hatari!" Seelie, of course, used a couple of jeeps for transportation. Among his attractions was an eight-foot boa constrictor, a monkey and two 180-pound lion-hunting dogs.

## Series of Small Ads Kicks Off 'I Spit'

A personal-endorsement type of small ads, published in local newspapers consecutively up to opening day, introduced "I Spit on Your Grave" to people of El Paso, Tex., where the film opened at the Bronco, Del Norte and Bordertown drive-ins and the Crawford Theatre, all Lone Star Theatres operations. Copy in the 1x3-inch ads varied. Here is one:

"Only six days and you'll see the premiere of 'I Spit on Your Grave.'"

"I haven't gotten over the screening of this absorbing movie yet, and that was three weeks ago! I'll remember it for days and so will you!"

This was signed "Projectionist, Crawford Theatre."

Jack Veeren, El Paso manager for Lone Star, wrote some effective copy for a triple bill at the Bordertown Drive-In, consisting of "God's Little Acre," "Desire Under the Elms" and "Desire in the Dust," all of which had played previously at El Paso drive-ins. His copy:

**A—Every town has its SHANTY TRAMPS**  
—infesting areas where love, hate and desire rage like a blazing plague!

**B—SHANTY TRAMPS** live on the backside of town . . . where **DESIRE** can run as hot as a July sun on a Georgia tobacco farm!

**C—SEE these B-I-G shows about SHANTY TRAMPS!** "Carrying on" is what most people do when no one is looking . . . "SHANTY TRAMPS" don't care if people are looking or not!"

The final line was, "ADULT ENTERTAINMENT!!"

## Big Presell in Japan For 'Hatari!' Premieres

One of the most extensive merchandising campaigns ever attempted for an American film in Japan has been arranged by Paramount Pictures for "Hatari!" which premiered October 27 in Tokyo and November 1 in Osaka. A heavy schedule of newspaper, magazine, radio and television advertising started early in September in key cities. A giant billboard posting campaign is also being used.

Props and costumes used in the filming of "Hatari!" are being displayed in Tokyo's three largest department stores, with more than 5,000 one-sheet posters being used in the windows, departments, restaurants and tearooms of the stores.

Henry Mancini's musical score for the film is playing an important role. Many of Japan's top recording stars are doing waxings.

## Radio Is 'Chapman' Host

Dick Osgood and radio station WXYZ of Detroit hosted a screening of "The Chapman Report" at the Grand Circus Theatre. Tickets were sent to listeners writing in response to announcements by Osgood.

## Old English Cab on Streets

An authentic English taxicab, with wood wheel spokes, luggage bars on top and a moustached driver wearing a derby, drove all over Los Angeles carrying "A Matter of WHO" signs.



## Oklahoma UTO Aids Holiday Promotion

United Theatres of Oklahoma and the Panhandle of Texas went in on a motion picture promotion prepared by the Denver (Colo.) Post.

UTOO directors voted to share the cost with members of a 12-page Holiday Movie Preview, a rotogravure with color on the front and back, plugging 22 motion pictures to be released for the holiday season starting with Thanksgiving.

The Post offered to supply these preview sections at \$10.68 a thousand, delivered in Oklahoma City, but the UTOO board notified all members that it would underwrite \$5 of the cost in order to get as many exhibitors as possible to purchase and distribute the Denver Post salute to holiday screen attractions.

The Holiday Movie Preview will be published in mid-November. The deadline on Oklahoma orders was October 28.

## Early Planning Brings In Some Extra Revenue

Showmen like merchandisers think several months ahead. At midsummer, C. V. Mitchell, manager of Armstrong's State Theatre in Fostoria, Ohio, relates he got to thinking how he could make up for poor attendance on football game and Record Hop nights after the schools opened.

"Just before school was opened," he reports, "I went to 43 different merchants and businessmen and asked them to sponsor a Free Back-to-School Show. I explained to each that the special show would give mothers a chance to start their late-August preschool shopping without having the small children getting cross and tired, thus cutting short their shopping time.

"The merchants were very happy to cooperate. In exchange for a nominal fee, I gave them special mention on my matinee trailer advertising the upcoming free show, and also during evening intermissions I reminded the audiences that, through the courtesy of Fostoria merchants, the State Theatre would be baby-sitters while the mothers shopped. The merchants were listed in a newspaper ad and also on a lobby display."

Needless to say, we had a crowd for the free show and did a very good concession business.

A second extra revenue-getter was a jalopy giveaway after school started. He gave coupons away three weeks in advance with each adult paid admission, put on a Filmack trailer and got merchant cooperation in passing out heralds, including a candy shop near the high school. The giveaway held on a Friday evening when there was a high school football game really sweetened the boxoffice.

## Western Jamboree Staged

Walter Reade's 9W Drive-In at Kingston, N.Y., staged an "11-unit Western Jamboree" on a Friday night. Extra newspaper space was taken to herald the stage and screen show, which included the Lowland Ranch Riders and the Mountaineers, the later appearing "at our refreshery, playing your favorite western-style music." "Come Out, Pardner, to the 9W Corral for a Western Jamboree," copy suggested.

## Anniversary Cake Shared With School Kids



A St. Sebastian School student cuts the cake measuring 48 inches at the base, as Father Schmeltzer and Palace Theatre Manager Milt Harman look on along with the students.

Milt Harman, manager of the Palace Theatre in Milwaukee, had a large birthday cake, baked for Cinerama's tenth anniversary, delivered to St. Sebastian's School cafeteria just before lunch time. Harman delivered a little talk to the students about Cinerama and cited milestones in its history of ten years. Then he invited the students to eat the cake—a token of appreciation for the 700 tickets ordered by the school for a performance of "The Wonderful World of the Brothers Grimm," current at the Palace.

At Pittsburgh, the "biggest cake ever seen there" stirred up a lot of publicity for the run of "The Wonderful World of the Brothers Grimm" at the Warner Theatre. The tenth Cinerama anniversary cake received many plugs in the newspaper, radio

and on television, with these statistics:

Eight feet high and four feet square in six tiers, it contained 650 eggs, 100 pounds of sugar, 400 pounds of flour, topped by 125 pounds of icing, and was the work of eight bakers.

A buffet anniversary luncheon at the theatre was attended by 40 representatives from the newspapers, television and radio. Kaspar Monahan, Pittsburgh Press critic, devoted his entire Sunday page to Cinerama, and downtown department and specialty stores had anniversary displays and window cards.

## Old Screening Pitch Aids 'Roses' Run at Pueblo

Mitch Kelloff, manager of the Uptown Theatre in Pueblo, Colo., obtained top quality publicity for "Blood and Roses" with a 1 a.m. screening for pretty Elizabeth Chavez, 19. The local Star-Journal published a photo of Miss Chavez with a detailed story headed,

"Viewing Vampire Film Alone Proves Frightening Experience for Girl, 19"

Kelloff had run want ads asking for a volunteer to see the film in the theatre alone at an eerie night hour. Kelloff and a witness were in the lobby, taking occasional secret peeks at Miss Chavez during the showing.

"It was terrible being there alone," she said. It was like I was in another world—all the scary noises . . . I wouldn't do it again, that's for sure."

## Free Screen Ad Aids

Filmack is offering free promotional mailing pieces to help exhibitors sell merchant advertising on their screens at Christmas. The sales aids are described by Bernard Mack, president of the Filmack Corp., as stressing the many advantages of screen advertising, and can be imprinted with a theatre's name and address. Filmack also will furnish samples of Christmas merchant greeting ads on film, in color and in black and white, with a viewer as a further aid in selling merchants.



"Hollywood's shortest premiere" was held, very appropriately for a short subject, at the Academy Theatre, located at 6523 Hollywood Blvd. in the film capital. "A Few Pictures," produced by Joe Danford with Earl Leaf, photographer-columnist, and Dianne Danford as the players, runs only ten minutes, but the debut was a gala occasion with lights, programs and dress suits. Danford is shown above, left, with Gladys and Mort Goldberg, owners of the Academy Theatre. Oh, yes, the short is about Leaf's trained cats.



# THE EXHIBITOR HAS HIS SAY

## ABOUT PICTURES

### BUENA VISTA

**Moon Pilot (BV)**—Tom Tryon, Edmond O'Brien, Brian Keith, Dany Saval. This was okay and did pretty good business. Personally, don't think it was worth terms I had to pay. Played Sun., Mon., Tues.—S. T. Jackson, Jackson Theatre, Flomaton, Ala. Pop. 1,480.

### COLUMBIA

**Stranger Wore a Gun, The (Col, reissue)**—Randolph Scott, Claire Trevor, Joan Weldon. I thought I'd try a western for a change, so took a chance on this reissue—and lost. Guess they get enough of this on the idiot box. Doubled with another Paramount reissue, "Elephant Walk," to no biz. Played Thurs., Fri. Weather: Warm.—A. Madril, La Plaza Theatre, Antonito, Colo. Pop. 1,255.

**Three Stooges in Orbit, The (Col)**—Stooges, Edson Stroll, Carol Christensen. It's a lot of nonsense, but did well—world of kids. It helped to make up for some of the loss on "Advise and Consent." Played Sat. only. Weather: Good.—Bob Smith, Grand Theatre, Canton, Okla. Pop. 1,000.

### METRO-GOLDWYN-MAYER

**Light in the Piazza (MGM)**—Olivia de Havilland, Yvette Mimieux, Rossano Brazzi, George Hamilton. Since our popu-

### A Real Rib Tickler

**Boys' Night Out** from MGM is a real rib tickler. Fun from start to finish. I'd recommend this one to everyone. Even the slapstick at the end, which the critics panned, was funny to me. A real gem.

DON STOTT

301 Drive-In,  
Waldorf, Md.

lation is a good bit Italian, this did good business here. Very beautiful picture. Played Sun., Mon., Tues. Weather: Hot.—Larry Thomas, Fayette Theatre, Fayetteville, W. Va. Pop. 2,000.

### PARAMOUNT

**CinderFella (Para)**—Jerry Lewis, Anna Maria Alberghetti, Ed Wynn. In my opinion Jerry has really "flipped" on these so-called comedies. However, he still draws a few fans around here, so we did well. Music and lavish color really helped this one. Sure wish I could get hold of the Martin and Lewis films. Played Sun., Mon. Weather: Warm.—A. Madril, La Plaza Theatre, Antonito, Colo. Pop. 1,255.

**Hatari! (Para)**—John Wayne, Red Buttons, Elsa Martinelli, Michele Girardon. Another excellent family picture that we recommend for people of all ages. Business 'way above average. Very favorable comments—most said "Best picture I've seen all this year." We agree heartily. Jeep promotion outlined in pressbook has many angles. We toured 16 towns near us with a Jeep equipped with special banners plugging the picture and Jeep vehicles. Running time too long on this picture. Color ex-

cellent. Played Fri. through Thurs. Weather: Mild to very cool.—Donald E. Bohatka, Catlow Theatre, Barrington, Ill. Pop. 5,400.

**Man Who Shot Liberty Valance, The (Para)**—John Wayne, James Stewart, Vera Miles. A fine picture in black and white and with two great stars, but football hit us again with the impact of an atomic bomb and left us flat Saturday night. Sunday was better, but we could not make up the loss. Even the bowling alley business dwindled down to two cars. Played Sat., Sun., Mon. Weather: Showers.—Carl P. Anderka, Rainbow Theatre, Castroville, Tex. Pop. 1,500.

### 20th CENTURY-FOX

**Hemingway's Adventures of a Young Man (20th-Fox)**—Richard Beymer, Diane Baker, Susan Strasberg, Paul Newman. This picture in color is very good and is well directed, also has a good story. It did better than average at my theatre. Played Sun., Mon., Tues. Weather: Good.—B. W. Berglund, Trail Theatre, New Town, N. D. Pop. 1,200.

**Mr. Hobbs Takes a Vacation (20th-Fox)**—James Stewart, Maureen O'Hara, Fabian. Here is one of the funniest comedies of the year. It is in beautiful color with a good cast. Well directed and should do well anywhere. Played Sun., Mon., Tues. Weather: Good.—B. W. Berglund, Trail Theatre, New Town, N. D. Pop. 1,200.

**North to Alaska (20th-Fox)**—John Wayne, Capucine, Fabian. Still very, very popular picture. Everyone had seen it, but came back and enjoyed it immensely. Weather: Rainy.—P. B. Friedman, Grand Theatre, Lancaster, Ky. Pop. 3,000.

**Tender Is the Night (20th-Fox)**—Jennifer Jones, Jason Robards jr., Tom Ewell. We didn't expect to do much with this—but also we didn't expect the extremely candid unfavorable comments by our patrons. F. Scott Fitzgerald's story is fine, but the screen interpretation lacks pathos. The costuming is technically correct but we felt it detracted a great deal from the picture. The music is outstanding, as were the performances of Jennifer Jones, Jason Robards jr., Jill St. John, Tom Ewell and Joan Fontaine. We watched this carefully several times and we think the picture is approximately four reels too long. Not for small towns. Played Sun., Mon., Tues.—P. B. Friedman, Grand Theatre, Lancaster, Ky. Pop. 3,000.

### 'Nothing Big—But A Wonderful Show'

Saw Paramount's "Conspiracy of Hearts" a while back and decided to book it. Satisfactory attendance—nothing big. But it is a wonderful show. Perhaps I should have double-billed it. Paramount sure is nice with us small guys. Played this Sunday-Monday in the rain.

A. MADRIL

La Plaza Theatre,  
Antonito, Colo.

### A Different Kind Of Indian Picture

A different kind of Indian picture and one that really unglued a lot of people from their living room idiot box is "Geronimo" from United Artists. Business held up fine Saturday and Sunday for this.

CARL P. ANDERKA

Rainbow Theatre,  
Castroville, Tex.

### UNITED ARTISTS

**Magic Sword, The (UA)**—Basil Rathbone, Estelle Winwood, Gary Lockwood, Anne Helm. An excellent little fantasy with enough appeal to both adults and kids to make it a sizable hit in St. Leonard. Played with another picture, but could have done without it. Played Thurs., Fri., Sat. Weather: Warm.—Paul Fournier, Acadia Theatre, St. Leonard, N. B. Pop. 2,150.

**Snake Woman, The (UA)**—John McCarthy, Susan Travers, Arnold Marle. English films are not popular here, but this one surprised us. Very good, almost believable, and with plenty of action. We'd like to see more of the beautiful Susan Travers. Double-billed this to average Saturday business. Weather: Rainy.—P. B. Friedman, Grand Theatre, Lancaster, Ky. Pop. 3,000.

**Teenage Millionaire (UA)**—Jimmy Clanton, Rocky Graziano, Zazu Pitts. This did good business on a repeat showing. Used on double-bill. Played Sat.—S. T. Jackson, Jackson Theatre, Flomaton, Ala. Pop. 1,480.

### UNIVERSAL-INTERNATIONAL

**Lonely Are the Brave (U-I)**—Kirk Douglas, Gena Rowlands, Walter Matthau. We did exceptionally well with this. Used a single reeler, "All That Oriental Jazz," also from U-I, to round out the program. Played Fri., Sat. Weather: Good.—B. C. Kiehl, Best Theatre, Edinboro, Pa. Pop. 1,800.

### WARNER BROS.

**Hannibal (WB)**—Victor Mature, Rita Gam, Gabriele Ferzetti. The acting was terrible and the sound was up and down. Never before have we had so many walk-outs. It was just plain corny. Played Sun., Mon. Weather: Fair.—The Fletchers, Liberty Theatre, Seward, Alaska. Pop. 2,114.

**Samar (WB)**—George Montgomery, Gilbert Roland, Ziva Rodann. Played this with an independent release, "Nature Girl and the Slaver," to the best business on my action change in five months. This combination is real hot boxoffice. Both are in color and crammed with blood and guts. Play them! Lots of teenagers and adults as well for this bill. Played Thurs., Fri., Sat. Weather: Rain all three days.—Paul Fournier, Acadia Theatre, St. Leonard, N. B. Pop. 2,150.

### MISCELLANEOUS

**Eegah (Fairway Int'l—States Rights)**—Arch Hall jr., Marilyn Manning, Richard Kiel. Picture is fairly good—and color and photography are excellent. This is good double-bill material and did excellent business here. Realart handles it in this territory. Played Fri., Sat. Weather: Warm.—Larry Thomas, Fayette Theatre, Fayetteville, W. Va. Pop. 2,000.



++ Very Good; + Good; ± Fair; - Poor; = Very Poor.

In the summary  $\ddagger$  is rated 2 pluses, = as 2 minuses.

P. G. Page	Title	Run Time	Type	Distributor	Reviewed	Boxoffice	Harrison's Reports	Variety	Film Daily Hollywood Reporter	Parents' Magazine	New York Daily News	Summary
2619	Forever My Love (115)											
	Romantic Drama		Para	4- 9-62	+	±	+	+	±	+	±	8+2-
2606	Four Horsemen of the Apocalypse, The (153)		© Drama	MGM	2-19-62	±	±	+	±	±	±	12+
2675	Frightened City, The (97)		Cr.	AA	10-22-62	+	±			-		2+2-
—G—												
2626	Geronimo (101)		Ⓟ Outdoor Dr.	UA	4-30-62	+	+	+	±	+	±	8+1-
2644	Gigot (104)		Comedy	20th-Fox	7- 2-62	±	±	±	±	±	±	11+1-
2605	Girls at Sea (81)		Com.	Seven Arts	2-19-62	±						2+
2651	Guns of Darkness (103)		Drama	WB	7-30-62	+	±	±	±	+	+	8+2-
2671	Gypsy (149)		Ⓡ Musical	WB	10- 8-62	±		+	±	±		7+
—H—												
2613	Hand of Death (60)		S-F'n	20th-Fox	3-19-62	±				±	±	3+3-
2626	Hands of a Stranger (85½)		Susp.	AA	4-30-62	±		±		±	±	5+5-
2625	Harold Lloyd's World of Comedy (94)		Comedy	Cont'l	4-30-62	+	±	±	±	±	±	10+1-
2634	Hatari! (159)		Adv. Dr.	Para	5-28-62	±	±	+	±	±	±	12+
2634	Hell is for Heroes (90)		War Dr.	Para	5-28-62	+	±	+	+	+	+	6+1-
2612	Hellions, The (87)		Ⓡ									
	Outdoor Drama		Col	3-12-62	+	±	±			-	±	4+4-
2639	Hemingway's Adventures of a Young Man (145)		© Dr.	20th-Fox	6-18-62	±	±	+	±	±	±	12+1-
2668	Hero's Island (94)		Ⓡ									
	Period Adv. Drama		UA	9-24-62	+		±	+	±	±		7+1-
2610	Hitler (107)		Drama	AA	3- 5-62	±	±	-	+	-		4+4-
2620	Horizontal Lieutenant, The (90)											
	Comedy ©		MGM	4- 9-62	+	±	±	+	+	±	+	8+2-
2641	Horror Chamber of Dr. Faustus, The (95)		Horror Drama	Lopert	7- 2-62	+				±		2+1-
2674	Hot Money Girl (81)		Melo.	UPRD	10-15-62	+						1+
2623	House of Women (83)		Drama	WB	4-23-62	±	±	+	+	+	-	6+4-
2662	Huns, The (85)		Spectacle	PIP	9- 3-62	±						1+1-
—I—												
2636	I Like Money (81)		© Com.	20th-Fox	6- 4-62	+	±	+	±	+	+	7+1-
2635	Incident in an Alley (83)		Dr.	UA	6- 4-62	±				±	±	3+3-
2661	If a Man Answers (102)		Com.	U-I	9- 3-62	+		±	±	+	+	6+1-
2626	Information Received (77)		Dr.	U-I	4-30-62	+		±	+	+	+	5+1-
2638	Interns, The (120)			Col	6-11-62	±	±	±	+	±	+	10+1-
2628	Intruder, The (83)		Dr.	Astor	5- 7-62	+	±	±	+	±	+	9+1-
2661	Invasion of the Animal People (55)		Science-Fiction	ADP-SR	9- 3-62	±						1+1-
2651	Invasion of the Star Creatures (81)		Sc.-F'n Comedy	AIP	7-30-62	±						1+1-
2673	It Spit on Your Grave (100)		Melo (Eng-dubbed)	Audubon	10-15-62	+						1+
2668	I Thank a Fool (100)		© Drama	MGM	9-24-62	+		±	+	±	+	7+2-
2644	It Happened in Athens (92)		© Comedy-Drama	20th-Fox	7- 2-62	+	+	-	+	±	+	5+2-
—J—												
2645	Jack the Giant Killer (94)		Adv.-Fantasy	UA	7- 9-62	+	-		±	±	±	6+2-
2615	Jessica (105)		Ⓟ Rom. Comedy	UA	3-26-62	±	±	±	+	+	±	8+3-
2608	Jet Storm (88)		Suspense	UPRO	2-26-62	+		+	+			3+
2604	Journey to the Seventh Planet (80)		Adv.-Fantasy	AIP	2-12-62	+			±	±	+	5+4-
—K—												
2592	Karate (80)		Ac Dr.	Brenner	1- 1-62	±						1+1-
2652	Kid Galahad (95)		Com-Dr/Songs	UA	7-30-62	±	+	+	±	+	±	8+
2672	Kind of Loving, A (112)		Dr.. Gov'n'r	10- 8-62	±	±	±	±	±	±	±	7+
—L—												
2627	Lad: a Dog (98)		Drama	WB	5- 7-62	±	±	+	±	+	+	7+2-
2631	Last of the Vikings (102)											
	Dyaliscope, Adv.		Medallion	5-21-62	+				+		±	3+1-
2662	Lion, The (96)		© Drama	20th-Fox	9- 3-62	+		±	±	±		7+
2630	Lisa (112)		© Adv. Dr.	20th-Fox	5-14-62	+	±	+	+	±	±	9+
2642	Lolita (152)		Comedy-Drama	MGM	6-25-62	±	±	+	±	±	±	11+2-
2676	Loneliness of the Long Distance Runner, The (103)		Dr.	Cont'l	10-22-62	±		±	±	+	±	11+
2628	Lonely Are the Brave (107)		Ⓟ Outdoor Drama	U-I	5- 7-62	+	+	+	±	±	+	9+
2593	Long and the Short and the Tall, The (102)		War Dr.	Cont'l	1- 8-62	±		+	+	+		5+
2675	Long Day's Journey Into Night (174)		Drama	Embassy	10-22-62	±		±	±	±	±	12+
2674	Longest Day, The (180)											
	© War Drama		20th-Fox	10-15-62	±		±	±	±	±	±	10+
2590	Lover Come Back (107)		Comedy	U-I	12-25-61	±	+	±	±	±	±	12+
—M—												
2604	Madison Avenue (94)		© Dr.	20th-Fox	2-12-62	±	+	-	+	+	+	6+2-
2622	Magic Sword, The (80)		Fantasy-Adventure	UA	4-16-62	+		+	+	+	±	6+1-



# REVIEW DIGEST

## AND ALPHABETICAL INDEX

In the summary ++ is rated 2 pluses, = as 2 minuses.

++ Very Good; + Good; ± Fair; - Poor; = Very Poor.

P. G. Page	Title	Run Time	Type	Distributor	Reviewed	Boxoffice	Harrison's Reports	Variety	Film Daily	Hollywood Reporter	Parents' Magazine	New York Daily News	Summary
2660	Make Way for Lila (90)												
	Adv. Dr.		Parade		8-27-62	±		±	+				3+2-
2607	Malaga (97)		Drama	WB	2-26-62	+	+	±	±	±	±	±	8+3-
2621	Man Who Shot Liberty Valance, The (123)		Western	Para	4-16-62	±	±	+	±	±	±	±	11+1-
2641	Manster, The (72)		Horror Dr.	Lopert	7- 2-62	±							1+2-
2663	Marco Polo (100)		Adv.	AIP	9-10-62	+			+	±			3+1-
2654	Matter of WHO, A (90)		Com.	Herts-Lion	8- 6-62	±			+	±	+	±	7+1-
2642	Mermaids of Tiburon, The (77)		Underwater Adv.	Filmgroup	7- 2-62	±		±	±				3+3-
2632	Merrill's Marauders (98)		Dr.	WB	5-21-62	+		±	±	±	±	±	10+1-
2656	Mighty Ursus (90)		Adv.	UA	8-13-62	±							1+2-
2629	Miracle Worker, The (106)		Dr.	UA	5-14-62	±	+	±	±	±	±	±	11+
2611	Most Wanted Man, The (85)		Com.	Astor	3-12-62	-							1-
2632	Mothra (90)		Tohoscope, HoDr.	Col	5-21-62	+		-	+	+	±	±	5+3-
2632	Mr. Hobbs Takes a Vacation (116)		Comedy	20th-Fox	5-21-62	±	±	+	±	±	±	±	13+
2597	Murder She Said (87)		Mystery	MGM	1-22-62	+	+	+	±	±	±	±	8+
2624	Music Man, The (151)		Com.	WB	4-23-62	±	±	±	±	±	±	±	14+
2617	My Geisha (120)		Com-Dr.	Para	4- 2-62	+	±	+	±	±	±	±	9+
—N—													
2620	Nearly a Nasty Accident (86)		Farce-Comedy	Embassy	6-11-62	+	-	±	+	±	+	±	5+3-
2649	Never Let Go (90)		Melodr.	20th-Fox	7-23-62	+		+					2+
2631	Night Creatures (81)		Adv.	U-I	5-21-62	+		+	±	±	±	±	6+
2666	Night of Evil (88)		Melodrama	Astor	9-17-62	+							1+
2655	Night They Killed Rasputin, The (87)		Melodrama	Brigadier	8-13-62	+							1+
2656	No Man Is an Island (114)		War Drama	U-I	8-13-62	±	±	±	±	±	±	±	10+2-
2638	No Place Like Homicide (87)		Farce-Comedy	Embassy	6-11-62	+	-	±	+	±	+	±	5+3-
2643	Nocturnal Landlady, The (123)		Com.	Col	7- 2-62	+	±	+	±	±	±	±	9+1-
2656	Nun and the Sergeant, The (73)		War Drama	UA	8-13-62	±							1+2-
—O—													
2667	On Any Street (90)		Melodrama	Miller-5R	9-24-62	+							1+
2610	Only Two Can Play (106)		Com.	Kingsley	3- 5-62	+	+	+	±	±	±	±	8+1-
2669	Operation Snatch (83)		Com.	Cont'l	10- 1-62	+			+				3+1-
—PQ—													
2643	Panic in Year Zero! (93)		Dr.	AIP	7- 2-62	+	+	+	±	±	±	±	6+2-
2642	Paradise Alley (81)		Comeoy.	Astor	7- 2-62	+							1+
2652	Payroll (80)		Crime	AA	7-30-62	±		+	±	±	±	±	4+3-
2633	Peeping Tom (86)		Suspense	Astor	5-28-62	+							1+
2637	Phantom Planet, The (82)		SF-Fantasy	AIP	6-11-62	±							1+1-
2640	Phantom of the Opera (84)		Ho.	U-I	6-18-62	±	±	+	±	±	±	±	11+1-
2648	Pigeon That Took Rome, The (101)		Comedy	Para	7-16-62	+	±	±	±	±	±	±	10+
2652	Pirates of Blood River (87)		Action	Col	7-30-62	+	±	+	+	+	±	±	7+2-
2653	Playgirl After Dark (92)		Dr.	Topaz	8- 6-62	+							1+1-
2614	Premature Burial, The (81)		Horror Drama	AIP	3-19-62	+	+	±	+	±	±	±	6+2-
2672	Pressure Point (87)		Drama	UA	10- 8-62	±	±	±	±	±	±	±	9+
2606	Prisoner of the Iron Mask, The (80)		Adv. (Eng. dubbed)	AIP	2-19-62	±	±	±	±	±	±	±	4+4-
—R—													
2670	Reluctant Saint, The (105)		Dr.	Davis-Royal	10- 1-62	+							1+
2620	Reprieve (See "Convicts 4")												
2667	Requiem for a Heavyweight (87)		Drama	Col	9-24-62	±		+	±	±	±	±	8+
2629	Ride the High Country (94)		Western	MGM	5-14-62	+		+	±	±	±	±	7+
2655	Rider on a Dead Horse (72)		W'n	AA	8-13-62	+							2+1-
2663	Ring-a-Ding Rhythm (78)		Mus.	Col	9-10-62	+			±	±	±	±	4+1-
2611	Ring of Terror (71)		Horror	SR	3-12-62	±							1+1-
2635	Road to Hong Kong, The (91)		Com.	UA	6- 4-62	+	+	±	±	±	±	±	9+
2614	Rome Adventure (118)		Com-Dr.	WB	3-19-62	+	+	±	±	±	±	±	8+1-
—S—													
2623	Safe at Home! (83)		Com-Dr.	Col	4-23-62	+	-	±	+	±	±	±	6+2-
2622	Samar (89)		Action Dr.	WB	4-16-62	+	±	±	±	±	±	±	7+3-
2627	Satan in High Heels (93)		Exploitation Melodrama	Cosmic	5- 7-62	-	=						± 1+4-
2610	Satan Never Sleeps (124)		Comedy-Drama	20th-Fox	3- 5-62	+	+	±	±	±	±	±	7+1-
2659	Scarface Mob, The (105)		Cr.	Desilu	8-27-62	+							1+
2612	Secret File Hollywood (85)		Melodrama	Crown Int'l	3-12-62	±							1+1-
2602	Sergeants 3 (112)		Outdoor	UA	2- 5-62	+	+	±	±	±	±	±	8+
2605	7th Commandment (82)		Melo.	Crown	2-19-62	±							1+1-
2619	Shame of the Sabine Women, The (80)		Adv. Dr.	UPRO	4- 9-62	±							2+2-
2627	She Didn't Say No! (96)		Comedy Satire	Seven Arts	5- 7-62	±							2+
2657	Shootout at Big Sag (64)		W'n Parallel	8-20-62	+								1+
2670	Siege of Hell Street, The (93)		Cr.	UPRO	10- 1-62	±							1+1-
2600	Siege of Syracuse (87)												
	Adv.-Ac.		Para	1-29-62	+	±	-	+	-	-	-	-	3+4-
2615	Six Black Horses (80)		W'n	U-I	3-26-62	+	-	±	+	±	±	±	6+3-
2646	Sky Above—the Mud Below, The (90)		Documentary	Embassy	7- 9-62	±	±	±	±	±	±	±	11+1-
2668	Son of Samson (90)		Hist. Spectacle	Medallion	9-24-62	+							1+
2635	Spiral Road, The (140)		Adv.	U-I	6- 4-62	+	+	±	±	±	±	±	11+1-
2676	Stagecoach to Dancers' Rock (72)		Western	U-I	10-22-62	+			+				3+1-
2616	State Fair (118)		Musical	20th-Fox	3-26-62	+	±	±	±	±	±	±	10+1-
2637	Story of the Count of Monte Cristo, The (101)		Adv.	WB	6-11-62	+	±	±		+	±	±	7+2-
2647	Stowaway in the Sky (82)		Adventure	Lopert	7-16-62	+	±	±	±	±	±	±	10+1-
2654	Strangers in the City (83)		Dr.	Embassy	8- 6-62	±	-	+	+				4+3-
2611	Sweet Bird of Youth (120)		Com. Drama	MGM	3-12-62	±	+	±	±	±	±	±	12+
2622	Swingin' Along (74)		Com/Mus.	20th-Fox	4-16-62	+		±	+	±	-	-	4+3-
2665	Sword of the Conqueror (95)		Drama	UA	9-17-62	+		±	+	+	-	-	4+2-
—T—													
2636	Tales of Terror (90)		Ho.	AIP	6- 4-62	±	-	+	±	±	±	±	10+2-
2644	Tartars, The (83)		Action	MGM	7- 2-62	±	-	+	±	±	±	±	6+6-
2650	Tarzan Goes to India (86)		Ac.	MGM	7-23-62	±	±	+	±	±	±	±	9+1-
2630	Taste of Honey, A (100)		Dr.	Cont'l	5-14-62	±	±	±	±	±	±	±	12+1-
2614	Tell-Tale Heart, The (78)		Horror Drama	Danziger-5R	3-19-62	+							1+
2613	Temptation (94)		Melodr.	Cameo	3-19-62	+							1+
2665	Terror of the Bloodhunters (60)		Melodrama	AIP	9-17-62	±							1+1-
2632	That Touch of Mink (99)		Com.	U-I	5-14-62	±	+	+	±	±	±	±	11+
2598	Then There Were Three (82)		Ac.	Parade	1-22-62	±			+				3+1-
2639	There Was a Crooked Man (106)		Comedy	Lopert	6-18-62	±							2+
2673	Third of a Man (81)		Melo	UA	10-15-62	+							2+
2629	13 West Street (80)		Dr.	Col	5-14-62	±	±	±	±	±	±	±	7+4-
2659	300 Spartans, The (113)		Action Spectacle	20th-Fox	8-27-62	±		±	±	±	±	±	6+2-
2647	Three Stooges in Orbit, The (87)		Farce-Comedy	Col	7-16-62	+	-	+	+	±	±	±	6+3-
2676	Too Young, Too Immoral (88)		Dr.	SR	10-22-62	±							1+1-
2646	Trauma (93)		Suspense Dr.	Parade	7- 9-62	+							1+
2616	Twist All Night (87)		Comedy										
	With Music, color prolog.		AIP	3-26-62	+		±	±	+	-	-	-	4+3-
2666	Two and Two Make Six (89)		Com-Dr.	Union	9-17-62	+			+				2+
2669	Two Tickets to Paris (78)		Mus.	Col	10- 1-62	±		±		+	±	±	4+3-
2657	Two Weeks in Another Town (104)		Drama	MGM	8-20-62	±	±	±	±	+	-	±	6+4-
—U—													
2603	Underwater City, The (78)		Adv.-Fantasy	Col	2-12-62	±	±	±		±	±	±	6+5-
—V—													
2648	Valiant, The (89)		War Drama	UA	7-16-62	+	+	±	+		+	+	6+1-
2670	Very Private Affair, A (95)		Drama	MGM	10- 1-62	+			+	+	+	+</	



Feature productions by company in order of release. Running time is in parentheses. © is for CinemaScope; ⑤ VistoVision; ② Panovision; ① Technirama; ③ Other anamorphic processes. Symbol ④ denotes BOXOFFICE Blue Ribbon Award; ⑥ Color Photography. Letters and combinations thereof indicate story type—(Complete key on next page). For review dates and Picture Guide page numbers, See REVIEW DIGEST.

# FEATURE CHART

ALLIED ARTISTS	Type	Rel. No.	AMERICAN INT'L	Type	Rel. No.	BUENA VISTA	Type	Rel. No.	COLUMBIA	Type	Rel. No.	CONTINENTAL	Type	Rel. No.	
Hands of a Stranger (85½) D..6204 Paul Lukather, Joan Harvey, Jas. Stapleton, Irish McCalla			Burn, Witch, Burn (89)..Ho..704 Janet Blair, Peter Wyngarde			④Moon Pilot (98) .....C..128 Tom Tryon, Dany Saval, Brian Keith, Edmond O'Brien			Don't Knock the Twist (87) .....M..622 Chubby Checker, Mari Blanchard			Hareld Lloyd's World of Comedy (94) (Episodes from Lloyd's 1924-39 features) .....C..			APRIL
The Big Wave (73).....D..6202 Sessue Hayakawa, Mickey Curtis			Phantom Planet, The (82) SF..711 Dean Fredericks, Coleen Gray						Experiment in Terror (123)...D..623 Glenn Ford, Lee Remick						
Rider on a Dead Horse (72) .....0D..6212 John Vivyan, Lisa Lu, Bruce Gordon, Kevin Hagen			④Assignment Outer Space (79) .....SF..712 Archie Savage, Gaby Farrow						Safe at Home! (83) .....D..624 Mickey Mantle, Roger Maris, Patricia Barry			④Bachelor of Hearts (97) ...C.. Hardy Kruger, Sylvia Syms			MAY
Reprise (106) .....D..6205 (See "Convicts 4" in October listing)			The Brain That Wouldn't Die (71) .....Ho..705 Herb (Jason) Evers, Virginia Leith						Five Finger Exercise (109)...D..625 Rosalind Russell, Maximilian Schell, Jack Hawkins, Richard Beymer			A Taste of Honey (100).....D.. Dora Bryan, Rita Tushingham			
The Bridge (104) .....D..6207 (Eng-dubbed) Volker Bohnet			Invasion of the Star Creatures (81) .....SF..706 Bob Ball, Frankie Ray						13 West Street (80).....D..626 Alan Ladd, Rod Steiger, Dolores Dorn, Michael Callan			Never Let Go (90) .....D.. Peter Sellers, Richard Todd			JUNE
Confessions of an Opium Eater (85) .....D..6206 Vincent Price, Linda Ho			④Prisoner of the Iron Mask (80) ⑤.....Ac..701 Michael Lemoine, Wandisa Guida			④⑤Bon Voyage (132) ....C..129 Fred MacMurray, Jane Wyman, Michael Callan, Deborah Walley			④Mothra (90) .....Ac..627 All-Japanese cast (Eng-dubbed)						
Payroll (80) .....Ac..6210 Michael Craig, Françoise Prevost									Advise and Consent (138) ④ D..628 Charles Laughton, Henry Fonda, Don Murray, Walter Pidgeon, Gene Tierney, Franchot Tone						
The Frightened City (97) D..6211 Herbert Lom, John Gregson, Yvonne Romain			④Tales of Terror (90) ② .....Ho..710 Vincent Price, Basil Rathbone, Peter Lorre, Debra Paget			④Big Red (89) .....0D..130 Walter Pidgeon, Gilles Payant			④The Wild Westerners (70) W..629 Jas. Philbrook, Nancy Kovack, Guy Mitchell, Duane Eddy						JULY
			Panic in Year Zero! (93) ④ D..708 Ray Milland, Jean Hagen, Frankie Avalon						The Notorious Landlady (123) .....MyC..701 Jack Lemmon, Kim Novak, Fred Astaire						
			④Marco Polo (100) ④..Ad..709 Rory Calhoun, Yoko Tani						Zot! (87) .....C..702 Tom Poston, Julia Meade, Cecil Kellaway						
									The Interns (120) .....D..703 Michael Callan, Cliff Robertson, Jas. MacArthur, Haya Harareet						AUGUST
④El Cid (181) ④.....D..6220 Charlton Heston, Sophia Loren, Raf Vallone (CinemaScope version, available for special engagements)			④White Slave Ship (92) ④ .....Ad..713 (formerly "Wild Cargo") Pier Angeli, Edmund Purdom						The Three Stooges in Orbit (87) .....C..704 Stooges, Edson Stroll						
									④Damn the Defiant! (101) ④ .....D..705 Alec Guinness, Dirk Bogarde, Anthony Quayle			④Waltz of the Toreadors (105) .....CD.. Peter Sellers, Margaret Leighton			SEPTEMBER
Convicts 4 (106) .....D..6205 (was "Reprise") Ben Gazzara, Stuart Whitman, Ray Walston, Vincent Price, Rod Steiger, Sammy Davis jr.			Warriors Five (92) .....Ac..707 Jack Palance, Jo Anna Ralli			④Almost Angels (93) ..D/M..135 Vincent Winter, Peter Weck			④The Best of Enemies (104) .....CD..706 David Niven, Alberto Sordi			The Impersonator (64).....C.. John Crawford, Jane Griffiths			
									Ring-a-Ding Rhythm (78)..M..707 Chubby Checker, Dukes of Dixieland						
Billy Budd (123) ④ ....D..6208 Robert Ryan, Peter Ustinov, Melvyn Douglas, Terence Stamp			④Reptilicus (...).....SF..715 Carl Otosen, Ann Smyrner			④The Legend of Lobo (67) 0D..110 True Life Adventure			Requiem for a Heavyweight (87) ⑤ .....D..708 Anthony Quinn, Jackie Gleason, Julie Harris, Mickey Rooney			The Hands of Orlac (...).....D.. Mel Ferrer, Dany Carrel			OCTOBER
									Two Tickets to Paris (78) M..709 Joey Dee, Gary Crosby, Kay Medford			Operation Snatch (83) .....C.. Terry-Thomas, George Sanders, Lionel Jeffries			
④Day of the Triffids (119) ④ .....Ho..6209 Howard Keel, Nicole Maurey, Mervyn Johns			④Samson and the Seven Miracles of the World (...) ④..Ac..714 Gordon Scott, Yoko Tani			④In Search of the Castaways (110) .....Ad..136 Maurice Chevalier, Hayley Mills, George Sanders			We'll Bury You! (75) ..Doc..711			The Loneliness of the Long Distance Runner (103) ..D.. Michael Redgrave, Tom Courtenay			NOVEMBER
			④The Raven (...) ②.....Ho.. Vincent Price, Peter Lorre, Boris Karloff						④Pirates of Blood River (87) ⑤ .....Ad..710 Kerwin Mathews, Glenn Corbett						
									The War Lover (105) .....D..712 Steve McQueen, Robert Wagner, Shirley Ann Field						
									④Barabbas (134) ⑦70....Dr..713 Anthony Quinn, Silvana Mangano, Arthur Kennedy, Katy Jurado						DECEMBER
									④Lawrence of Arabia (...) ② 70 .....D.. (Special Release) Alec Guinness, Anthony Quinn						
									④The Old Dark House (...) .....MyC.. Tom Poston, Robert Morley						JANUARY
④55 Days at Peking (...) ① D.. Charlton Heston, Ava Gardner, David Niven			④The Young Racers (...)..Ac..716 Mark Damon, Bill Campbell			④Miracle of the White Stallions, The (...) .....D.. Robert Taylor, Lilli Palmer			④Bye Bye Birdie (...) ② C/M.. Janet Leigh, Dick Van Dyke			The Assassin (...) .....D.. John Ireland			
④Travels of Marco Polo (...)..D.. Anthony Quinn, France Nuyen			The Pit (...) .....Ho.. Dirk Bogarde, Mary Ure			Son of Flubber (...) .....C.. Fred MacMurray, Nancy Olson			Congo Vivo (...) .....Ad.. Jean Seberg, Gabriele Ferzetti			The Balcony (...) .....D.. Shelley Winters, Peter Falk			COMING
			Schizo (...) .....Ho.. Leticia Roman, John Saxon						④Diamond Head (...) ②....D.. Charlton Heston, Yvette Mimieux						



FEATURE CHART

The key to letters and combinations thereof indicating story type: (Ad) Adventure Dromo; (Ac) Action Dromo; (An) Animated-Action; (C) Comedy; (CD) Comedy-Drama; (Cr) Crime Drama; (DM) Dromo with Music; (Doc) Documentary; (Dr) Drama; (F) Fantasy; (Ho) Horror Drama; (Hi) Historical Drama; (M) Musical; (My) Mystery; (OD) Outdoor Dromo (S) Spectacle; (SF) Science-Fiction; (W) Western.

	EMBASSY	Rel. Type No.	M-G-M	Type Rel. No.	PARAMOUNT	Type Rel. No.	20TH-FOX	Type Rel. No.	UNITED ARTISTS	Type Rel. No.
APRIL			ⓈSweet Bird of Youth (120) Ⓢ Geraldine Page, Paul Newman ⓈThe Horizontal Lieutenant (90) Ⓢ Jim Hutton, Paula Prentiss All Fall Down (111) .....D..211 Eva Marie Saint, Warren Beatty, Karl Malden, Angela Lansbury		The Man Who Shot Liberty Valance (123) .....W..6114 James Stewart, John Wayne, Vera Miles ⓈThe Counterfeit Traitor (140) .....D..6113 William Holden, Lilli Palmer (pre-release)		ⓈState Fair (118) Ⓢ...D/M..208 Pat Boone, Bobby Darin, Pamela Tiffin, Ann-Margret, Alice Faye, Tom Ewell ⓈBroken Land (60) Ⓢ...W..209 Kent Taylor, Jody McCrea, Dianna Darrin		ⓈThe Magic Sword (80)...Ad..6214 Basil Rathbone, Estelle Winwood ⓈMighty Ursus (90)....Ad..6220 Ed Fury	
MAY	No Love for Johnnie (110) Ⓢ Peter Finch, Mary Peach Two Women (99) .....D.. (Eng-dubbed)...Sophia Loren		ⓈRide the High Country (94) Ⓢ .....OD..216 Randolph Scott, Joel McCrea		ⓈEscape From Zahrain (93) Ⓢ .....Ac..6115 Yul Brynner, Madlyn Rhue, Sal Mineo		Hand of Death (60) .....Ho..212 John Agar, Paula Raymond The Cabinet of Caligari (104) Ⓢ .....HoD..211 Glynis Johns, Dan O'Herlihy		ⓈJessica (105) Ⓢ.....C..6219 Maurice Chevalier, Angle Dickinson War Hunt (81) .....D..6217 John Saxon, Robert Redford	
JUNE	No Place Like Homicide (87) .....HoC.. Kenneth Connor, Shirley Eaton ⓈThe Sky Above—the Mud Below (90) .....Doc..		Lolita (152) .....D..217 James Mason, Shelley Winters, Peter Sellers, Sue Lyon ⓈBoys' Night Out (115) Ⓢ C..218 Kim Novak, James Garner, Tony Randall, Janet Blair ⓈThe Tartars (83) .....Ad..223 Orson Welles, Victor Mature		Hell Is for Heroes (90)...D..6116 Steve McQueen, Bobby Darin, Fess Parker, Bob Newhart		ⓈLisa (112) Ⓢ .....D..210 Stephen Boyd, Dolores Hart ⓈIt Happened in Athens (92) Ⓢ .....Ad..214 Jayne Mansfield, Nico Minardos		ⓈFollow That Dream (110) Ⓢ .....C..6216 Elvis Presley, Arthur O'Connell ⓈGeronimo (102).....OD..6221 Chuck Connors, Kamala Devi Incident in an Alley (83) D..6218 Chris Warfield, Erin O'Donnell Third of a Man (80) ....D..6226 Simon Oakland	
JULY	Strangers in the City (80) .....D.. Robert Gentile, Kenny Delmar		ⓈTarzan Goes to India (86) .....Ad..222 Jock Mahoney, Siml, Mark Dana		ⓈThe Counterfeit Traitor (140) .....D..6113 William Holden, Lilli Palmer ⓈMy Geisha (120) Ⓢ...CD..6118 Shirley MacLaine, Yves Montand, Edw. G. Robinson, Bob Cummings		ⓈMr. Hobbs Takes a Vacation (116) Ⓢ .....C..215 James Stewart, Maureen O'Hara, Fabian, Lauri Peters Air Patrol (70) Ⓢ.....Ac..216 Willard Parker, Merry Anders		ⓈJack the Giant Killer (94) .....Ad..6222 Kerwin Mathews, Judi Meredith The Miracle Worker (106) D..6225 Anne Bancroft, Patty Duke ⓈWest Side Story (155) Ⓢ 70mm .....M..6201 Natalie Wood, Richard Beymer, The Valiant (89) .....D..6228 John Mills, Ettore Manni	
AUGUST			ⓈTwo Weeks in Another Town (104) Ⓢ .....D..220 Kirk Douglas, Edw. G. Robinson, Cyd Charisse, Geo. Hamilton ⓈThe Wonderful World of the Brothers Grimm (137) Laurence Harvey, Karl Boehm (Cinerama engagements only)		ⓈHataril (159) .....Ad..6119 John Wayne, Red Buttons, Elsa Martinelli, Hardy Kruger		Ⓢ5 Weeks in a Balloon (101) Ⓢ .....Ad..218 Red Buttons, Fabian, Barbara Eden, Cedric Hardwicke, Peter Lorre ⓈHemingway's Adventures of a Young Man (145) Ⓢ...D..213 Richard Beymer, Susan Strasberg, Diane Baker, Paul Newman The Firebrand (63) Ⓢ...Ad..217 Kent Taylor, Lisa Montell		ⓈJudgment at Nuremberg (189) .....D..6205 S. Tracy, B. Lancaster, R. Widmark, M. Dietrich, M. Clift, J. Garland The Nun and the Sergeant (73) .....Ac..6125 Robert Webber, Anna Sten	
SEPTEMBER			ⓈI Thank a Fool (100) Ⓢ...D..301 Susan Hayward, Peter Finch				ⓈI Like Money (81) Ⓢ...C..241 Peter Sellers, Nadia Gray, Herbert Lom ⓈThe 300 Spartans (113) Ⓢ .....Ad..219 Richard Egan, Diane Baker, Sir Ralph Richardson		ⓈKid Galahad (95)....CD..6231 Elvis Presley, Gig Young, Lola Albright, Joan Blackman	
OCTOBER	Long Day's Journey Into Night (174) .....D.. Katharine Hepburn, Ralph Richardson, Jason Robards Jr., Dean Stockwell		ⓈA Very Private Affair (95) D..303 B. Bardot, Marcello Mastroianni ⓈSwordsmen of Siena (92) Ⓢ .....Ad..304 Stewart Granger, Sylva Koscina, Christine Kaufmann ⓈThe Savage Guns (85) Ⓢ OD..306 Richard Basehart, Alex Nicol		The Pigeon That Took Rome (101) Ⓢ .....C..6202 Charlton Heston, Elsa Martinelli, Harry Guardino		ⓈLoves of Salammbo (72) Ⓢ .....Ad..223 Jeanne Valérie, Jacques Sernas, Edmund Purdom The Longest Day (180) Ⓢ D..221 All-Star cast; depiction of the Allied landings on D-Day (Pre-release)		ⓈHero's Island (94) Ⓢ Ad..6229 James Mason, Neville Brand, Kate Manx, Rip Torn Pressure Point (91) .....D..6233 Sidney Pottier, Bobby Darin	
NOVEMBER	ⓈConstantine and the Cross (114) .....Ad.. Cornel Wilde, Christine Kaufmann		Period of Adjustment (112) Ⓢ .....C..308 Tony Franciosa, Jane Fonda, Jim Hutton ⓈThe Main Attraction (...) Ⓢ Pat Boone, Nancy Kwan Escape From East Berlin (94) .....D..311 Don Murray, Christine Kaufmann		ⓈGirls! Girls! Girls! (106) .....C/M..6205 Elvis Presley, Stella Stevens, Robert Strauss, Laurel Goodwin				ⓈThe Manchurian Candidate (126) .....D..6235 Frank Sinatra, Laurence Harvey, Janet Leigh, Angela Lansbury	
DECEMBER			ⓈSeven Seas to Calais (102) Ⓢ .....D..309 Rod Taylor, Keith Michell ⓈBilly Rose's Jumbo (125) Ⓢ .....M..310 Doris Day, Jimmy Durante, Martha Raye, Stephen Boyd, Dean Jagger		ⓈWonderful to Be Young (92) Ⓢ .....C/M..6209 Cliff Richard, Robert Morley It's Only Money (84)....C..6206 Jerry Lewis, Zachary Scott, Joan O'Brien		ⓈGigot (104) .....C..220 Jackie Gleason, Katherine Kath, Jean LeFebvre, Gabrielle Dorziat ⓈThe Lion (96) Ⓢ .....D..305 Wm. Holden, Capucine, T. Howard (Pre-release)		ⓈTaras Bulba (...) Ⓢ...D.. Tony Curtis, Yul Brynner Two for the Seesaw (120)...D.. Shirley MacLaine, Robert Mitchum	
JANUARY					ⓈWho's Got the Action? (93) Ⓢ .....C..6207 Dean Martin, Lana Turner, Eddie Albert, Nita Talbot Where the Truth Lies (81) D..6211 Juliette Greco, Lilo Pulver		ⓈThe Last Days of Sodom and Gomorrah (104) ....S..301 Stewart Granger, Pier Angeli ⓈThe World of Marilyn Monroe (...) Ⓢ .....Doc..302 ⓈThe Young Guns of Texas (...) Ⓢ .....W..303 James Mitchum, Jody McCrea The Day Mars Invaded Earth (...) .....SF..304 Kent Taylor, Marie Windsor			
COMING	Night Is My Future (...) .....D.. Mal Zetterling, Birger Malmsten		ⓈMutiny on the Bounty (...) Ⓢ .....Ad.. Marlon Brando, Trevor Howard ⓈThe Golden Arrow (...) .....Ad.. Tab Hunter, Rossana Podesta ⓈFollow the Boys (...) Ⓢ...C.. Connie Francis, Paula Prentiss		ⓈA Girl Named Tamiko (...) Ⓢ D.. Laurence Harvey, France Nuyen ⓈMy Six Loves (...) .....CD.. Debbie Reynolds, David Janssen Hud Bannon (...) Ⓢ .....D.. Paul Newman, Melvyn Douglas		ⓈThe Queen's Guards (...) Ⓢ...D.. Raymond Massey, Daniel Massey ⓈNine Hours to Rama (...) Ⓢ D.. Horst Buchholz, Jose Ferrer, Diane Baker, Robert Morley ⓈA Woman in July (...) Ⓢ...D.. Joanne Woodward, Richard Beymer		ⓈBeauty and the Beast (77) .....Ad..6223 Joyce Taylor, Mark Damon A Child Is Waiting (...).....D.. Judy Garland, Burt Lancaster The Caretakers (...) .....D.. Robert Stack, Joan Crawford, Polly Bergen	



# FEATURE CHART

## UNIVERSAL-INT'L

The Outsider (108).....D..6207  
Tony Curtis, Bruce Bennett,  
James Franciscus

Nearly a Nasty Accident  
(86).....C..6208  
Jimmy Edwards, Shirley Eaton,  
Kenneth Connor

Cape Fear (106).....D..6209  
Gregory Peck, Robert Mitchum,  
Polly Bergen

The Day the Earth Caught  
Fire (91).....D..6210  
Janet Munro, Leo McKern

②Night Creatures (81).....Ho..6213  
Peter Cushing, Yvonne Romain

②Six Black Horses (80).....W..6214  
Audie Murphy, Dan Duryea,  
Joan O'Brien

Lonely Are the Brave (107)  
②.....D..6215  
Kirk Douglas, Gena Rowlands,  
Walter Matthau

②That Touch of Mink  
(99) ②.....C..6216  
Cary Grant, Doris Day, Gig  
Young, Audrey Meadows

Information Received (77) D..6217  
Sabina Sesselman, Wm. Sylvester

②The Spiral Road (140).....D..6218  
Rock Hudson, Burl Ives,  
Gena Rowlands

②The Phantom of the Opera  
(84).....Ho..6219  
Herbert Lom, Heather Sears,  
Michael Gough, Edw. de Souza

②No Man Is an Island  
(114).....D..6220  
Jeffrey Hunter, Marshall Thompson,  
Barbara Perez

②If a Man Answers (102).....C..6221  
Sandra Dee, Bobby Darin,  
Micheline Presle, John Lund

Stagecoach to Dancers' Rock  
(72).....W..6222  
Warren Stevens, Martin Landau,  
Jody Lawrence, Judy Dan

Freud (..).....D..  
(Special Release)  
Montgomery Clift, Susannah York,  
Larry Parks, Susan Kohner

To Kill a Mockingbird (..).....D..  
Gregory Peck, Mary Badham

②Lancelot and Guinevere  
(..) ②.....Ad..  
Cornel Wilde, Jean Wallace

②40 Pounds of Trouble  
(..).....CD..  
Tony Curtis, Phil Silvers,  
Suzanne Pleshette

## WARNER BROS.

②Rome Adventure (118).....D..162  
Troy Donahue, Angie Dickinson,  
Rossano Brazzi, Suzanne Pleshette

House of Women (85).....D..163  
Shirley Knight, Andrew Duggan

②Samar (89).....Ad..164  
George Montgomery, Gilbert Roland,  
Ziva Rodann, Joan O'Brien

②Lad: a Dog (98).....D..158  
Peter Breck, Peggy McCay

②Merrill's Marauders  
(98) ②.....D..165  
Jeff Chandler, Ty Hardin

②②The Music Man (151) ② M..168  
Robert Preston, Shirley Jones  
(Special engagements only)

Guns of Darkness (103).....Ad..169  
Leslie Caron, David Niven

②The Story of the Count of  
Monte Cristo (101) ②.....Ad..167  
Louis Jourdan, Yvonne Furneaux

②The Chapman Report (125) D..251  
Efrem Zimbalist Jr., Shelley Winters,  
Jane Fonda, Claire Bloom, Glynis  
Johns

What Ever Happened to Baby  
Jane? (132).....D..252  
Joan Crawford, Bette Davis

②Gay Purr-ee (85).....An..253  
Voices of Judy Garland, Robert  
Goulet, Red Buttons, Hermione  
Gingold

②Gypsy (143) ②.....M..254  
Rosalind Russell, Natalie Wood,  
Karl Malden

②Term of Trial (..).....D..  
Laurence Olivier, Simone Signoret

②Not on Your Life! (..) ②.....C..  
Robert Preston, Tony Randall

②PT 109 (..) ②.....D..  
Cliff Robertson

## A.D.P. PRODUCTIONS

Invasion of the Animal  
People (55).....SF..  
John Carradine, Barbara Wilson  
Terror of the Bloodhunters  
(60).....Ho..  
Robert Clarke, Steve Conte

## ASTOR

Victim (100).....D..Feb 62  
Dirk Bogarde, Sylvia Syms  
Whistle Down the Wind  
(98).....D..Mar 62  
Hayley Mills, Bernard Lee  
Peeping Tom (86).....D..May 62  
Karl Boehm, Moira Shearer  
The Intruder (83).....D..May 62  
William Shatner, Frank Maxwell  
Night of Evil (88).....D..Aug 62  
Lisa Gay, William Campbell  
The Bloody Brood (69).....D..Sep 62  
Peter Falk, Barbara Lord  
The Outcry (..).....D..Oct 62  
Steve Cochran, Betsy Blair,  
Alida Valli

## ATLANTIC PICTURES

Cry Double Cross (65).....D..Jun 62  
Hardy Kruger, Martin Held  
②Flame in the Streets  
(93) ②.....D..Sep 62  
John Mills, Sylvia Syms

## AUDUBON FILMS

I Spat on Your Grave  
(100).....D..Sep 62  
Christian Marquand

## BRIGADIER FILM ASSOCIATES

The Night They Killed Rasputin  
(87).....D..Jul 62  
Edmund Purdom, Gianna Maria  
Canale  
The Tell-Tale Heart (78) Ho..Sep 62  
Lawrence Payne, Adrienne Corri  
Smashing of the  
Reich (84).....Doc..Oct 62  
Kamikaze! (89).....Doc..Oct 62

## COLORAMA

②The Trojan Horse  
(105) ②.....D..Jul 62  
Steve Reeves, John Drew Barrymore

## CROWN-INTERNATIONAL

Blood Lust (68).....D..Jan 62  
Wilton Graff, Lylyan Chauvin  
The Devil's Hand (71).....D..Jan 62  
Linda Christian, Robert Alda  
The 7th Commandment  
(85).....D..Feb 62  
Jonathan Kidd, Lyn Statten  
Secret File Hollywood  
(82).....D..Feb 62  
Robert Clarke, Francine York  
②Dangerous Charter  
(76) ②.....D..Sep 62  
Chris Warfield, Sally Fraser  
Stakeout (81).....D..Oct 62  
Bing Russell, Bill Hale  
Varn the Unbelievable  
(70).....D..Oct 62  
Myron Healy, Tsuruko Kobayashi  
First Spaceship on Venus  
(81).....D..Oct 62  
Yoko Tani, Oldrick Lukes

## MISCELLANEOUS

### DESILU

The Scarface Mob (106).....D..Aug 62  
Robert Stack, Keenan Wynn

### ELLIS

Make Mine a Double (86) C..Feb 62  
Brian Rix, Cecil Parker

### FAIRWAY INT'L

The Choppers (64).....D..Feb 62  
Arch Hall Jr., Marianne Gaba  
②Eegah (90).....Ad..May 62  
Arch Hall Jr., Marilyn Manning  
Fallguy (64).....D..May 62  
Ed Dugan  
Wild Guitar (..).....M..  
Arch Hall Jr., Nancy Czar

### FANFARE FILMS

The Concrete Jungle  
(86).....D..Jun 62  
Stanley Baker, Sam Wanamaker

### GOVERNOR

②Doctor in Love (87).....C..Apr 62  
Michael Craig, Virginia Maskell,  
James Robertson Justice  
Carry On, Teacher (86).....C..Jul 62  
Kenneth Connor, Leslie Phillips,  
Joan Sims, Hattie Jacques  
A Kind of Loving (112).....D..Oct 62  
Alan Bates, June Ritchie

### HERTS-LION INT'L

A Matter of Who (90) CD..Aug 62  
Terry-Thomas, Sonja Ziemann  
Carnival of Souls (91).....D..Sep 62  
Candace Hillgoss, Frances Feist  
The Devil's Messenger  
(72).....F..Sep 62  
Lon Chaney, Karen Kadler  
②Daughter of the Sun God  
(75).....Ad..Oct 62  
Lisa Montell, Bill Holmes  
Escape to Berlin (80).....D..Oct 62  
Christian Doerner, Suzanne Korda

### JOSEPH BRENNER ASSOCIATES

Karate (80).....Ad..  
Joel Holt, Frank Blaine

### KINGSLEY

Only Two Can Play (106) C..Mar 62  
Peter Sellers, Mal Zetterling

### LOPERT FILMS

There Was a Crooked  
Man (106).....C..Jun 62  
Norman Wisdom, Alfred Marks  
The Horror Chamber of Dr.  
Faustus (95).....Ho..Jul 62  
Pierre Brasseur, Alida Valli  
The Manster—Half Man, Half  
Monster (72).....Ho..Jul 62  
Peter Dyneley, Jane Hylton  
②Stowaway in the Sky  
(82).....Ad..Jul 62  
Pascal Lamorisse, Andre Gille  
Phaedra (115).....D..Nov 62  
Melina Mercouri, Anthony Perkins

### MAGNA FILMS

②Black Tights (120) ②.....M..  
Cyd Charisse, Zizi Jeanmaire

### MEDALLION

②Last of the Vikings (102)

②.....Ad..May 62  
Cameron Mitchell, Edmund Purdom  
②Son of Samson (90).....S..  
Mark Forest, Chelo Alonso

### MPA FEATURE FILMS

Bourbon St. Shadows  
(70).....D..Sep 62  
Richard Derr, Mark Daniels

### PARADE RELEASING ORG.

A Public Affair (75).....D..Mar 62  
Myron McCormick, Edw. Binns  
②When the Girls Take Over  
(80).....C..May 62  
R. Lowery, M. Miller, J. Ellison  
Trauma (92).....D..May 62  
Lynn Bari, John Conte  
②Make Way for Lila  
(90).....D..Jun 62  
Erika Remberg (Eng-dubbed)  
②East of Kilimanjaro (75)  
Vstarama.....Ad..Jul 62  
Marshall Thompson, Gaby Andre

### PARALLEL FILM DISTRIBUTORS

Shootout at Big Sag  
(64).....W..Jun 62  
Walter Brennan, Luana Patten

### PLAYSTAR PRODUCTIONS

Ring of Terror (71).....Ho..  
George Mather, Esther Furst

### PRODUCERS INT'L (PIP)

②The Centurion (77).....S..  
John Barrymore, Jacques Sernas  
②The Huns (85).....S..  
Chelo Alonso, Jacques Sernas

### SEVEN ARTS ASSOCIATED

②Girls at Sea (81).....C..  
Guy Rolfe, Ronald Shiner  
②She Didn't Say No! (96).....C..  
Eileen Herlie, Perla Nellson

### TIMES FILM

Wild for Kicks (92).....D..Jan 62  
David Farrar, Noelle Adam  
Frantic (81).....D..Mar 62  
(Eng-dubbed) Jeanne Moreau  
Also available with sub-titles at  
90 minutes running time

### TOPAZ FILMS

②Playgirl After Dark  
(92).....M..Jul 62  
Jayne Mansfield, Leo Genn

### TRANS-LUX

②And the Wild Wild  
Women (85) ②.....D..  
Anna Magnani, Giulietta Masina  
Secrets of the Nazi Criminals  
(84).....Doc..Oct 62

### UNION FILM DISTRIBUTORS

A Coming-Out Party (98) C..Aug 62  
James Robertson Justice, Leslie  
Phillips  
Two and Two Make Six (89).....C..  
George Chakiris, Janette Scott

### UNITED PRODUCERS (UPRO)

The Siege of Hell Street (93) D..  
Donald Sinden, Nicole Berger  
Hot Money Girl (81).....D..Oct 62  
Eddie Constantine, Dawn Addams

## FOREIGN LANGUAGE

### ARGENTINA

Summerskin (96).....8- 6-62  
(Angel).....Alfredo Alcon

### FRANCE

Back Streets of Paris (94) 6-18-62  
(President).....Simone Signoret  
Cleopatra (70).....10-29-62  
(Zenith).....Corinne Marchand  
②End of Desire (86).....8-13-62  
(Cont'l).....Maria Schell  
Five Sinners (80).....8- 6-62  
(Astor).....Marina Petrova  
Girl With the Golden Eyes,  
The (90).....9- 3-62  
(Kingsley).....Marie Laforet  
Jules and Jim (105).....6-11-62  
(Janus).....Jeanne Moreau, Oskar  
Werner  
La Belle Americaine (100) 1-22-62  
(Cont'l).....R. Dhery, C. Brosset  
Last Year at Marienbad  
(98).....4-16-62  
(Astor).....Delphine Seyrig, Giorgio  
Albertazzi, Sacha Pitoeff  
Le Dab Se Rebiffe (96).....8-13-62  
(Times).....Jean Gabin  
Magnificent Tramp, The  
(76).....7-16-62  
(Cameo).....Jean Gabin, Darry Cowl  
Riff for Girls (97).....6-11-62  
(Cont'l).....Nadja Tiller, R. Hossein  
Shoot the Piano Player (92) 9- 3-62  
(Astor).....Charles Aznavour  
Sweet Ecstasy (75) ②.....8-13-62  
(Audubon).....Elke Sommer  
Testament of Orpheus (79) 6- 4-62  
(F-A-W).....Jean Cocteau auto-  
biography

### GERMANY

Beginning Was Sin, The (88) 9- 3-62  
(Globe).....Ruth Niehaus, Viktor  
Staal  
Wozzeck (81).....4-23-62  
(Brandon).....Kurt Meisel

### GREECE

Antigone (88).....10-15-62  
(Ellis).....Irene Papas  
Take Me Away, My Love  
(90).....9- 3-62  
(Greek M.P.).....Christian Sylba

### ITALY

Bell' Antonio (101).....5-21-62  
(Embassy).....Marcello Mastroianni,  
Claudia Cardinale, P. Brasseur  
②Boccaccio '70 (165).....7-16-62  
(Embassy).....Sophia Loren, Anita  
Ekberg, Romy Schneider  
Divorce—Italian Style  
(104).....10- 1-62  
(Embassy).....Marcello Mastroianni  
Lady Doctor, The (103).....10- 1-62  
(Governor).....Toto, Abbe Lane  
②La Viaccia (103).....10-22-62  
(Embassy).....Jean-Paul Belmondo,  
Claudia Cardinale

### JAPAN

Tomorrow Is My Turn (117) 4- 9-62  
(Showcorp).....Charles Aznavour  
Zazie (86).....4- 30-62  
(Astor).....Catherine Demongeot  
Tales of Paris (85).....10-15-62  
(Times).....F. Arnoul, C. Marquand

### MEXICO

Important Man, The (99) ② 8- 6-62  
(Lopert).....Toshiro Mifune  
②La Estrella Vacía (107).....7- 2-62  
(Azteca).....Maria Felix

### NORWAY

Young Sinners (86).....8- 6-62  
(Brenner).....Liv Ullman

### POLAND

Joan of the Angels? (101).....6-18-62  
(Telepix).....L. Winnicka, M. Voft

### RUSSIA

②Flight to the Stars (46).....8- 6-62  
(Artkino).....Documentary  
Home for Tanya, A (97).....7- 2-62  
(Artkino).....Liudmila Marchenko  
②Sound of Life, The (78).....5- 7-62  
(Artkino).....Vasilii Livanov  
②Violin and Roller (55).....9-24-62  
(Artkino).....Igor Fomchenko

### SPAIN

Viridiana (90).....4-16-62  
(Kingsley).....Francisco Rabal, Silvia  
Pinal, Fernando Rey

### SWEDEN

Devil's Wanton, The (72).....8- 6-62  
(Embassy).....Birger Malmsten  
Through a Glass Darkly  
(91).....4- 30-62  
(Janus).....Harriet Andersson, Max  
von Sydow



# SHORTS CHART

Short subjects, listed by company, in order of release. Running time follows title. Date is national release month. Color and process as specified.

Write—

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Title..... Company.....

Comment.....

Days of Week Played.....

Weather.....

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.....

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Title..... Company.....

Comment.....

Days of Week Played.....

Weather.....

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Days of Week Played.....

Weather.....

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Title..... Company.....

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Days of Week Played.....

Weather.....

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Title..... Company.....

Comment.....

Days of Week Played.....

Weather.....

.....

Title..... Company.....

Comment.....

Days of Week Played.....

Weather.....

Exhibitor.....

Theatre..... Population.....

City..... State.....

Prod. No.	Rel. Date
<b>BUENA VISTA</b> (All in color)	
<b>CARTOON SPECIALS</b> (Two-reel)	
0097 Goliath II (15)	Nov 61
122 Donald and the Wheel (18)	Dec 61
119 Saga of Windwagon Smith (14)	Apr 62
<b>FEATURETTE SPECIALS</b>	
118 Horse With the Flying Tail (48)	Jan 62
<b>LIVE ACTION SPECIALS</b> (Three-reel)	
105 Islands of the Sea (28)	Nov 61
127 Bear Country (33)	Apr 62
131 Water Birds (31)	reissue Sep 62
<b>REISSUE CARTOONS</b> (7 mins.)	
17101 Donald's Lucky Day	Jan 62
17102 Donald's Cousin Gus	Feb 62
17103 Fire Chief	Mar 62
17104 Early to Bed	Apr 62
17105 Canine Caddy	May 62
17106 Springtime for Pluto	Jun 62
17107 Dog Watch	Jul 62
17108 The Art of Skiing	Aug 62
17109 How to Play Baseball	Sep 62
17110 Mickey's Delayed Date	Oct 62
17111 Chicken Little	Nov 62
17112 Two Chips and a Miss	Dec 62
<b>SINGLE REEL CARTOONS</b>	
125 Aquamania (9)	Jan 62

<b>COLUMBIA</b> <b>ASSORTED &amp; COMEDY FAVORITES</b> (Reissues)	
6423 Flung by a Fling (16)	Dec 61
6424 The Gink at the Sink (16 1/2)	Feb 62
6434 The Fire Chaser (16)	Mar 62
6435 Marinated Mariner (16)	Mar 62
6425 Let Down Your Aerial (17)	Apr 62
6426 Clunked in the Clink (16)	May 62
6436 Microspook (16)	Jun 62
7421 Spies and Guys (16 1/2)	Sep 62
7431 Strop, Look and Listen (15 1/2)	Oct 62
<b>CANDID MICROPHONE</b> (Reissues)	
6553 No. 3, Series 3 (10 1/2)	Jan 62
6554 No. 4, Series 3 (11)	Apr 62
6555 No. 5, Series 3 (10 1/2)	May 62
7551 No. 1, Series 4 (10)	Sep 62
<b>COLOR SPECIALS</b>	
6450 Ball Play (9)	Jul 62
<b>COLOR FAVORITES</b> (Technicolor Reissues)	
6605 Grape-Nutty (6)	Nov 61
6606 The Popcorn Story (6 1/2)	Dec 61
6607 Cat-Tastrophe (6)	Jan 62
6608 Wonder Gloves (7)	Jan 62
6609 Dr. Bluebird (8)	Feb 62
6610 The Family Circus (6 1/2)	Mar 62
6611 Big House Blues (7)	Mar 62
6612 The Oompahs (7 1/2)	Apr 62
6613 The Air Hostess (8)	May 62
6614 Giddyap (6 1/2)	Jun 62
6615 Georgie and the Dragon (7)	Jul 62
7601 Gerald McBoing Boing on Planet Moo (7)	Sep 62
7602 Happy Tots (7)	Sep 62
7603 Willie the Kid (7)	Oct 62
<b>LOOPY de LOOP</b> (Color Cartoons)	
6703 Loopy's Hare-Do (7)	Dec 61
6704 Bungle Uncle (7)	Jan 62
6705 Beef for and After (7)	Mar 62
6706 Swash Buckled (7)	Apr 62
6707 Common Scents (7)	May 62
6708 Bearly Able (7)	Jun 62
7701 Slippery Slippers (7)	Sep 62
7702 Chicken Fracas-See (7)	Oct 62
<b>MR. MAGOO REISSUES</b> (Technicolor)	
6753 Magoo's Masterpiece (7)	Nov 61
6754 Magoo Beats the Heat (6) (Both © and standard)	Dec 61
6755 Magoo Slept Here (7)	Feb 62
6756 Magoo's Puddle Jumper (6 1/2) (© and standard)	Mar 62
6757 Magoo Goes Skiing (7)	May 62
6758 Trail-Blazer Magoo (6)	Jun 62
7751 Magoo's Cruise (6)	Sep 62
7752 Magoo's Problem Child (6) (© and standard)	Oct 62
<b>SPECIAL COLOR FEATURETTES</b>	
6442 Wonderful Israel (19)	Dec 61
6443 Wonders of Philadelphia (18)	Mar 62
6444 Pleasure Highway (19 1/2)	Apr 62
6445 Wonders of Dallas (17)	Jul 62
7441 Wonderful Switzerland (15)	Sep 62
<b>SERIALS</b> (15 Chapter-Reissues)	
6160 Monster and the Ape	May 62

7120 The Batman	Oct 62
<b>STOOGEE COMEDIES</b> (Reissues)	
6403 Pies and Guys (16 1/2)	Nov 61
6404 Sweet and Hot (17)	Jan 62
6405 Flying Saucer Daffy (17)	Feb 62
6406 Oils Well That Ends Well (16)	Apr 62
6407 Triple Crossed (16)	May 62
6408 Sappy Bull Fighter (15 1/2)	Jul 62
7401 Husbands Beware (16)	Sep 62
7402 Creeps (16)	Oct 62
<b>WORLD OF SPORTS</b>	
6801 Aqua Ski-Birds (9 1/2)	Oct 61
6802 Clown Prince of Rasslin (..)	Feb 62
6803 On Target (9)	Apr 62
<b>CROWN INTERNATIONAL</b> <b>COLOR SUBJECTS</b>	
The Trumpet (23)	Mar 62
The Magic Tide (32)	Jul 62
The Plucky Plumber (18)	Oct 62
<b>M-G-M</b> <b>TOM AND JERRY CARTOONS</b> All 1.75-1 Ratio (Color—All New)	
W363 Greek to Me-ow (7)	Dec 61
W364 High Steaks (7)	Jan 62
W365 Mouse Into Space (7)	Mar 62
W366 Landing Stripling (7)	Apr 62
W367 Galypso Cat (7)	Jun 62

<b>PARAMOUNT</b> <b>COMIC KINGS</b>	
F21-1 Frogs Legs (6)	Apr 62
F21-2 Home Sweet Swampy (10)	May 62
F21-3 Hero's Reward (10)	May 62
F21-4 Psychological Testing (9)	Jun 62
F21-5 Snuffy's Song (8)	Jun 62
F21-6 The Hat (10)	Jun 62
<b>COLOR SPECIALS</b> (2 Reels)	
B21-1 Spring in Scandinavia (15)	Dec 61
B21-2 Fire Away, the Story of a Trotter (17)	Apr 62
<b>MODERN MADCAPS</b> (Technicolor)	
M21-3 Popcorn & Politics (6)	Nov 61
M21-4 Giddy Gadgets (6)	Mar 62
M21-5 Hi Fi Jinx (6)	Mar 62
M21-6 Fumderful Suburbia (6)	Mar 62
M21-7 Samson Scrap (10)	Mar 62
<b>NOVELTOON</b> (Technicolor)	
P21-3 Kozmo Goes to School (6)	Nov 61
P21-4 Perry Poppin (6)	Jan 62
P21-5 Without Time or Reason (6)	Jan 62
P21-6 Good and Guilty (6)	Feb 62
P21-7 TV or No TV (6)	Mar 62
<b>SPORTS IN ACTION</b> (1-Reel Color)	
D21-1 Symphony in Motion (10)	Jan 62
D21-2 Bow Jest (10)	Apr 62
D21-3 Fun in the Sun (9)	Jul 62
D21-4 Mighty Mites (..)	Jul 62
D21-5 On the Wing (..)	Aug 62

<b>20th CENTURY-FOX</b> <b>MOVIE TONE CINEMASCOPES</b> (Color, unless specified)	
7111 Assignment South Africa (10)	Nov 61
7112 Sound of Arizona (10)	Dec 61
7201 Sport Fishing Family Style (8)	Jan 62
7202 Mel Allen's Football Highlights of 1961 (10)	Feb 62
7203 Primitive Fighters (8)	Mar 62
7204 Holiday in Ireland (9)	Apr 62
7205 Champion Angler (9)	May 62
7206 Quebec Sports Pageant (9)	Jun 62
7207 City of the World (10)	Jul 62
7209 Story Book Wedding of Princess Sophia and Prince Juan Carlos (10)	Aug 62
7210 Killers and Clowns (9)	Sep 62
<b>TERRYTOON 2-D's</b> All Ratios—Color	
5126 Sappy New Year (7)	Dec 61
5221 Klondike Strike Out (7)	Jan 62
5222 Where There's Smoke (7)	Feb 62
5223 He-Man Seaman (6)	Mar 62
5224 Nobody's Ghoul (7)	Apr 62
5225 Riverboat Mission (7)	May 62
5226 Rebel Trouble (7)	Jun 62
5227 Taming the Cat (7)	Jul 62
5228 Runaway Mouse (7)	Aug 62
5229 Big Chief No Treaty (10)	Sep 62
5230 First Flight Up (6)	Oct 62
<b>TERRYTOON CINEMASCOPES</b>	
5112 Tree Spree (6)	Nov 61

5201 Honorable House Cat (6)	Jan 62
5202 Honorable Family Problem (7)	Mar 62
5203 Peanut Battle (7)	Apr 62
5204 Loyal Royalty (6)	May 62
5205 Send Your Elephant to Camp (6)	Jul 62
5206 Honorable Paint in Neck (7)	Sep 62
5207 Fleet's Out (6)	Oct 62
5208 Home Life (7)	Nov 62
<b>UNIVERSAL-INT'L</b> <b>COLOR SPECIALS</b> (One Reel)	
4271 Treasure of the Deep	Nov 61
4272 Caramba ©	Dec 61
4273 Mabuhay	Jan 62
4274 Leaping Dandies	Feb 62
4275 Pink Land Blue Waters (..)	Mar 62
4276 Bahama Holiday (..)	Apr 62
4277 Fabled Island (..) ©	May 62
4278 Strictly Sidney (..) ©	Jun 62
<b>WALTER LANTZ CARTOONS</b> (Technicolor. Can be projected in the Anamorphic Process, 2.35-1) (All run between 6 and 7 min.)	
4211 Doc's Last Stand	Nov 61
4212 Case of the Red-Eyed Ruby	Dec 61
4213 Rock-a-Bye Gator (W. Woodpecker)	Jan 62
4214 Home Sweet Homewrecker (W. Woodpecker)	Feb 62
4215 Pest of Show	Feb 62
4216 Mackerel Moocher	Mar 62
4217 Room and Bored	Mar 62
4218 Fowled-Up Birthday	Apr 62
4219 Rocket Racket	Apr 62
4220 Phoney Express	May 62
4221 Careless Caretaker	May 62
4222 Mother's Little Helper	Jun 62
4223 Tragic Magic	Jul 62
4224 Hyde and Sneak	Jul 62
4225 Voo-Doo Boo-Boo	Aug 62
4226 Crownin' Pains	Sep 62
4227 Punchy Pooch	Sep 62
4228 Little Woody Riding Hood	Oct 62
4229 Corny Concerto	Oct 62
<b>WALTER LANTZ REISSUES</b> (Color Cartunes. Can be projected in the Anamorphic process, 2.35-1)	
4231 The Tree Medic	Nov 61
4232 After the Ball	Dec 61
4233 Chief Charlie Horse	Jan 62
4234 Woodpecker from Mars	Feb 62
4235 Calling All Cuckoos	Mar 62
4236 Niagara Fools	Apr 62
4237 Arts and Flowers	May 62
<b>SPECIAL</b> <b>2-REEL COLOR SPECIALS</b>	
4201 All That Oriental Jazz (16) ©	Nov 61
4204 Football Highlights of 1961 (10)	Dec 61
4202 Land of the Long White Cloud (..) ©	Mar 62
<b>WARNER BROS.</b> <b>BLUE RIBBON HIT PARADE</b> (Technicolor Reissues—7 min.)	
9304 Leghorn Swaggled	Nov 61
9305 A Peck of Trouble	Dec 61
9306 Tom-Tom Tomcat	Jan 62
9307 Sock-a-Doodle-Do	Feb 62
9308 Rabbit Hood	Mar 62
9309 Ain't She Tweet	Apr 62
9310 Bye Bye Bluebeard	May 62
9311 Homeless Hare	Jun 62
9312 Bird in a Guilty Cage	Jul 62
9313 Fool Coverage	Aug 62
<b>BUGS BUNNY SPECIALS</b> (Technicolor—7 min.)	
9772 Wet Hare	Jan 62
9723 Bill of Hare	Jun 62
<b>MERRIE MELODIES</b> <b>LOONEY TOONS</b> (Technicolor—7 min.)	
9703 Beep Prepared	Nov 61
9704 The Last Hungry Cat	Dec 61
9705 Nelly's Folly	Dec 61
9706 A Sheep in the Deep	Feb 62
9707 Fish and Slips	Mar 62
9708 Quackodile Tears	Mar 62
9709 Crow's Feet	Apr 62
9310 Mexican Boarders	May 62
9711 Zoom at the Top	Jun 62
9712 Slick Chick	Jul 62
9713 Louvre Come Back to Me	Aug 62
<b>WORLD-WIDE ADVENTURE</b> <b>SPECIALS</b> (Color Reissues) (Two-Reel)	
9002 Fabulous Mexico (18)	Mar 62
<b>9501 This Sporting World</b> (10)	
9502 Emperor's Horses (9)	Nov 61
9503 Wild Water Champions (9)	Dec 61
9504 Racing Thrills	Feb 62
9505 King of the Outdoors	Apr 62
9506 Water Wizards	Aug 62



Symbol (C) denotes color; (C) CinemaScope; (V) VistaVision; (S) Superscope; (P) Panavision; (R) Regalscope; (T) Technirama. For story synopsis on each picture, see reverse side.

## Escape From East Berlin F

MGM (311)

94 Minutes

Ratio: Suspense  
1.85-1 Drama  
Rel. Nov. '62

"Escape From East Berlin," a Walter Wood production for MGM release, has been authentically photographed in Germany. Director Robert Siodmak uses an almost all German cast with the exception of the stars, Don Murray and Christine Kaufmann. The film's self-explanatory title, combined with the current situation in Berlin, gives the audience an immediate background for the unveiling of this ever present struggle for freedom from imprisonment behind the Berlin wall. Screenplay by Gabrielle Upton, Peter Berneis and Millard Lampell has been accurately written—showing the determination of a German family—who is guided by Don Murray, the older son, at first finding himself reluctant to become involved in any plans to flee. Due to his growing affection for Miss Kaufmann and pressures from the family he finally devises the plan to dig a tunnel under the wall, effecting the escape to the Western sector. Siodmak's direction is remarkably authentic and highly suspenseful, gaining audience sympathy and appreciation for the determined group as each foot of the tunnel nears completion. All performances and technical achievements are highly professional. Georg Krause's photography is outstanding and intimate, especially in the tense tunnel digging scenes.

Don Murray, Christine Kaufmann, Werner Klemperer, Ingrid Van Bergen, Edith Schultze-Westrum, Bruno Fritz.

## The War Lover F

Columbia (712)

105 Minutes

Ratio: War Drama  
1.85-1  
Rel. Nov. '62

A different type of war film, which puts considerable emphasis on flying action but has a strong romantic element so handled that women patrons will be attracted to the handsome, yet selfish, "war lover" hero. Splendidly portrayed by the rugged Steve McQueen, known to TV fans for his "Wanted: Dead or Alive" series, this undisciplined Air Force pilot who loves the excitement and glory of battle is a fascinating figure created by John Hersey in his best-selling novel of the same name. With Robert Wagner to pull in the teenage fans, the Arthur Hornblow production shapes up as a fine boxoffice entry generally. Well directed by Philip Leacock, the early scenes showing flight squadrons on dangerous war missions are exciting and suspenseful while the tragic climax is an edge-of-the-seat thriller. Shirley Anne Field, British actress who scored in "Saturday Night and Sunday Morning," is attractive and soft-spoken in her love scenes with Wagner, more sensual in her moments with McQueen. Interspersed with these scenes are many human interest touches dealing with the anxieties and differences of members of a bombing crew. The aerial sequences are strikingly photographed by Ron Taylor and Skeets Kelly while Richard Addinsell's music is highly effective.

Steve McQueen, Robert Wagner, Shirley Anne Field, Gary Cockrell, Bernard Braden, Michael Crawford.

## We'll Bury You! F

Columbia (711)

77 Minutes

Ratio: Documentary  
1.85-1  
Rel. Oct. '62

"We'll Bury You" from Columbia is a highly exploitable documentary presentation by coproducers Jack W. Thomas and Jack Leewood which shockingly reveals the rise of Communism in Russia from the time of Karl Marx to the present day. Rare film clips of such Red leaders as Lenin and Trotsky have been used along with astonishing footage of mass executions during the various political purges; the dramatic sinking of a Russian warship during the Russo-Japanese War, where hundreds of hands went down like trapped rats. It also includes recent shots of escape over the Berlin wall. The narration written by Thomas and spoken by William Woodson runs throughout with only the addition of the voice of Churchill and a film clip of the famous Nixon-Khrushchev "Kitchen Debate." There are spots when the narration becomes weak and reaches conclusions, which are debatable, and refers to the United Nations instead of the United States. However, the overall effect is strong and powerful. With the present threat to the entire free world by the spread of Communism, this film will find a place on any theatre bill and should be booked and viewed by all Americans who will give an answer to the concluding minutes of the film's plea for the free world to rise to the present challenge.

## What Ever Happened to Baby Jane? A

Warner Bros. (252)

132 Minutes

Ratio: Suspense  
1.85-1 Drama  
Rel. Nov. '62

Clear the decks for action! Bette Davis and Joan Crawford are on the move! "What Ever Happened to Baby Jane?" produced and directed by Robert Aldrich as an Associates and Aldrich-Seven Arts presentation has enough suspense, drama and excitement going for it to make this film a memorable moviegoing event. As much ballyhoo has already been carefully executed by Warner Bros., audiences are keenly aware and obviously awaiting its release. (During the preview at the Pantages in Hollywood, the applause was so tremendous at times, it was difficult to hear the dialog.) Even though Miss Davis has the juicier role, Joan Crawford has many spell-binding moments, especially in a scene where she is so frustrated and gripped with fear for her life that she reels her wheelchair in circles with the camera panning down on her. Bette Davis plays her role with unequalled command, running the full gamut of all the professional and artistic talents that have made her a top star. Both actresses give nothing less than Oscar-winning performances. Robert Aldrich has directed with an intense exactness and keeps the film moving, giving emphasis to every carefully spoken line of his capable cast.

Bette Davis, Joan Crawford, Victor Buono, Marjorie Bennett, Maidie Norman, Anna Lee, Barbara Merrill.

## Two for the Seesaw A

United Artists ( )

120 Minutes

Ratio: Comedy-Drama  
2.35-1  
Rel. Dec. '62

A Broadway stage success has been brought to the screen with only two changes: the addition of several minor characters and some exterior shots. On stage, it was a two-character, one-set play and it was a smash hit. The picture should be that and probably more so. But despite the additions, the story still is spotlighted on the boy-meets-girl, girl-loses-boy angle and nothing else matters. Robert Mitchum and Shirley MacLaine are superb as the pair of incongruously matched persons who happen to meet and come to know each other, ultimately with heart-breaking results, in the less glamorous sections of New York. Miss MacLaine puts another notch in her belt as one of the most versatile actresses on the screen. The picture should be a solid box-office hit for grownup patrons inasmuch as many of the episodes are slanted toward the sophisticates. This is a Mirisch Pictures-Argyle Enterprises-Talbot production, presented in association with Seven Arts Productions and released through United Artists. Directed by Robert Wise and produced by Walter Mirisch, from the stage play produced by Fred Coe, the screenplay was by Isobel Lennart.

Robert Mitchum, Shirley MacLaine, Edmon Ryan, Elisabeth Fraser, Eddie Firestone, Billy Gray.

## The Legend of Lobo F

Buena Vista (110)

67 Minutes

Ratio: Drama  
1.85-1  
Rel. Nov. '62

Here is an ideal second feature which, because of its short running time, could be a potent magnet even if booked with a longer feature in single bill situations. It's a saga of a notorious wolf that menaced the New Mexico cattle country in the 1880s and had a price on its head of \$1,000. All available data on the animal have been collected and by means of long-range cameras, a real life wolf family's daily life has been recorded and made to conform with the documented facts in a most skillful and ingenious manner. Lobo, the hero of the tale, is followed faithfully from its pup-hood through its romance with a black-haired feminine wolf of another pack, its fatherly devotion to its offspring and, ultimately, the family's escape to less inhabited territory. Here, with sheer delight, is an answer to the cry for family films. Narrated by Rex Allen, the picture has a western ballad musical background, composed by Bob and Dick Sherman and sung by Allen and the Sons of the Pioneers. Production credits go to Jack Couffer and James Algar, with screenplay by Dwight Hauser and Algar based on the story by Ernest Thompson-Seton. Excellent, colorful scenic backgrounds were caught by the cameras of Couffer and Lloyd Beebe.

Narrated by Rex Allen.

The reviews on these pages may be filed for future reference in any of the following ways: (1) in any standard three-ring loose-leaf binder; (2) individually, by company, in any standard 3x5 card index file; or (3) in the BOXOFFICE PICTURE GUIDE three-ring, pocket-size binder. The latter, including a year's supply of backing and daily business record sheets, may be obtained from Associated Publications, 825 Van Brunt Blvd., Kansas City 24, Mo., for \$1.00, postage paid.



# FEATURE REVIEWS Story Synopsis; Exploits; Adlines for Newspapers and Programs

## THE STORY: "What Ever Happened to Baby Jane?" (WB)

At the early age of six, Baby Jane Hudson (Bette Davis) is a vaudeville star and supports her family, including sister Blanche (Joan Crawford). Baby Jane, of course, gets all the attention, leaving Blanche in the background. As they grow older, Blanche becomes a top film star as Jane's career dwindles. At the height of Blanche's career, an accident leaves her a cripple for life. Years later the two sisters live alone with Jane living a life of guilt for the accident. Her mind has snapped until she is almost overcome with complete madness, but she still hates her sister. Upon learning that Blanche plans to send her away to be cared for, Jane tries to kill her by starving her. Jane is forced to kill the housekeeper who discovers Blanche tied and bound in an upstairs bedroom. Fearing the police will take her away, Jane puts Blanche in the car and drives to the beach. Here Blanche confesses that it was she who had caused the earlier accident. Jane seems somewhat relieved by the admission and it is at this point the police discover the pair.

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### EXPLOITIPS:

Make bookstore tie-in on the Henry Farrel novel. Use Davis and Crawford names in all ads.

### CATCHLINES:

See Bette Davis and Joan Crawford Together for the First Time on the Screen, Both Academy Award Winners!

## THE STORY: "Two for the Seesaw" (UA)

Robert Mitchum, a lawyer from Omaha whose marriage has broken up, wanders into a Greenwich Village party and meets a girl from the Bronx, Miss MacLaine. Their friendship ripens into love, at least on her side, but Mitchum won't admit he loves her because he still carries a torch for his wife. He studies for the New York bar examination after getting a job in a law office. And he rents a loft for Miss MacLaine who gives dancing lessons to children. Their companionship obviously is intimate and when she has an operation for ulcers, he takes care of her. But the girl realizes that he is still in love with his wife and that their chances of ever marrying become more and more remote. And she is convinced when Mitchum tells her he is going back to Nebraska. They say goodbye by telephone and it is then that he tells her he loves her. But he leaves, both apparently broken hearted.

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### EXPLOITIPS:

Stress that the picture was based on a most successful Broadway play. Arrange a "blind date" theatre party. An album has been made of the background music sound track, so a tieup with music stores can be arranged.

### CATCHLINES:

They Learned Some Truths About Themselves From Each Other . . . Two Lonely Hearts Were Beating—About the Bush . . . A Rafter Romance That Raises the Rafter With Laughter.

## THE STORY: "The Legend of Lobo" (BV)

When Lobo's parents are killed, he becomes a lone wolf and the smartest animal on the range. The cattlemen place a bounty on his head but he always escapes. Eventually he joins a new pack, becomes its leader and wins a pretty black female for his mate. They go to a deserted Indian cliff dwelling, reached only by a tree trunk across a gorge, and raise a family. The female, after she gives birth to a litter, is captured by cattlemen and used as a lure to kill Lobo. But Lobo outsmarts them and, by causing a stampede of cattle, is able to release his mate from a stockade during the confusion. The pair return home, collect their young ones and, with the apparent realization that the territory now will be impossible to live in, strike out for a new and unsettled area.

### EXPLOITIPS:

Pet stores and pet clubs should be an excellent source of cooperation. Arrange a private showing for pet club officers. Although wolves are hardly in the class with pets, there are tie-ins possible with shops carrying pet equipment. Stress that this is a Walt Disney production.

### CATCHLINES:

The True Story of the Most Notorious Wolf on the Western Range . . . Watch a Famous Wolf Grow From a Pup to Become the Most Hunted Animal in the West . . . He Was King of the Pack and Was Feared by Man and Beast.

WIDE  
SPF

## THE STORY: "Escape From East Berlin" (MGM)

A young German (Karl Schell) attempts to run the Berlin Wall in a utility truck, but half way through he is shot and killed by the East German border guards, all of which is witnessed by a close friend (Don Murray). The following day, Christine Kaufmann seeks her brother who did not return home the night before. Murray tells her of his escape attempt. In the meantime, Murray's family is also anxious to escape, but Murray is reluctant to help. Only due to his growing attachment for Miss Kaufmann and pressures from the family, does he agree to help. In the basement of their home which borders the wall, he starts digging a tunnel which stretches far enough into the Western sector to assure their escape. As the tense moment nears for the actual escape, the East Germans arrive to prevent the escape, only to have the tunnel collapse in their faces as the family makes good their escape.

### EXPLOITIPS:

Make tie-ins with current headlines on the Berlin crisis. Display various art of Berlin Wall in lobby.

### CATCHLINES:

Actually Filmed in Germany Where 28 Germans Escaped Earlier This Year Through the Famed Tunnel . . . See the Flight to Freedom, Filmed Where It Happened.

## THE STORY: "The War Lover" (Col)

Captain Steve McQueen, pilot of a Flying Fortress during World War II, is often censured by his superiors for taking tremendous risks which endanger the lives of his crew. His copilot, Robert Wagner, is of a more cautious nature, but the two are buddies until Wagner meets a British girl, Shirley Anne Field, and a romance develops. McQueen, a true "war lover" who is restless when not flying into conflict, is merely physically attracted to Shirley and, when he makes advances, she repulses him. Wagner then realizes McQueen's selfish attitude toward others. On a bombing mission over the English channel, the Flying Fortress is badly damaged and, at Wagner's urging, McQueen orders the crew to bail out. McQueen attempts to take the plane in alone, but he crashes into the Dover cliffs. Wagner is then reunited with Shirley.

### EXPLOITIPS:

Concentrate your campaign on John Hersey's novel, which was a best-seller. Arrange for bookshop window displays of the Bantam Books edition, being issued to 100,000 retail outlets in the U.S. Stress that Steve McQueen was the TV star of "Wanted: Dead or Alive."

### CATCHLINES:

John Hersey's Major Novel of World War II—Now a Stunning Motion Picture . . . To Him War Was Ecstasy—His Passion for His Heavy Bomber Was Like His Passion for a Woman's Body.

## THE STORY: "We'll Bury You!" (Col)

This is a resume of events which have transpired on the international scene reflecting the build-up of Communism on a worldwide basis. With the present crisis in Cuba, the Berlin wall and outbreaks of Communist aggression in the Far East, it tells the story photographically of the Red drive for world domination. If the expression is true that one picture is worth a thousand words, here is a most effective weapon to fight Communism by showing the effects of its dominance in other lands. No speeches nor published comments could be as effective as these actual photographs of aggressive acts in Communist-dominated countries. It is a historic record of the rise of a doctrine which downgrades the individual and upgrades the importance of the state.

### EXPLOITIPS:

Local veteran groups, such as the American Legion and others, should be contacted. Secondary schools and colleges, women's clubs and men's service clubs can also be helpful in pushing attendance as educationally valuable.

### CATCHLINES:

Shocking, Authentic, Uncensored Films Showing Master-Plan for World Conquest! . . . See Castro's Betrayal of Cuba . . . Daring Escapes Over the Berlin Wall . . . The Hungarian Massacre . . . Blood Baths and Mass Purges.

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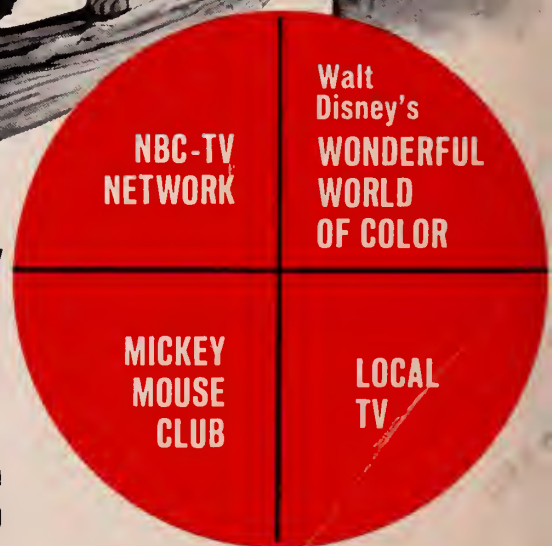
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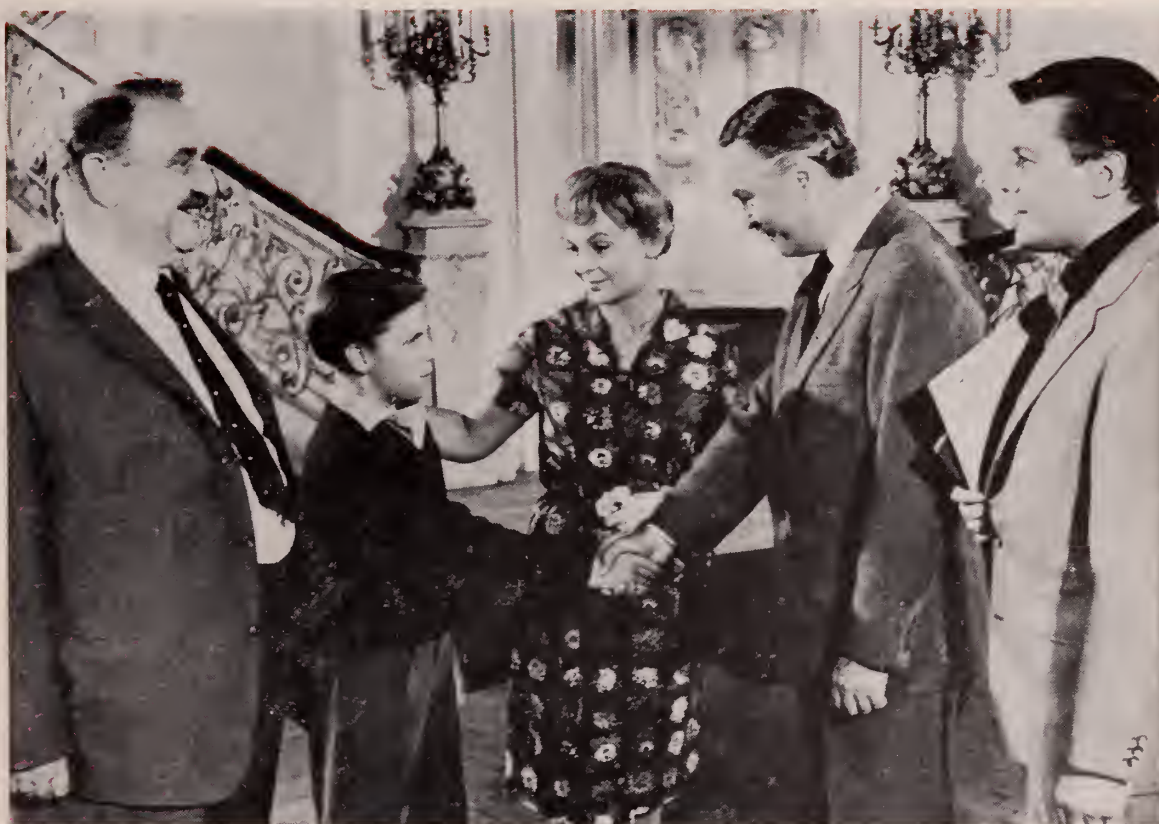
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**TOA-NAC  
Convention  
Report**

—Page 4



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### Guest Editorial

## HERE WE GO AGAIN

By MARSHALL H. FINE

President, Allied States Ass'n  
of Motion Picture Exhibitors

EFFORTS are being made at present by many circuit operators and other interested exhibitors to contact distribution heads *now* and to convince them of the necessity of releasing top-calibre product during the April-May-June period of 1963. It is my own conclusion, however, arrived at reluctantly, if not somewhat bitterly, that these valiant attempts on the part of responsible exhibitor leaders will meet with little more success than had been achieved by similar efforts carried on during the past several years. Most regrettably for all concerned, distribution in general *still* does not seem to realize that the lack of a *regularly delivered* flow of good product is undoubtedly the most serious problem plaguing our industry today, and, to me, poses the *only* threat to its future. IF ONLY ALL EXHIBITORS WHO AGREE WITH ME IN THIS CONTENTION WOULD MAKE THEIR FEELINGS KNOWN TO DISTRIBUTION. HOWEVER, IT IS CERTAINLY TO BE HOPED THAT THE COMBINED FEELINGS OF ALL COULD NOT CONTINUE TO BE IGNORED, AND A MORE ORDERLY FLOW OF PRODUCT COULD BE THE HAPPY RESULT.

The present inability of the exhibitor to show top pictures for long periods of time—such as the current Labor Day to Thanksgiving period, for example, as well as the specific post-Easter to July first period, as mentioned above—poses the threat of *forcing* the great bulk of our movie customers out of their moviegoing habit. I feel this has definitely been the case this present summer, when many of the top-flight productions that had been anticipated to draw maximum audiences failed to recapture the movie fans who had been offered such generally inferior fare in the months previous, and who had, therefore, started to look elsewhere first in spending their leisure time and dollars.

Surely, no other business markets its product in such a limiting way, so as to allow its customers only to be pleased at holiday times or during the summer months, thus disregarding completely their satisfactions for perhaps 75 per cent of the year. Instead, our competitors for the entertainment dollar and sensible businessmen in every line realize the importance of developing in their customers the *habit* to purchase their product. And it, of course, goes without

saying that this habit can only be formed through offering top merchandise *consistently* throughout the year.

In our business in particular, where advertising and ballyhoo form such a necessary part, this consistency of good merchandise is even more important. For the movie fan who is attracted to a theatre two or three times in a row through showmanship or hard-sell advertising, only to feel he has been misled or taken advantage of and shown what he full-well realizes is inferior fare, not only loses his appetite for future films, but develops a resentment against the industry in general and his local theatre in particular.

It is unfortunate, indeed, that in most instances today individual producers, who are only concerned with, perhaps, one film in a given six-month or year period, have the ability to dictate to distribution in general as to just how and when their specific pictures should be released. And it is further unfortunate that the films controlled by these individual producers comprise such a high percentage of the overall market. For, surely, the distributors themselves must realize that they risk jeopardizing their own futures whenever they allow a movie patron to leave a theatre feeling disgruntled two or three times running, such as is often the case in the between-holiday periods in other than the summer months. Let us hope that these distributors seize the initiative, before any more time elapses, in controlling the release dates of all films they handle, to the end that this present pattern of "feast and famine" distribution may be eliminated. For distribution must be made to see the long-term folly of such a method of releasing their major product, which, surely, would lead only to harder times ahead for all concerned, if allowed to remain unchecked.

It is my hope that every exhibitor in America, who has suffered through an inability to show top product regularly throughout the year to his patrons, immediately makes his feelings known to every film company president and general sales manager, to the end that this evil of sporadic releasing of such top product can be replaced instead by an orderly and methodical plan of distributing top pictures regularly throughout the year. For through such combined efforts, surely, the responsible heads of distribution will come to realize that such a change must be made, and the months of April, May, and June in 1963 will not be lost to us all in what has previously been treated as an orphan period.





# TOA TO STUDY EADY PLAN FOR FILM INDUSTRY IN U. S.

## General Counsel Levy Directed to Explore Its Feasibility

By AL STEEN

MIAMI BEACH—Theatre Owners of America has directed its general counsel, Herman Levy, to explore the feasibility of adopting a plan similar to England's Eady Fund for the American motion picture industry.

(See separate story on Eady Plan's operation in this issue, page 11.)

TOA's board of directors and executive committee heard Ellis Pinkney of the Cinematograph Exhibitors Ass'n of England describe the plan as it functioned in Britain at a pre-convention meeting on Tuesday (6) and there appeared to be considerable interest in it in view of the current product shortage and the possibility of easing the dearth. Pinkney also presented the plan to the general convention on Thursday.

Following Pinkney's explanation, the board instructed Levy to delve into all phases of the plan and to draw a formula which might conform with the American industry's methods of operation. The general counsel will make his report on his findings and present a tentative plan at TOA's winter board meeting, which will be held in Washington in March.

Although TOA toppers evidenced interest in the Eady Plan, several of them admitted to Boxoffice that, because of some differences in American methods and the greater geographic area of the United States, there might be some complications that did not exist in Britain. There was some feeling, too, that government participation in any industry operation might not be desirable for fear that there would be government control or supervision.

In any event, the TOA leaders expressed the opinion that the plan was worth studying and that it should be given serious consideration. They felt that any prescription that would create a greater flow of product had merit and that an Eady Plan might be the answer.

George Singleton, former president of the CEA, echoed Pinkney's recommendation for an American Eady Plan as opening the way for a greater product supply. Singleton also advocated closer cooperation between TOA and CEA on industry matters on the premise that both American and British exhibitors had common problems.

At a brief session with the trade press

At press time, the Theatre Owners of America convention in Miami Beach still had two and a half days to go. Next week's issue of BOXOFFICE will have the full convention story, covering those portions which the time element prevented being printed in this issue.



The National Ass'n of Concessionaires opened its annual convention-trade show in Miami Beach with official ribbon-cutting ceremonies. In top photo, left to right: Lee Koken, RKO Theatres; Mitchell Wolfson, honorary convention chairman; John Stembler, TOA president; Alex Gordon, Dade County commissioner; Augie Schmitt, NAC president; Madelyn Melina, Miss NAC; Van Myers, NAC convention chairman, and Ed Redstone. At the head table for the NAC president's dinner Monday (5) night, bottom photo: Mrs. John Stembler; John Stembler, TOA president; Mrs. Augie Schmitt; Augie Schmitt, NAC president; Mrs. Bert Nathan; Bert Nathan, past NAC president and toastmaster for the dinner.

following the board meeting, John Stembler, TOA president, said that TOA was "happy" about the Hollywood Preview Engagement plan whereby Warner Bros. "What Ever Happened to Baby Jane?" was pushed up to fall release from its scheduled February release. He said that discussions had been held with the sales managers of other companies and there were possibilities of getting similar consideration from them.

"We are very encouraged," Stembler said.

The upholding by the Arkansas Supreme Court of the Federal Communications Commission's approval of a pay television test in Arkansas will be appealed, according to Philip Harling, chairman of the Joint Committee Against Pay TV. Harling told Boxoffice that his committee would carry the case all the way to the United States Supreme Court in its effort to prove that pay television was not in the public interest and that the FCC did not have the right to approve the tests.

Speaking at a luncheon Fred Gebhardt, president of Four Crown Productions, urged exhibitors to cater to the potential market of 35,000,000 youngsters. He called the industry "the most powerful medium for the

moulding of minds" and added "we should consciously be alive to our moral and ethical obligations to our American public."

He called for "solid replacements" of stars through development of new talent, pointing out that in multi-million dollar spectaculars producers were not in a position to take chances with new talent, but that in modest budget pictures, "the opportunity to develop and use this new talent is realistically possible."

Gebhardt said his company has 30 modest-budget family pictures in its schedule, five space science-fiction, five sea stories, five Indian stories, five comedies and five other features covering "other fascinating facets of life."

Addison H. Verrill, president of Dale System, Inc., nationwide business-security organization, told theatremen and concessionaires that they could "do plenty about employe theft if you only bothered."

Emphasizing that employe theft in the last ten years has risen by 32 per cent and by 39 per cent in the entertainment and sports industries, Verrill said, "Because you're selling a seat at an entertainment, a bar of candy or a drink, don't for a moment think that ways cannot be devised to keep your full profit from you."



## Stembler and Others Re-Elected by TOA

MIAMI BEACH—John H. Stembler accepted a second term as president of Theatre Owners of America on Tuesday (6) when he was unanimously elected by the board of directors. All other officers were re-elected, following the drawing up the slate by the nominating committee headed by Mitchell Wolfson of Miami.

Stembler had indicated that he could not accept another term because of pressure of his own business, but the committee prevailed upon him to carry on for another year. He becomes the fifth of the 11 men who have headed TOA to be elected for a second term. The others were Albert Pickus of Stratford, Conn., 1959-61; Ernest Stellings of Charlotte, N.C., 1956-58; Wolfson, 1951-53, and Samuel Pinanski, Boston, 1949-51.

The only addition to the ten assistants to the president was Edward L. Fabian, president of Fabian Theatres of New York.

Four new vice-presidents were elected: Harry Mandel, president of RKO Theatres, New York; David E. Milgram, president of Milgram Theatres, Philadelphia; Richard A. Smith, president of General Drive-In Corp., Boston, and Laurence A. Tisch, head of Loew's Theatres and hotels organizations, New York.

New members of the executive committee are Richard Brandt, president of Trans-Lux Corp., New York; George Brehm, Baltimore; Ramos Cobian, head of Commonwealth Theatres of Puerto Rico; Max A. Connett, president of Connett Theatres, Newton, Mass.; Sherrill Corwin, Los Angeles; Elmo Courtney, Clovis, N.M.; H. J. Griffith, Texas; Salah Hassanein, New York; J. T. Hitt, Bentonville, Ark.; Bernard Levy, New York; T. I. Martin, Culpepper, Va.; John J. Murphy, New York, William H. Oldknow, Los Angeles; C. L. Patrick, Columbus, Ga.; Matthew Polon, New York; Edward Redstone, Boston; Julian Rifkin, Boston, and Charles Trexler, Charlotte.

## Brylawski Reports on Two D. C. Obscenity Measures

MIAMI BEACH—No national legislation affecting exhibition was passed or seriously considered in the second session of the 87th Congress. A. Julian Brylawski, chairman of Theatre Owners of America's national legislation committee, reported to the board of directors and executive committee here at the Tuesday (6) session.

There were, however, two bills introduced adversely affecting exhibition in the District of Columbia. Brylawski summarized the activity in connection with two measures introduced by Rep. John Dowdy of Texas. One bill would have restrained the sale and publication of obscene matter in the district, but it was not aimed at commercial theatres.

After passing the House, the bill went to the Senate District Committee where it stayed until the closing days of Congress when an entirely different bill, on which no hearings were held, was rushed through the House and Senate. President Kennedy refused to sign it, but Brylawski warned that it would be re-introduced when Congress convenes again in January.

## Richard Brandt Offers Two Methods To Help Solve Product Shortage

MIAMI BEACH — Exhibition can solve the product shortage by two separate methods, Richard Brandt, head of the Trans-Lux organization, told the opening session of the Theatre Owners of America convention at the Americana Hotel here Wednesday (7).



Richard Brandt

If American exhibitors want more American pictures, the only way to get them is to produce them themselves, Brandt said. This has been partially activated and the total result has been that only the smallest trickle of American pictures has been made by exhibitor financing, he stated.

That is one method, Brandt continued, but the second is a prime opportunity. He said that most exhibitors in this country were not aware of the largest untapped source of commercial product in the world: commercial foreign pictures.

"For every American picture, there are at least 30 pictures that are made in other parts of the world each year," Brandt said. "It can be likened to great coal deposits hidden under the surface of the earth and the population above are too frost-bitten to dig for them. If this source of film could be properly utilized and advantageously channeled into the American market, there

would obviously be no film shortage. But there is!"

Brandt said that the Independent Film Importers & Distributors of America had made a searching study of the reasons why some of the hundreds of foreign pictures were not imported and, if imported, were not utilized in their most effective manner. The results of the study should be of interest to every exhibitor who feels the product pinch, Brandt said.

### ART FILMS DISCUSSED

In the first place, he said, for many years the only foreign product that was imported was the so-called "arty" pictures. Only in the large metropolitan centers was this product recognized and successfully utilized. The general American audience was not ready to accept as entertainment the themes of many of the arty films, Brandt stated. Secondly, for many years subtitles were the only manner in which a foreign picture could be translated, he said, and this left something to be desired for the average American audience. Thirdly, the distribution facilities of what were then small and isolated distribution companies were not sufficient to enable exhibitors throughout the country to have knowledge of these pictures.

And fourthly, and most important, Brandt said, there was a lack of investment capital—purely and simply a lack of money in the hands of the independent distributors for the purposes of exploitation, promotion and advertising.

But that was a long time ago and things have changed, Brandt said. A foreign picture is no more arty than many American films, he declared. American producers have been borrowing regularly from foreign producers and have moved closer in theme and style to foreign pictures than ever before, Brandt said, asking: "Do you think 'Lolita' would have been made were it not for the liberalizing influences of foreign pictures?"

### IMPROVEMENT IN DUBBING

Brandt said that the science of dubbing has come into its own and that dubbing no longer is a haphazard operation. Distribution facilities have improved. He said that 20 years ago the foreign film producer had his office in his hat. But today, he asserted, the methods of distributing foreign films have been organized and refined to such an extent that many of the methods have been incorporated in major company distribution, such as the elimination of backroom shipping operations. And, too, today independent distributors have representatives in every major city.

The big change, Brandt said, was in money. He said investment capital for acquisition, coproduction and exploitation was being poured into foreign distribution companies, such as Continental, Embassy, Astor, Trans-Lux and others. He said the smaller companies, as well, were no longer fly-by-nights.

"Why then," Brandt asked, "with the tremendous strides that have been taken by the foreign film industry do we still have a product shortage?"

## One Exhibitor Organization Seen by Marshall Fine

Miami Beach—There is no need for two national exhibitor organizations, Marshall Fine, president of Allied States Ass'n, declared at the first luncheon meeting of Theatre Owners of America's convention here Wednesday. Fine was an invited guest at the TOA event.

Fine said that he had worked closely with John Stembler, TOA president, on many projects and that he had high regard for Stembler's ability and the manpower associated with TOA. He admitted that in the past, there was great rivalry and friction between the two associations but that was all in the past.

Later, Fine told BOXOFFICE that what he had said to the convention in regard to two associations was strictly a personal opinion and he stressed that he was not promoting a merger. He said he probably would "catch hell" from his board of directors for the statement.

Fine said there was no division of interests within the two organizations and that one association could represent all exhibitors. He predicted that the time would come when that would happen.



# Four Basic Industry Needs Outlined by Paul Lazarus

MIAMI BEACH—Paul Lazarus jr. told the Theatre Owners of America convention at the Americana Hotel here Wednesday that the truly dangerous kind of runaway production was the kind that "runs away from the reality of today's picture-making."



Paul Lazarus jr.

Striking back at "loose and vicious talk" which labeled any non-Hollywood production as "runaway," the executive vice-president of Samuel Bronston Productions stressed that full understanding of the global market pointed inescapably to the advisability of "making your pictures where they should be made and not where you happen to own bricks and mortar and real estate," adding that "no community, no country holds the exclusive patent on good filmmaking."

Runaway from what? Lazarus asked. He said Bronston was not running away from anything, having built an international operation in a strategically advantageous location.

"We have been producing in Spain since 1957," Lazarus continued. "We are self-contained, streamlined and free of many of the production problems and headaches which have so plagued our critics. And we resent being called 'runaway' as if it were a Typhoid Mary appellation."

Pointing to his own company's fluidity of movement, Lazarus said that "Fall of the Roman Empire" would be shot in Spain; "Circus," with John Wayne, might

be shot in Italy and that future projects were being prepared for France, England and Holland "if we have no problems at any of the borders."

Lazarus outlined to the delegates the Bronston plan for distribution, merchandising and production which he cited as meeting the "Challenge of Progress" theme of the convention. Calling it a "global states rights" operation, he pointed to the fact that 16 different distributors would be handling "55 Days at Peking" when ready for release next spring. He said the company's techniques were designed to meet the four basic needs of today's international industry:

1. A regular supply of major features capable of playing for extended time in all theatres.

2. A steady supply of family pictures which will reestablish the theatre as the recreational center for the family unit.

3. Entertainment which is unique to the motion picture screen—too big, too colorful and too elaborate for television.

4. Film which is equally acceptable and suitable on the broadest international base, not particularized to any national interest.

Lazarus called the 1960s the "decade of the independent independent," stating that the future of the industry rested in good part with the films being turned out by the truly creative independent producers throughout the world.

"We of the Bronston organization," he said, "are betting \$40,000,000 in the next two years that we can meet the challenge of progress with imagination, with courage, with integrity and with creative know-how. We ask for your support and co-operation. We know we will receive it."

## Columbia Plans Increased Production Schedule, Schwartz Tells Convention

MIAMI BEACH—Hollywood is on the move, with each studio competing for top talent and for important properties, Sol A. Schwartz,



Sol A. Schwartz

production chief at the Columbia studios, said in an address to the Theatre Owners of America convention Wednesday. Schwartz said that the old clichés, such as Hollywood was through, agents were ruining the business and star salaries were too high, gradually were fading into thin air.

Schwartz said that every day he received calls from agents, authors, producers and directors with suggestions and new ideas. He said this activity was duplicated at every

studio and new deals were being consummated every day.

Columbia is planning to increase its production schedule and, in order to step up production, an engineering survey has been completed of studio stages and equipment. He said every Columbia picture had the excitement ingredient. And every producer, he added, concerned himself with methods of exploitation and promotion.

"We stay right on top of the pictures all the way," Schwartz said. "And believe me, we spare no horses in making certain that our product is merchandised to its fullest. In other words, each picture is a separate project, not an assembly line effort."

Schwartz was presented a special award as a "distinguished alumnus." He formerly was president of RKO Theatres and active in TOA activities.

Another speaker at the luncheon meeting was Dale Robertson, star of TV's "Wells Fargo" and other programs and pictures.

## Good Financial Status Reported by Stembler

MIAMI BEACH — Theatre Owners of America is stronger in membership and financial stability than it has ever been, John H. Stembler, president, said in his annual report to the board of directors and executive committee on November 6, on the eve of the opening of TOA's 15th annual convention in the Americana Hotel here. Stembler said that dues collections in the fiscal year ended June 30 had exceeded those of the prior year.

Not only did TOA gain individual members, Stembler said, but had added the long established Independent Exhibitors, Inc., and Drive-In Theatres Ass'n of New England to its membership. That association, he said, had doubled its theatre membership since affiliating with TOA.

The TOA president said the major problems largely were the same as those which confronted exhibition last year. Exhibitors, he said, were still hampered by a severe product shortage, which particularly was acute last spring and again this fall. He said the threat of pay television was serious.

As to product, Stembler said the major companies would supply 204 new films in all of 1962, the lowest total in the industry's modern history. He said there were signs, however, that 1963 would be somewhat better, although still far short of any really substantial improvement.

"Our studies," Stembler told the board, "show the film companies have already announced some 160 films for 1963 release. This, plus normal augmentation of imported product and additional film projects undertaken during the year, makes the possibility of as many as 250 releases in 1963 not an unrealistic or unduly optimistic estimate."

## Popcorn Is Big Business, NAC Speakers Agree

MIAMI BEACH—Popcorn is big business. Charles E. Burkhead, chief of the Field Statistics Branch of the U. S. Dept. of Agriculture, said here Tuesday (6) that approximately 400,000,000 pounds of popcorn would be produced in the United States by the end of 1962.

Speaking at the "Corns-a-Poppin'" session of the National Ass'n of Concessionaires convention at the Americana Hotel, Burkhead told the group that every man, woman and child in the U.S. consumed two and a half pounds of popcorn yearly.

The concessionaires also heard Don W. Mayborn, the panel moderator, describe popcorn as a most important item.

William Smith, executive director of the Popcorn Institute, called popcorn a "fun item" which, in 1961, grossed more than \$136,000,000 in sales in motion picture theatres alone and that "this year should be even better."

Bert Nathan, NAC executive, said that diversification was necessary for the concessionaire and that popcorn alone no longer was sufficient to remain in business. "But," he added, "popcorn still is a major sales item in the concession business and we need more promotion."

Sydney Spiegel of Super Pufft Popcorn of Canada pointed out the importance of creating new lines such as caramel and cheese popcorn for packaged sales.





*our cup runneth over*  

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*no product shortage at*  
**TRANS-LUX**





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## **THE SEVENTH JUROR**

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Stunned by an act of desire, he was forced to sit in judgement on his own crime.



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## **PASSION OF SLOW FIRE**

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An unforgettable movie — filled with sex and suspense. Now in release.



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A movie to capture the  
audience.

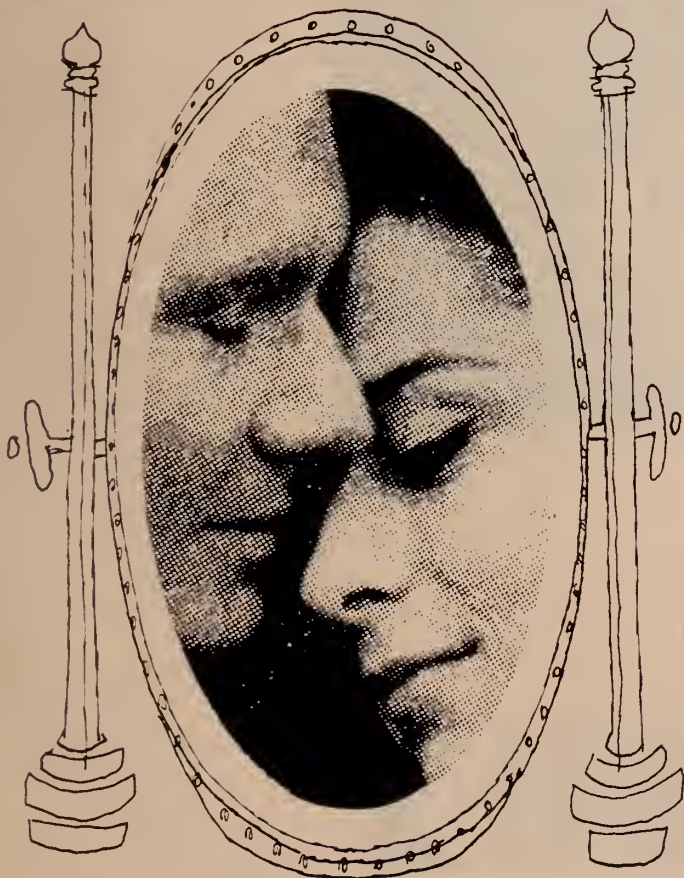


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## **OPHELIA**

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crime and love: a  
fascinating puzzle to  
bring lines to the box-  
office.







## ***HORROR HOTEL***

Gripping. Exciting.  
Playing now to smash  
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By the producer of  
Mein Kampf. A sequel  
to one of the top box-  
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## Proposes Three Ways To Combat Pay TV

MIAMI BEACH—Legal setbacks in the sphere of pay television have not dampened the spirits of the Anti-Pay TV Committee of Theatre Owners of America although recent decisions have been disheartening, Philip F. Harling, committee chairman, told the Theatre Owners of America convention here Thursday (8).



Philip F. Harling

Speaking at the session on "exhibition and the law," Harling said that where public opinion had been probed, the overwhelming majority was loud and clear in its opposition to paying for programs that now were free. He accused the Department of Justice of "stacking the cards" when it told the film companies that pay TV must have a true test.

Harling proposed a three-point program for combatting the pay TV invasion:

1. A concentrated grass roots campaign directed to every member of the House and Senate, urging him to prevail upon the Interstate and Foreign Commerce Committees to act favorably on bills which would outlaw pay TV as being contrary to the public interests.

2. The continued retention of legal and other counsel to oppose every serious application in any court or tribunal, so as to gain every minute of time possible, as well as provide exhibitors with a forum to further acquaint the public with the costs and empty promises of pay TV.

3. Immediate contributions be made by all exhibitors to the Joint Committee Against Pay TV on some equitable basis, not only to meet past obligations for legal fees and disbursements incurred, but to enable the committee to carry out the two above recommendations.

Harling reviewed the recent court cases in which the anti-pay TV groups lost out and stressed that the committee had no quarrel with community antenna services, but that it was concerned about instances where CATV, by wiring up homes, would be all set to convert to pay TV. He pointed out that the committee had been instrumental in having an applicant for a franchise in Waterbury, Conn., agree that his system never would be used for pay television.

Harling said he was convinced that the final showdown on the issue did not rest with the courts or federal bureaus but with the "practical thinking public" who will convince Congress that pay TV is not in the public interest.

### 'White Slave Ship' Openings Set

LOS ANGELES — American International's sea thriller, "White Slave Ship," has been set for major openings in Los Angeles and Chicago, according to Leon P. Blender, AIP sales chief. "White Slave Ship" will open a multiple run on November 14 in over 40 Los Angeles area theatres, with the Chicago date consisting of a showcase run at Balaban and Katz' State-Lake Theatre.

## TOA-NAC CONVENTION . . . Cont'd

## Ellis F. Pinkney Recommends Adoption Of England's Eady Plan in the U.S.

MIAMI BEACH—England's Eady Plan was placed before the Theatre Owners of America convention here Thursday (8) by Ellis F. Pinkney, general secretary of the Cinematograph Exhibitors' Ass'n of Great Britain and Ireland, who said he had no hesitation in recommending the adoption of a similar plan in the United States.

Pinkney first summarized the Eady formula in brief terms. He explained that the Eady Fund was a plan under which exhibitors, with the assistance of both distributors and producers, made weekly payments, known as the Eady levy, into a central pool. The funds then were disbursed to producers, with the aim of encouraging and supporting the production of British films. He said the scheme had been in operation for more than ten years and was one which, except for occasional minor irritations, now received the complete support of British exhibitors generally.

Because there were limited outlets for spending immediately after World War II, theatre attendance reached its peak in 1946, but with the revival of television and other possibilities for spending, attendance dropped and producers were in difficulty because their films could not earn enough in the home market.

Slowly the plan evolved. Officials of the various film trade associations in London were summoned to the Treasury by Sir Wilfred Eady. It was proposed to the exhibitors that the admission tax scale should be altered in such a way that, while the tax was reduced on the cheaper seats, the

higher admission prices could be increased without an undue proportion of the increase being taken away in tax. Pinkney said that it was, however, a condition of the suggestion that from the resulting benefit to exhibitors, one half—amounting to \$4,200,000 in American money in a full year—should go into a fund to help producers.

After many meetings and debates, the basic points of the plan emerged as follows:

1. On each ticket sold, exhibitors were to pay into the pool the equivalent in American money .0029 of a cent.

2. Exhibitors whose gross takings in any week did not exceed \$350 were exempt from payment for that week.

3. It was agreed by the Revenue Department that payments to the Eady Fund would be deductible from income tax purposes.

4. It was agreed with the distributors, including American companies, that in the case of percentage films, Eady Fund contribution payments were to be a deductible item in calculating film rental. Inasmuch as the overall average film rental had been approximately 35 per cent, this in effect meant that two-thirds of the Fund was paid by exhibitors and the remaining one-third by the producers and distributors.

5. The plan was to be for one year and then subject to review.

There have been some changes and amendments to the overall plan, but, despite some crises, exhibitors now appreciate what has been made possible through more product of the highest quality, Pinkney said.

## Exhibitors Like Berns' Industry Newsreel

MIAMI BEACH—Exhibitor reaction to Samuel Berns' industry newsreel, "Hollywood Film Report," which he presented at the opening session of the Theatre Owners of America convention Wednesday was highly favorable.

The short subject, which will be sold at the level of comparable shorts, is designed to have a pre-sell impact, since it was intended to create images of forthcoming product, titles and personalities, Berns said. He added that it was a device by which competitive theatre operators could help each other stimulate a "want-to-see-a-greater-number-of-pictures" reaction among the captive audiences attending their theatres.

Presented in newsreel style, the demonstration reel showed behind-the-scenes activities during the filming of "What Ever Happened to Baby Jane?" a chat with Jerry Lewis, new star Tommy Bull and the beachhead sequence from "The Longest Day" among other episodes.

Berns said he needed 2,000 theatres to put the project in motion. He has almost 400 theatres signed up.

## NSS Role in the Industry Outlined by Martin Starr

MIAMI BEACH—The role that National Screen Service has played in helping to make "tomorrow a better day at the box-office" was outlined at the opening luncheon session of the Theatre Owners of America convention here on Wednesday (7), by Martin Starr, director of exhibitor relations for NSS.

The veteran trailer and accessory company, in its 43 years of service, has made it an accepted fact that it symbolizes a service that stands for greater progress, bigger boxoffice returns and a better image in the mind of the public, Starr said.

"An industry as mammoth as the movies does not progress alone by getting out films and moving them on to the screens of the theatres throughout our land," Starr said. "There must be integral services to help tie together this annual billion-dollar-plus package of entertainment that makes its bid for the free spending dollar of the public. Ours—the films, that is—is a business that calls for an integration of many forces and services to make it operate smoothly, efficiently, profitably."

Starr concluded, National Screen Service, as in the past, will not be found wanting "by the tripod upon which rests the destinies of the motion picture business—production, distribution and, more importantly, exhibition."



# Brilliant World Premiere In London for 'West'

LONDON—A brilliant world premiere ushered in "How the West Was Won" at the Casino Theatre here on the night of November 1. As of that night, the picture had an advance sale of \$500,000, which far exceeded any theatrical event in the history of London entertainment in the number of ticket reservations.

Although a drizzling rain was falling, crowds jammed the area to watch stars and celebrities arrive in a real western stage coach, accompanied by a troupe of cowboys and cowgirls on horseback. And to give the event a further western flavor, the theatre bar was transformed into a western saloon where signs reminded the guests to check their guns before ordering.

## BENEFIT FOR GEORGE V FUND

The premiere of the Cinerama-MGM production was a charity benefit for the George V Fund and was attended by such outstanding personalities as Earl Mountbatten of Burma; Lord Brabourne, Belgium's ambassador; M. De Thier; Jacques Graeffe, minister of Belgium; Baron and Baroness de Gerlache, Belgium's maritime attache; The Duke and Duchess of Rutland; Viscount and Viscountess Davidson; Privy Counsellor Viscount and Viscountess Brentwood; Lord Rea; Lord and Lady Kilmarnock; Lord and Lady John Manners; Sir Joseph Lockwood and the Hon. Anthony Asquith.

Among the film and theatrical celebrities were Terence Rattigan, Peter Sellers, Jesse Lasky jr., Bernard Smith, Anthony Mann, Russ Tamblyn, Henry Fonda, George Peppard, Abe Lastfogel, Eli Wallach, Sidney Davis, Richard Widmark and, of course, Nicolas Reisini, president of Cinerama, Inc., and his wife, and Joseph R. Vogel, president of Metro-Goldwyn-Mayer.

On the day before the premiere, Vogel and Reisini were the hosts at a luncheon in the Savoy Hotel for the American trade press publishers and editors who were flown here for the opening. They were Al Steen, *Boxoffice*; Martin Quigley jr., Quigley Publications; Charles Alicote, the Film Daily; Jay Emanuel, Motion Picture Exhibitor; Moe Wax, Film Bulletin; Morton Sunshine, Independent Film Journal; Ray Gallo, Greater Amusements, and James Powers, Hollywood Reporter. Shepherding this group was Everett Callow, Cinerama's international director of advertising, publicity and exploitation.

## PROMOTION BEGUN IN AUGUST

The promotion for the premiere and run of "How the West Was Won" was launched in August when Callow stopped off in London in the course of a world activation tour. Later, Clark Ramsay, MGM's advertising manager, followed up Callow's initial preparations.

An advertising campaign of \$44,800 was started early in October, encompassing newspapers, billboards, subway and bus locations. Under the direction of Pat Spellman, managing director the Casino Cinerama theatre, a program of Cinerama party

bookings was initiated, culminating in an unprecedented total of 62,464 reservations before a single piece of advertising appeared. After the first advertising appeared, sales increased sharply to a point where almost 25 per cent of a year's business had been guaranteed.

Meanwhile, the MGM London organization launched a contest with the Sunday Pictorial, largest circulation Sunday newspaper, whereby the winner will receive air tickets for two to California to see the "West that was won." Bernard Smith, producer of "How the West Was Won," has been plugging the picture via interviews with the press and on radio and television.

The great campaign paid off.

## COMPO to Discuss Plans For Wider Activities

NEW YORK—The Council of Motion Picture Organizations will discuss plans for the enlargement of its activities at the annual COMPO meeting, scheduled to be held November 20 at the Americana Hotel, it was announced by Charles E. McCarthy, executive vice-president.

An all-industry conclave, sponsored by COMPO, also to have been held on November 20, has been postponed until February to allow the organization more time to work out its program, McCarthy said.

Solicitation of exhibitors for COMPO dues will get under way January 8, it was revealed, following a meeting of the general sales managers of the MPAA companies at which approval was voted for use of the film companies' distribution forces in the solicitation. McCarthy pointed out that 27 months will have elapsed since the last dues campaign. According to the plan, meetings of all sales forces in the country's exchange cities will be held January 8, at which time names of exhibitors will be given to the salesmen, with each salesman responsible for collection of dues from exhibitors on his list.

## Columbia and Gala Sign Distribution Deal

LONDON—Columbia Pictures and Gala Films have signed a partnership agreement whereby Gala will handle all Columbia's foreign-language pictures in the United Kingdom, following the pattern of Columbia's agreement with British Lion, which releases all Columbia's English-language pictures.

In addition to the distribution and exhibition agreement, Columbia and Gala have agreed to coproduce a program of specialized films for distribution throughout the world by Gala.

The negotiators in New York included: A. Schneider, Columbia president; Leo Jaffe, executive vice-president; M. J. Frankovich, first vice-president; Mo Rothman, executive vice-president of Columbia International, and Kenneth Rive, managing director of Gala.

## Embassy Creates Two Sales Divisions

NEW YORK—Joseph E. Levine's Embassy Pictures has realigned its national sales and branch office facilities and created two major divisions, the eastern and the western and metropolitan divisions, to more thoroughly service exhibitors with the Embassy releases for 1962 and 1963, according to Carl Peppercorn, general sales manager.



Carl Peppercorn

Jud Parker has been named eastern division manager, supervising the New England, mideastern, southeastern and southwestern districts. Parker, a veteran of 26 years in the industry, joined Embassy in 1956, serving as home office sales representative, prior to his new post.

Lou Steisel, who was named western and metropolitan division manager, entered the industry 25 years ago, joined Embassy last January and was previously New York district manager and assistant to Peppercorn.

The eastern division, under Parker, encompasses the New England district, managed by Joe Wolf, servicing Boston, Albany, New Haven and Buffalo; the mideastern district, under Charles Zagrans, servicing Philadelphia, Washington, Pittsburgh, Cleveland and Cincinnati; the southeastern district, headed by James Frew, covering Charlotte, Atlanta, Jacksonville and New Orleans, and the southwestern district, managed by Fred Beiersdorf, servicing Dallas, Oklahoma and Memphis.

The western and metropolitan division, headed by Steisel, encompasses the metropolitan New York district, under branch manager Harry Margolies; the midwestern district, managed by George Regan, servicing Chicago, Minneapolis, Omaha, Des Moines, Kansas City, St. Louis, Milwaukee, Detroit and Indianapolis; and the western district, managed by Herb Bregstein, servicing Los Angeles, San Francisco, Denver, Salt Lake City, Seattle and Portland.

## Galaxy Films Is Formed By Josephs, Tarell

NEW YORK—Galaxy Films, Inc., an independent company for the worldwide distribution of both art and commercial features, has been formed by George Josephs, former vice-president of sales for Astor Pictures, and Anthony Tarell, who was associated with Astor when it was formed by the late Robert M. Savini and who later became treasurer and director of Astor's franchise operations.

Galaxy Films will put its first release, "World Without Shame," a Gala Films London production in Eastman Color, into general release January 1. Josephs, who has also been a sales executive at Columbia Pictures, said Galaxy is now negotiating for additional features. The company is headquartered at 130 West 46th Street.



## Simonelli Is Gen. V-P Of Youngstein Firm

NEW YORK—Charles F. Simonelli, assistant to the president of Universal Pictures for the past



Charles Simonelli

versal.

In his new capacity, Simonelli will act in all areas of management, including policy, organization planning and operations. He is also a director of the Interboro Premium Finance Co.; a consultant to the management of Volusia Jai Alai, operators of Jai Alai Fronton in Daytona Beach, Fla., and a partner in S.D.S. Associates, a private investment group. He is a former director of Thompson-Starrett Co., Bethlehem Machine & Foundry and Superior Tool & Die Co. He also has served as chairman of the board of management of the Bib Corp.

Simonelli entered the motion picture industry as an office boy in Universal's eastern advertising and publicity department and, nine years later, was named eastern advertising and publicity director.

His election is the third major change in the strengthening and revitalization of Television Industries' top management. Youngstein, the former executive vice-president of Cinerama, Inc., became president and chief executive officer November 2 and Jerome Pickman, formerly vice-president of Paramount, was elected executive vice-president. The new company plans to expand its functions from the distribution of feature pictures for TV to all phases of the entertainment industry, with emphasis on motion pictures.

The name of the Entertainment Corp. of America, Inc., is subject to stockholder approval at a future meeting of stockholders of Television Industries, Inc.

## Investor Harvey Jacobson New Filmgroup Partner

HOLLYWOOD—Investor Harvey Jacobson has joined the Filmgroup as executive vice-president and partner as the first step in the company's development of high-budget product, it was announced by president Roger Corman. Jacobson will begin a tour of the nation this week to meet distributors and exhibitors. Of the \$500,000 which Jacobson will invest, \$135,000 is being allocated to operational improvements and story development. The remaining \$365,000 will be added to production budgets of features to be made in the next eight months.

## Wallis Reoptions Paul Nathan

HOLLYWOOD—Producer Hal Wallis has reoptioned his longtime associate producer Paul Nathan. The coming year will be Nathan's 17th with Wallis at Paramount Studios.

# National Allied Prepares For Cleveland Sessions

## TV Block Booking Out, Supreme Court Rules

Washington — The U. S. Supreme court this week unanimously upheld a lower court order barring six distributors of motion pictures from block booking in selling and licensing films to television stations.

In the first opinion to be written by the newest member of the high court, Justice Goldberg, enforced block booking was termed a vice and a violation of the Sherman antitrust act.

The original lower court order, handed down by Judge Archie O. Dawson of New York, applied to Loew's, Inc., C&C Super Corp., Screen Gems, Associated Artists Productions, National Telefilm Associates and United Artists.

Attorneys for both the Justice Department and the film distributors had requested that the high court upset the District Court order, the D of J seeking a strengthened order and the distributors asking that the decree be set aside.

## WOMPI President Names Committees for Year

ATLANTA—Mrs. Jean W. Mullis, president of the International Ass'n, Women of the Motion Picture Industry, has announced the appointment of the following committees for the fiscal year, 1962-63:

**Membership:** Miss Mary Heuelsen, Kansas City, chairman; Mrs. Leone Cooper, Memphis; Miss Sadie Castanza, New York City; Miss Alice Patton, Des Moines; Mrs. Sue Tankersley, Denver.

**By-Laws:** Miss Lois Evans, Memphis, chairman; Mrs. Gladys Melson, Kansas City; Miss Nola Bishop, Des Moines; Mrs. Dorothy Zeitlinger, Jacksonville; Mrs. Polly Puckett, Stone Mountain, Georgia.

**Finance:** Mrs. Florence Work, Des Moines, chairman; Mrs. Philomena Eckert, Jacksonville; Miss Phyllis Whitescarver, Kansas City; Mrs. Juanita White, Dallas; Miss Leone Matthews, Des Moines.

**Extension:** Miss Florence Long, Toronto, chairman; Mrs. Myrtle Parker, Charlotte, co-chairman; Mrs. Amy Rohde, New York City; Miss Charlotte Murphy, St. Louis; Mrs. Lorena Cullimore, Dallas; Mrs. Hazel Lenoir, Kansas City.

**Publicity:** Mrs. Frankie English, Atlanta, chairman; Miss Sue Benningfield, Dallas; Mrs. Marie Berglund, New Orleans; Miss Marcella DeVinney, St. Louis; Miss Hilda Frishman, New York City.

**Newsletter:** Mrs. Stella Poulnot, Atlanta, chairman; Mrs. Mable Guinan, Dallas; Miss Dorothy Mathieson, Toronto.

**Will Rogers Memorial Hospital:** Mrs. Gene Barnette, New Orleans, chairman; Mrs. Mary Hart, Jacksonville; Miss Jessie Ray Lucy, Memphis; Miss Faye Riess, New York City; Mrs. Dorothy Pobst, Des Moines.

**Ways and Means:** Miss Goldie Woerner, Kansas City, chairman; Miss Janice Bierman, Atlanta; Miss Phyllis Schaeffer, New York City; Mrs. Bernice Chauvin, New Orleans; Mrs. Myrtice Williams, Jacksonville.

**Industry Service:** Miss Anna Belle Miller, Denver, chairman; Mrs. Kathleen Dowell, Jacksonville; Miss Patricia Dowling, Indianapolis; Mrs. Ora Dell Lorenz, Dallas; Miss Audrey Hall, Metairie, Louisiana.

**Historian:** Mrs. Lee Nickolaus, New Orleans, chairman.

**Convention Chairmen:** Miss Rosemary White, Dallas; Mrs. Mable Guinan, Dallas.

DETROIT—"Advance hotel reservations assure that the 33rd National Allied merchandising and tradeshow at Hotel Sheraton, Cleveland, December 3-5 will have the largest attendance in several years," said Allied president Marshall H. Fine, also convention chairman.

## TO FEATURE NEW EQUIPMENT

The day-and-date booking of TEDA and TESMA conventions and tradeshow will throw the spotlight on startling new developments in equipment. While several manufacturers are keeping these exhibits guarded top secret until debut, among the items to be shown to the industry for the first time will be projection lamps using no carbons, shutterless projectors, sound systems without a single tube, carbon lamps giving far brighter picture and sharper screen definition, and slow-burning brighter carbons. Other exhibits will present automated 70/35mm booth equipment and high profit equipment for drive-in concessions.

The national theatre owners convention itself will open with a luncheon Monday noon with an afternoon session devoted to exhibitor problems, trade practices and film discussions. Continental breakfasts will open Tuesday and Wednesday meetings with Tuesday morning devoted to marketing research and patron motivation, presented by university and business authorities. This convention is breaking new ground, bringing experts on specific business techniques from other fields. The equipment luncheon on Tuesday will be programmed by TEDA and TESMA, stressing new developments, followed by guided demonstrations covering the entire show.

## FILM MERCHANDISING TOPIC

The Wednesday morning session will cover profitable merchandising of motion pictures with authorities on consumer psychology and merchandising.

An all-out promotional drive to build convention attendance is being launched from national headquarters here. Three action-oriented mailing pieces are currently in the works, with other material to follow.

The slogan adopted for the event is "Next Year's Successful Exhibitors Will Be at This Year's National Allied Convention."

One attention-getting piece shows a picture of an usher in military style uniform, occupying nearly the full sheet, comfortably snoozing in a theatre seat, legs crossed and an open box of popcorn in his lap. Large type asks the question, "Where's Business?" The text gives the message of the convention goal to put "cars in your drive-ins, patrons in your seats, and ushers back in the aisles."

## Robert Vaughn Signed for Role

HOLLYWOOD—Robert Vaughn will star in "I'll Sell You a Secret," Harry Sandford and Max Lamb screenplay to be made under the Roberts II banner. The company is owned by producer Robert Reese, Richard Long and Vaughn. Long will direct.



# 'Mutiny on the Bounty'

Metro-Goldwyn-Mayer

By FRANK LEYENDECKER

ONE OF THE greatest, most exciting and highly dramatic sea adventures ever written, "Mutiny on the Bounty" comes to the screen for a second time in a magnificent motion picture which has all the elements of violence, romance and thrills, plus incredibly beautiful scenic splendor, to fascinate and enthral moviegoers of all ages. It should be one of the all-time box-office hits.

One of the two most-publicized pictures of recent years (20th Century-Fox will release the other) as regards excessive costs, production difficulties and delays due to bad weather and temperamental clashes between cast members and the director during the many, many months of filming, this Aaron Rosenberg production still emerges as a cinematic triumph. And all the publicity, good or bad, will only whet the public's interest to see the picture and judge for themselves if all this extraordinary effort was worth it. The title alone, plus Marlon Brando's tremendous draw, will guarantee smash grosses generally.

Coming 27 years after the release of MGM's original film version, which won the Academy Award as best picture of 1934-35, this new production in Ultra Panavision 70 and Technicolor, should all but erase any nostalgic memories held by the old-timers and, to today's generation of moviegoers, it will be a terrific and wholly new action spectacle.

First and foremost, this version of the Charles Nordhoff and James Norman Hall



Trevor Howard, Marlon Brando and Percy Herbert in one of the action scenes from "Mutiny on the Bounty." Richard Harris and Gordon Jackson are in the background.

sea classic has its basis on historical fact and Charles Lederer has retained all the force and realism of the novel while enlarging on the episodes in Tahiti, both before and after the mutiny takes place. After a few minutes of Bronislau Kaper's sweeping and stormily melodic musical score, the picture opens on preliminary scenes in Spithead harbor in 18th Century England, which lay the groundwork for the clash between the lowly born disciplinarian, Captain Bligh, and his elegant, idealistic first mate, Fletcher Christian. The spectators' eyes remained glued to the screen during the thrilling episodes that follow, including the flogging of the hot-tempered seaman, John Mills, and the Bounty's riding through one of the most furious storms ever recreated for a tremendous screen, a wave-lashing which almost makes the spectator feel he is actually participating in this gigantic tempest. Among the picture's other memorable moments are the ship's arrival in Tahiti, as dozens of small boats row out to meet the sailing vessel; the native ceremonies and sexy dances for the benefit of the British visitors and their water-threshing method of catching fish—all of these Tahitian customs being brilliantly captured in Ultra Panavision by Robert L. Surtees' fine camerawork. The torturing of the seamen which leads up to the actual mutiny and the climactic burning of the sailing vessel and Christian's tragic death are other thrill highlights of this memorable film. The occasional romantic scenes are tenderly handled and act as pleasant interludes between the predominantly exciting action.

Although Charles Laughton's portrayal of Captain Bligh in the 1935 film is still fondly remembered by many, Trevor Howard's performance of the steely-eyed, tyrannical commander is equally fine and the British star gives it even more authority and brilliance—a prime requisite for Academy Award consideration next spring. Another British actor, Richard Harris, also gives an outstanding performance as the mutinous seaman, John Mills. The third star and the film's top boxoffice name, Marlon Brando, is far too foppish and

nasally British in his early scenes as the dandified Fletcher Christian—to the extent that his portrayal elicits unintentional laughter from the audience—but his performance gradually builds in strength until his climactic scenes are impressive and even touching.

While director Lewis Milestone was probably unable to curb Brando's too-broad histrionics, he guided all the others to give noteworthy performances, particularly Hugh Griffith, who contributes several fine moments; Percy Herbert, Chips Rafferty and Gordon Jackson to make their every scene count; Richard Haydn to subdue his customary whimsical touches for the serious role of the mild-mannered botanist while the bearded Noel Purcell supplies the picture's few lighter moments. Tim Seely does nicely in a minor romantic role while the lovely Polynesian Tarita supplies scantily clad pulchritude and a touch of tenderness—and her undulations during her native dance will make male patrons' eyes pop.

Here is a new—and greater "Mutiny on the Bounty," which should do hurricane-type business in theatres throughout the world.

## Seven Disney Features For 1963 Release

NEW YORK—Walt Disney Productions will put seven features into release through Buena Vista Distributing Co. between Christmas of 1962 and the end of 1963, according to Irving H. Ludwig, president and general sales manager of BV.

Starting with "In Search of the Castaways," starring Hayley Mills and Maurice Chevalier with George Sanders and Wilfrid Hyde White, which will open at the RKO Palace December 25 and throughout the country for the Christmas-New Year's period, the 1963 releases will include:

"Son of Flubber," starring Fred MacMurray and Nancy Olson, in February; "Miracle of the White Stallions," starring Robert Taylor, Lilli Palmer and Curt Jurgens, for Easter; "Savage Sam," starring Brian Keith and Tommy Kirk, in June-July; "Summer Magic," starring Hayley Mills, Burl Ives and Dorothy McGuire, in August-September. There will also be a Disney film for October, ordinarily a bad period, and then "The Sword and the Stone," an animated cartoon feature dealing with King Arthur, for December 1963.

## Melvin H. Jacobs Elected Technicolor President

LOS ANGELES—Patrick J. Frawley jr., chairman of the board of directors and chief executive officer of Technicolor, Inc., announced the election of Melvin H. Jacobs, as president of Technicolor, Inc. Jacobs, one of Technicolor's largest stockholders, heads its Marshall-Burns division. The former president, John R. Clark jr., becomes a consultant to Technicolor, Inc. and remains as a director.

## Maximilian Schell in San Francisco

SAN FRANCISCO — Maximilian Schell has arrived in San Francisco to attend the San Francisco International Film Festival in conjunction with the entry of his film version of "Hamlet," being shown today (12).

### MUTINY ON THE BOUNTY

MGM

Running time: 179 minutes, plus 10-15 minutes intermission

Ratio: 70mm Ultra Panavision

### CREDITS

Produced by Aaron Rosenberg. Directed by Lewis Milestone. Screenplay by Charles Lederer. Based on the novel by Charles Nordhoff and James Norman Hall. Music by Bronislau Kaper. Filmed in Ultra Panavision 70mm. Technicolor. An Arcola Picture. Orchestra conducted by Robert Armbruster. Director of photography, Robert L. Surtees. Additional photography, Harold E. Wellman. Art direction, George W. Davis and J. McMillan Johnson. Special visual effects, A. Arnold Gillespie, Lee LeBlanc and Robert R. Hoag. Film editor, John McSweeney jr. Assistant director, Ridgeway Callow. Choreographer, Hamil Petroff. Color consultant, Charles K. Hagedorn. Technical advisers, Capt. Donald MacIntyre, R. N., Bengt Danielson and Aurora Natua, Leo Langomazino.

### THE CAST

Fletcher Christian ..... Marlon Brando  
Captain William Bligh ..... Trevor Howard  
John Mills ..... Richard Harris  
Alexander Smith ..... Hugh Griffith  
William Brown ..... Richard Haydn  
Matthew Quintel ..... Percy Herbert  
Maimiti ..... Tarita  
Edward Young ..... Tim Seely  
Edward Birkett ..... Gordon Jackson  
William McCay ..... Noel Purcell  
John Williams ..... Duncan Lamont  
Michael Byrne ..... Chips Rafferty  
Minarii ..... Frank Silvera  
James Morrison ..... Keith McConnell  
Samuel Mack ..... Ashley Cowan  
John Fryer ..... Eddie Byrne  
and Henry Daniell, Matahariai Tama, Ramera Tuai, Ruita Salmon, Nathalie Tehare and other Tahitian natives.



## A. J. Balaban Is Dead; Pioneer Exhibitor

NEW YORK—Private funeral services for A. J. Balaban, 73, one of the pioneers in the film industry, were held at the Universal Chapel Saturday (Nov. 3). Services were held at the Pizer Chapel in Chicago, Balaban's birthplace, November 5. Balaban died in his apartment at the Hotel Laurelton November 1.

Balaban broke into show business as a singer of illustrated songs in the few existing nickelodeons, one of which he rented for a six-month trial period with his brother Barney in 1909. Later, the two brothers launched a circuit of theatres, building the Circle Theatre and, later, the Central Park Theatre with Sam Katz as their partner.

With the aid of their three younger brothers, Max, John and Dave, they pioneered such presentation trends as bills of vaudeville and films, presenting such stage headliners as Sophie Tucker, Nora Bayes, Van and Schenck and Belle Baker, along with pictures, at the Central Park Theatre. Later, they launched a band policy, headed by Paul Ash, in conjunction with movies, at the Oriental Theatre. This combination of movies and live entertainment was quickly emulated throughout the U. S.

In 1929, Balaban and Katz merged with Paramount and A. J. retired to Geneva, Switzerland, but he came back to the U. S. in 1937 to supervise construction of the Esquire Theatre, a palatial film house in Chicago. Just prior to World War II, he was again called out of retirement, this time by Spyros Skouras, to become executive director of the Roxy Theatre in New York.

Balaban is survived by his wife, the former Carrie Strump; two daughters, Mrs. Louis Culture, and Mrs. Harold Robbins; a son, Bruce, who is a producer, and four grandchildren, in addition to his brothers, Barney, Harry and Elmer.

## Astor Promotes Sigman To New Sales Post

NEW YORK—Sam Sigman, who joined Astor Pictures in 1961 as executive assistant to the vice-president in charge of sales, has been promoted to the new post of national sales supervisor for Astor, according to George F. Foley, president. Sigman will work under Harry Fellerman, recently named general sales manager to succeed Ernest Sands.

Sigman had previously been sales administrator for Paramount, manager of worldwide operations and assistant sales head for Selznick Releasing Organization and New York representative for Edward Small Productions. He entered the industry with the old Fox Film Co., where he held various posts in the sales promotion, play-date and contract departments. He had also been associated with Republic Pictures as manager of the contract and play-date departments.

## Gower Champion to Meg 'Carnival'

HOLLYWOOD — Gower Champion will direct MGM's filmization of "Carnival," musical hit he staged on Broadway. Producer Arthur Freed, who gave Champion his first big screen role in "Show Boat," is producing.



**NEW HOLIDAY DISPLAYS**—National Screen Service's holiday displays now are available in all of its branches. Joseph Bellfort, sales manager, said three 40x60 displays and two 30x40 displays offered a variety of Christmas and New Year's messages, prepared in six colors, via the silk screen process, on heavy rollboard, providing colorful holiday greetings to suit virtually any theatre frame or wall space.

## Johnston Is Elected Head Of International Group

LONDON—Eric Johnston, president of the Motion Picture Ass'n of America, was elected president of the International Federation Film Producers' Ass'n at the Federation meeting here November 1.

The Federation, which is made up of the national producers' associations of the major film producing companies, deals with international film festival matters and other problems of mutual interest.

## HIGH COURT RULES:

## Cable Facilities Okay For Ark. Pay TV

LITTLE ROCK—The Arkansas Supreme Court on November 5 unanimously upheld the decision of a lower court affirming an earlier action by the state's Public Service Commission, which ordered Southwestern Bell Telephone Co. to provide Midwest Video Corp. with the necessary facilities for introduction of a pay television system here. Midwest Video holds a franchise agreement for Paramount's Telemeter system.

The Public Service Commission's ruling had been appealed by a group of theatre owners including independents, United Theatre Corp. and Rowley United Theatres.

The Public Service Commission had ruled: "All of the intervenors' arguments add up to one contention, that pay television will disrupt other segments of the entertainment business. Any new business is likely to lead to economic change. This commission cannot deny the people of Arkansas the benefits of new entertainment media merely because other segments of the industry may be inconvenienced thereby."

The court said it regarded the commission's explanation as "the complete answer to the appellants' contention" that pay TV was not in the public interest.

## NOW IN RELEASE...

### "POOR WHITE TRASH"

## '63 RELEASES

"THE GARBAGE MAN" \*

"COMMON LAW WIFE" \*

"SIN AND SYMBOLISM" \*

"I HATE YOUR GUTS"

Formerly "The Intruder"

## IN PRODUCTION...

"WHEN THE SAINTS GO MARCHING IN"

**C. D. A., inc.**

\*Copyright Union Ad 1962



# 'Almost Angels' (BV) Is October Blue Ribbon Award Winner

By VELMA WEST SYKES

BUENA VISTA'S "Almost Angels" has been voted the BOXOFFICE Blue Ribbon Award for October by members of the National Screen Council. This delightful musical drama which features the historic Vienna Boys Choir, founded in 1498 by decree of Maximilian I of Austria, has all the elements which make for good family entertainment and is outstanding in its unusual settings and musical renditions. It also has a story that does not seem as contrived as most do built around such a central theme. Vincent Winter, who won an Academy Award for his role in "The Little Kidnappers" and played a feature role in "Greyfriar's Bobby" stars in this with Peter Weck, former member of the Choir, as choirmaster, and Sean Scully.

Boxoffice's review in the September 10 issue said in part: "'Almost Angels' . . . brings to the screen for the first time, the 464-year-old story of the Vienna Choir Boys, filmed in the elegant palace home of the choir, the Augarten Palais in Vienna, as well as the beautiful historic landmarks that reach back to the early youth of the picture's composers—Schubert, Brahms and Strauss, among others . . . Hans Holt registers well as Choir Director Eisenger. Steve Previn makes his debut as a feature film director for the Vernon Harris screenplay."

Barometer figures on the picture are hard to evaluate since it has been booked on the lower half of a double bill with the reissued "Lady and the Tramp." However, the double bill is doing SRO business all over the country so Disney has again done the family unit a real service in making such entertainment available.

## Superior Entertainment

NSC members offered these comments as they checked their votes on the ballots:

This is a wonderful way to introduce children to good music while entertaining them.—Mrs. Edward F. Carran, G.F.W.C., Lakewood, Ohio . . . "Almost Angels" is a good family picture. What wonderful things boys can do when they have the right training!—Emory W. Cowley, Women's Department Club, Indianapolis . . . A Disney picture—nuf said—Jim Downing, Tulsa Tribune.

"Almost Angels" is superior entertainment for the entire family. The color is beautiful and the Vienna Boys Choir a rare delight. Peter Weck's role as Max Heller is a handsome, personable conductor. The children are natural and quite adorable.—Malcolm Miller, Knoxville Journal . . . Truly a lovely picture. With the double bill, it's superb.—Mrs. Harry T. Jarvis, Greater Detroit MPC.

There is definitely need for quality

family entertainment these days, such as "Almost Angels."—J. Coleman Daniel jr., Spartanburg (S.C.) Fine Films Committee . . . I know of several boys who aspired to be choir boys after seeing "Almost Angels."—Elisabeth Murray, Long Beach Teachers Ass'n. . . Such charming boys with such believable dialog and vivid photography made this movie an utter delight.—Elayne Bybee, KID radio, Idaho Falls.

Disney's done it again—"Almost Angels" is a beautiful picture that is good family fare—may the tribe increase!—Tom Peck, Charleston Evening Post . . . The title was well selected. At times the entire choir of 80 members seem almost divine.—Mrs. Claude Franklin, Indianapolis NSC Group.

The shallow plot ideal for small fry and the singing a thrill for adults. The production is first class.—Dick Osgood, WXYZ radio, Detroit . . . A beautiful picture worthy of the highest family rating.—Mrs. T. W. Swartz, A.A.U.W., Claremont, Calif. . . The best family picture here in some time.—Mrs. Jean W. Mullis, WOMPI president, Atlanta, Ga.

"Almost Angels" gets my vote because it is an entrancing story about boys in the 464-year-old Vienna Boys Choir—a Walt Disney import of outstanding merit.—Mrs. Kenneth C. Wilson, San Francisco MP & TV Council . . . It has much to offer our young people and adults—delightful music, comedy, and drama all appeal.—Mrs. Harold E. Kerwin, Greater New Bedford Better Films Council.

Such a fine picture, clean and wholesome. I will always remember the sweet faces of those happy little boys. It reminded me of the time my brother was that age and was singing in a school chorus, when his voice changed the night of their big play.—Mrs. Paul Gebhart, Cleveland Cinema Club.

Another Walt Disney goody. If Mr. Disney can give us such good movies, why not other producers?—Mrs. Fred Hire, Fort Wayne (Ind.) Indorsers of Photoplays.

## The Cast

Max Heller ..... PETER WECK  
Director Eisenger ..... HANS HOLT  
Father Fiala ..... FRITZ ECKHARDT  
Radio Commentator .... GUNTHER PHILIPP  
Frau Fiala ..... BRUNI LOBEL

Toni Fiala ..... VINCENT WINTER  
Peter Schaefer ..... SEAN SCULLY  
Friedel Schmidt ..... DENIS GILMORE  
Ferdie ..... HENNY SCOTT  
AND VIENNA BOYS CHOIR

## Production Staff

Director ..... STEVE PREVIN  
Screenplay by ..... VERNON HARRIS  
Original Idea by ..... R. A. STEMIE  
Production Supervisor .... PETER V. HERALD  
Director of Photography

Musical Director ..... HEINZ SCHREITER  
Orchestra ..... WIENER SYMPHONIKER  
Conducted by ..... HELMUTH FROSCHAUER  
Art Direction ..... WERNER  
AND ISABELI SCHLICHTING

Featuring Famous Songs of ..... SCHUBERT,  
BRAHMS,  
STRAUSS

Film Editor ..... ALFRED SRP  
Assistant Director .. RUDOLPH NUSSGRUBER  
Color by ..... TECHNICOLOR



PETER WECK, FORMER MEMBER OF THE FAMOUS VIENNA BOYS CHOIR, IS CAST AS CHOIRMASTER MAX HELLER



OLDEST CHOIR BOY PETER SCHAEFER (SEAN SCULLY) ACTS AS JUNIOR DIRECTOR WHEN HIS VOICE CHANGES



FRECKLE-FACED FRIEDEL (DENIS GILMORE) CAST AS MITZI, TONI FIALA (VINCENT WINTER) AS "HER" BEAU



This award is given each month by the National Screen Council on the basis of outstanding merit and suitability for family entertainment. Council membership comprises motion picture editors, radio and TV film commentators, representatives of better films councils, civic, educational and exhibitor organizations.



# Hollywood Report

By CHRIS DUTRA

**REVEALING** almost no change in the current production pulse in Hollywood, the month of November looks to a tentative lineup of only nine screenplays. Allied Artists swings into first place with three features listed, followed by United Artists with two. American International, Columbia, Paramount and Universal-International have one starter each blueprinted. The month of October saw only ten films get the green light. This figure represented two films less than the month of September. The films listed by studios are:

## ALLIED ARTISTS

"The Judo Tree" toplines Sessue Hayakawa and Pat Suzuki. The plot deals with the pretty daughter of a Japanese judo expert who attempts to teach the art to some willing American GIs. Dennis Kane directs and Jules Levy produces on location in Japan.

"The Black Zoo" will be produced by Herman Cohen and directed by Robert Gordon in CinemaScope and color. The story deals with a man who has his own private zoo in Los Angeles that he uses to get rid of anyone who gets in his way.

"The Gunfighters" will be produced by Ben Schwalb and directed by Frank McDonald. In CinemaScope and color, starring David Janssen, this western is about a private detective who joins a gang of outlaws in order to dispose of them.

## AMERICAN INTERNATIONAL

"The Seafighters" stars Frankie Avalon and Tab Hunter and will be shot in Hollywood in color and wide film. Anthony Carras will direct for executive producer James H. Nicholson. The story deals with an underwater demolition team in World War II, who saves the secrets of U. S. radar installations from Japanese capture.

## COLUMBIA

"The Candy Web" in Eastman Color will be produced and directed by William Castle. This will be in the comedy-suspense vein. (Mr. Castle is keeping the plot top secret until its release!)

## PARAMOUNT

"Samantha," in color, will be produced and directed by Melville Shavelson. Paul Newman and Joanne Woodward star in this satirical comedy revolving around the fashion industry. Background footage has been shot in Paris and New York, with principal photography taking place in Hollywood.

## UNITED ARTISTS

"The Pink Panther." Blake Edwards directs for Producer Martin Jurov. The Mirisch Co. presentation will shoot in Europe. This is a modern comedy-adventure set in Italy involving several scoundrels (David Niven, Robert Wagner and Capucine); a Paris police inspector (Peter Ustinov) and a princess, (Claudia Cardinale)—all are in hot pursuit of a priceless diamond!

"Lilies of the Field." This is the first in-

dependent production for producer-director Ralph Nelson. Sidney Poitier stars as a discharged soldier who encounters a group of nuns who talk him into building them a new church.

## UNIVERSAL-INTERNATIONAL

"Man's Favorite Sport" will shoot in color. Howard Hawks is producer-director on this Rock Hudson-Paula Prentiss starrer about a public relations female who becomes involved with a playboy sportsman.

Director J. Lee Thompson will tour the United States on behalf of Harold Hecht's "Taras Bulba" starting November 24, and will host a series of screenings and interviews for newsmen of 36 cities for the United Artists release which stars Tony Curtis, Yul Brynner and Christine Kaufmann. His itinerary includes New York, Chicago, Washington, D. C., Kansas City and Denver, where the representatives of leading news media from the 36 major United States and Canadian cities will be invited by Thompson to previews and press conferences. Thompson plans to be in each of the five cities for a minimum of two days. First of the series of screening-interviews will be held in New York, November 24-28 with newsmen also attending from Philadelphia, Boston, Cleveland, Pittsburgh, Buffalo, New Haven, Hartford, Toronto, Hamilton and Montreal. Next will be in Washington, November 29, 30 with news representatives attending from Atlanta, Baltimore, Charlotte, Miami and Jacksonville. The Chicago preview-interviews will be held December 3, 4, with press visiting from Detroit, Indianapolis, Minneapolis, St. Paul, Milwaukee and Cincinnati. The Kansas City sessions will take place December 5, 6. Attending will be newsmen from St. Louis, Omaha, Des Moines, Dallas, Fort Worth, Houston and Oklahoma City. The final conference of the series will be held in Denver, December 7, 8, with guests from Salt Lake City, Albuquerque and Colorado Springs.

The "Rampage" location company has returned to the studio after five weeks of filming in Hawaii. Shooting on the Seven Arts production for Warner Bros. resumed this week on the Burbank stages with stars Robert Mitchum, Elsa Martinelli, Jack Hawkins and Sabu. Phil Karlson is directing the Technicolor feature for executive producer William Fadiman . . . Jerry Lewis selected 11 midget actors to appear with him in a scene for "The Nutty Professor," his current Paramount release which he is directing and starring in. The diminutive actors and the set are half-size so that Lewis will look twice as tall as usual. The actors are Billy Curtis, Billy Levisohn, Bill Novell, Joan Novell, George Spotts, Brenda Billings, Marilyn England, Eileen Henderson, Alicia Kosarich, Andre England and Gordon England . . . Producer-director William Asher has started editing and scoring on "Johnny Cool," Chrislaw Production for United Artists release. Film costars Henry Silva and Eliza-

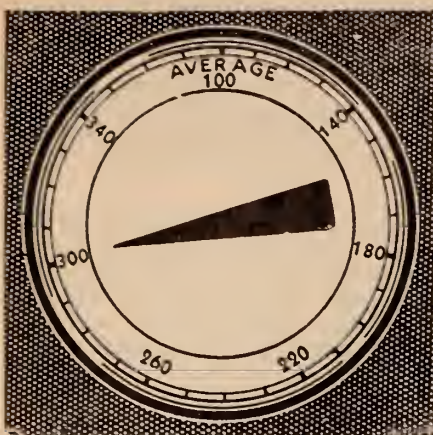
beth Montgomery with special guest appearances by Sammy Davis Jr., Joey Bishop, Mort Sahl, Telly Savalas, and Brad Dexter . . . A citation from *Hear Magazine* as best performance of the month by an actress has been won by Angela Lansbury for her work in "The Manchurian Candidate."

The Mirisch Co. has become the first filmmaking organization to open its entire library of motion pictures to the Hollywood Museum. Among the films which are being offered are the Academy Award winning films of 1961 and 1962, Billy Wilder's "The Apartment" and Robert Wise's "West Side Story," "Some Like It Hot," and "The Magnificent Seven." Prints being collected by the Hollywood Museum will be stored in specially constructed vaults, now being designed by architect William L. Pereira. A program of daily afternoon showings of films is projected for the future, paralleling the showings conducted by New York's Museum of Modern Art. Films also will be available to students and historians, along with other materials pertaining to the motion picture medium . . . Stuart Phelps, director of the Frank Sinatra world tour film, has completed final editing of a special film, "Sinatra in Israel," for Histadrut, Israel's pioneer labor organization, which will use the film for educational and fundraising purposes throughout the world. Sinatra did the narration for the 40-minute feature at Paramount Studios, where he is currently starring in "Come Blow Your Horn."

Bette Davis invades the popular recording field with the release of her first single on the MGM Records label, "I've Written a Letter to Daddy," from her current motion picture release, "What Ever Happened to Baby Jane?" Miss Davis joins with 12-year-old Debbie Burton in the live recording. On the reverse side is a Twist version of the title music, composed and arranged by DeVol . . . Producer-director George Schaefer has begun a series of conferences with Paramount executives regarding three properties he has acquired, and his three-picture non-exclusive pact with the studio . . . Producers Elliott Kastner and Stan Shpetner have announced a January starting date for "Hanno's Doll," Jane Fonda starrer for Columbia release. The picture is scheduled to shoot in New York with Miss Fonda heading east around Christmas time for pre-production activities.

"Merlin Jones," a comedy-adventure in Technicolor starring Annette and Tommy Kirk, has been set to roll at the Disney studio in mid-November. The story revolves around an introverted high-IQ college student, with a great mind-reading capability. Robert Stevenson will direct from the Tom and Helen August screenplay . . . Anthony Franciosa and George Roy Hill have entered joint production on "Idiot's Delight," remake of the 1939 Metro film which starred Clark Gable and Norma Shearer. Hill will produce and direct, with film scheduled to begin work next April . . . George Montgomery has purchased the novel, "Treason," by Ben Markson, for production by his own independent company. The story is about the American spy, Felix Steiger, during the Revolutionary War. Montgomery, producer-director-star of three films for his own company, released through Warner Bros., has no releasing deal set for "Treason."





# BOXOFFICE BAROMETER

This chart records the performance of current attractions in the opening week of their first runs in the 20 key cities checked. Pictures with fewer than five engagements are not listed. As new runs are reported, ratings are added and averages revised. Computation is in terms of percentage in relation to normal grosses as determined by the theatre managers. With 100 per cent as "normal," the figures show the gross rating above or below that mark. (Asterisk \* denotes combination bills.)

	BALTIMORE	BOSTON	BUFFALO	CHICAGO	CINCINNATI	CLEVELAND	DENVER	DETROIT	INDIANAPOLIS	KANSAS CITY	LOS ANGELES	MEMPHIS	MILWAUKEE	MINNEAPOLIS	NEW HAVEN	NEW YORK	OMAHA	PORTLAND	SAN FRANCISCO	SEATTLE	AVERAGE
*Almost Angels (BV)	100	100	100	100			100	100	100	100	100	100		100	90			100	100		99
Call Me Genius (Cont'l)	125			165	90	65	100			90		100	125		90	125					108
Carry On, Teacher (Governor)	130		150	165	110		200		100	285	95			125	115						148
Concrete Jungle, The (Fanfare)				100			100								65	100			100		93
Convicts 4 (AA)	120		105	160	110						185		90			150	100	150	100	90	124
Devil's Eye, The (Janus)	125	200		150		225			110			100		100	115	160			225		151
El Cid (AA)	180	300	250	275	250	225	250		250	400	285	300	250	150	130	190	350	175	300	250	251
Five Finger Exercise (Col)	130	150	100	195	100		65		90	150	100		100	90	95	185	70	125	95		115
Five Weeks in a Balloon (20th-Fox)	110	200		185		90	130	100	110	160	120		200		90			150	95		133
Flame in the Streets (Atlantic)	125	140	70				90				65				65	175					104
Follow That Dream (UA)	140	160	110		100		125	125	150	220	95	175	225	110	110	140	250	135		150	148
Forever My Love (Para)	100	175		170	90		90				90				100	190					126
Geronimo (UA)		150	85	125	100		110	110		140	85	100	225	100	80				90		115
Guns of Darkness (WB)	100		125		95	75				95	80			90	75	110			90		94
Hand of Death (20th-Fox)							65	70		100					90		100				85
Hatari! (Para)	100	250	150	250	100	175	200	130	125	375	185	300	300	450	140	195	215	155	200		210
Head, The (Trans-Lux)	120	180	125		110	100	100			115	70			90	100		80	110			108
Hell Is for Heroes (Para)	130	175	115	170			125	110	90	115		100	100	90	90		100		125	100	116
Hitler (AA)		145	130		110			105				150	80		80						114
Horror Hotel (Trans-Lux)	120		100				145				65								90		104
I Like Money (20th-Fox)			105	160	120	120			115		85		100	90		185		165			125
I Thank a Fool (MGM)	125	140	125	175	90	50	80		115	120	65		100		95	175	105	135	90		112
Interns, The (Col)	140	400	300	200		250	200	135		365	185	200	175	160			200		200		222
Jack the Giant Killer (UA)		135			115		150			125	110		250			135		135	100	100	136
Kid Galahad (UA)	100	220	105		90		125	115		210	130	300	200						150		159
Kitchen, The (Kingsley)		145		135	75						90					140		100			114
Last of the Vikings (Medallion)			110		120			100	90			90	100					120	80		101
Lolita (MGM)	175	400	125	190	95	200	200	125	165	150		200	300	275	110	200		250	400	100	204
Longest Day, The (20th-Fox)		250		250							375			300		200					275
*Mongols, The (Colorama)	125		105					105			90	90			80		90		150		104
Only Two Can Play (Kingsley)	140	175	110	160	280	190			125		250	105	200	200	115	200					173
Pressure Point (UA)		140	100		85		90	110			90		100			150		135			111
Requiem for a Heavyweight (UA)		300		200							250			180		195					225
Savage Guns, The (MGM)			100		90		90		90				90		90		90				91
Sword of the Conqueror (UA)			90	200		50					65						115				104
Taste of Honey, A (Cont'l)	125	200			200	200				190		150	175		100	195			350		189
300 Spartans, The (20th-Fox)	135	120	115	180	90	135	125	75	115	120	65		200		75	140		135	95		120
Through a Glass Darkly (Janus)	120			160	100	165				90		95	100	175	125		200		300		148
*Trojan Horse, The (Colorama)	125		105					105			90		90		80		90		150		104
Very Private Affair, A (MGM)	100		120	175	95		100		90			115	175		90	150	100		90		117
Viridiana (Kingsley)	160	130		165						200	165		150		100	175					156
Waltz of the Toreadors (Cont'l)	130			160							190		160			150	70				143

## TOP HITS

— OF —

## THE WEEK

Individual runs, not an average.  
Listings are confined to opening  
week figures on new releases only.

- Longest Day, The (20th-Fox)  
Minneapolis .....300
- What Ever Happened to Baby  
Jane? (WB)  
Chicago .....250
- Gigot (20th-Fox)  
Los Angeles.....250

- El Cid (AA)  
Milwaukee .....250
- Only Two Can Play (Kingsley)  
Minneapolis .....200
- Manchurian Candidate, The (UA)  
New York.....180



# Mill City Is Strong Despite Cold Wave

MINNEAPOLIS—Although cold weather cut down business to some extent, grosses here continued to run well above average in most theatres. "The Longest Day," now in its third week at the Mann, again led the pack at 250 per cent, a drop of 50 per cent from last week. "Only Two Can Play," in a second week at the St. Louis Park, did 175 per cent, while "Gigot," in a first week at the World reported 150 per cent. Only two theatres of 11 did below average business.

(Average Is 100)

Academy— <b>Eccaccio '70</b> (Embassy), 4th wk. ....	100
Compus— <b>Antigone</b> (Ellis) .....	90
Century— <b>Oklohom!</b> (20th-Fox), revival .....	80
Cooper— <b>The Wonderful World of the Brothers Grimm</b> (MGM-Cineroma), 14th wk. ....	180
Gopher— <b>The Scarface Mob</b> (Desilu) .....	100
Lyric— <b>Requiem for a Heavyweight</b> (Col), 2nd wk. ....	100
Monn— <b>The Longest Day</b> (20th-Fox), 3rd wk. ....	250
State— <b>The Manchurian Candidate</b> (UA) .....	120
St. Louis Park— <b>Only Two Can Play</b> (Kingsley), 2nd wk. ....	175
Suburban World— <b>Carry On, Teacher</b> (Governor), 2nd wk. ....	100
World— <b>Gigot</b> (20th-Fox) .....	150

## Disney Double Bill Is Omaha Crowd Catcher

OMAHA—Far and away the best crowd catcher among Omaha first runs last week was the State Theatre, which introduced "Lady and the Tramp" and "Almost Angels," ringing up 320 per cent. "The Chapman Report" had a fairly strong third week at the Orpheum and "Windjammer" again beat average in its ninth week at the Cooper.

Admiral— <b>White Slave Ship</b> (AIP) .....	120
Cooper— <b>Windjammer</b> (Cineroma), 9th wk. ....	125
Dundee— <b>Dentist in the Chair</b> (SR) .....	90
Omaha— <b>No Man Is an Island</b> (U-I) .....	110
Orpheum— <b>The Chapman Report</b> (WB), 3rd wk. ....	90
State— <b>Lady and the Tramp</b> (BV), reissue; <b>Almost Angels</b> (BV) .....	320

# MINNEAPOLIS

The season's first cold wave, accompanied by strong winds and chilling rains, dampened considerably Mill City theatre business over the weekend. Winter seems to be coming in strong and with it all sorts of gala holiday film fare for Twin City moviegoers . . . John McCashlin, manager of the Fargo Theatre, Fargo, N.D., was in town for a few days of his vacation last week.

"Gay Purr-ee," booked in at the Lyric, Minneapolis, and the Riviera, St. Paul, both Minnesota Amusement units, is getting royal promotional treatment with a Friskie Cat Food tieup in all major Twin City supermarkets being used to full advantage, according to Bob Thill, manager of the Lyric. Both the Lyric and Riviera will show the film as their Thanksgiving feature.

Harry Hollander, Columbia exploiteer from New York, and Louie Orlove, exploiteer for Fox, in from Milwaukee, both spent time in Minneapolis on business this past week . . . Lyle Leek, owner of the Pix Theatre in Whitehall, Wis., announced plans for the construction of a drive-in theatre there.

Bob Thill, Lyric Theatre manager, reports that "Requiem for a Heavyweight," now in its second week there, was certainly an "actors' picture." On one afternoon

(Continued on page NC-2)

# DES MOINES

John J. Gaskel, 68, business agent and past president of the projectionists Local 286, died of a heart attack at his home. He was a projectionist at the Paramount Theatre. He is survived by his wife, two sons, a sister, six grandchildren and two great-grandchildren . . . Iowa United Theatres recently purchased the buildings which house the circuit's Humota Theatre at Humbolt and the State at Washington. Iowa United had rented the buildings for a number of years prior to the purchase. Plans call for exterior remodeling at both places . . . Remember the glittering Wurlitzer that rose like a giant out of the pit after the main feature had ended? On a less pretentious scale, organ music has returned to two Iowa motion picture theatres in connection with the MGM operetta series. Ray Langfitt, manager of the Algonia Theatre, and Jim Greene of the Grand at Estherville, brought in electric organs for the series and a keyboard concert precedes their operetta showings.

Central Stater Larry Day finally made it around the four sides of his home with a paint bucket. Larry started the outside paint job last May and blames the delay on a "lazy brush" . . . Ludy Bosten is re-opening the Strand at West Liberty for six weeks preceding Christmas, in a move to cooperate with the community's merchants . . . Jack Renfro of Theatre Booking Service at Omaha was in . . . Ditto Burton Hood, who has the Lux Theatre at Massena. The Lux will close early in December . . . Happy birthday (12) to Joyce Brain of Paramount. The occasion will be marked by parades, speeches and the closing of many public offices! The coincidence, of course, that Veterans Day (11) falls on Sunday.

Dick Davis, owner of the Pioneer Drive-In at Des Moines, packed up the family and went to Miami and the TOA convention. Following the TOA confab, Dick, his wife, two sons and his mother planned a three-week tour of the sunny south . . . Karen Bitting has joined the Columbia office as general clerk . . . Margaret Shields and Gill Ries returned to their desks at Central States after autumn vacations . . . Alice Patton, Frank Rubel's secretary at CST, vacationed in Colorado.

Jon Townsend Fridley, formerly Baby Boy Friedley, celebrated his one-month birthday and expressed appreciation that his parents, Mr. and Mrs. (Varsity-Capri) Fridley finally had decided on his up-front name . . . Topping a whopping array of prizes slated to be given away at the Variety Christmas party is a chance to live it up for three nights and two days at the Desert Inn, Las Vegas. The prize takes care of the entire hotel expense, including meals. The Variety party will be December 10 at Jewish Community Center.

Betty Hemstock, local WOMPI president, reports that the sale of Christmas candy and nuts is underway. In addition to 371 pounds of pecans, walnuts and the like, there are salted nuts and mouth-watering sweets. These make appropriate gifts as well as good munching at your own home, and the money will be put to good use by the WOMPIs. Members of the group also have begun their annual project of

dressng dolls for the Salvation Army Christmas distribution . . . Lionel Wasson, manager of the Iowa Theatre at Sheldon, was to enter Veterans Hospital in Sioux Falls, S. D., during the week . . . Exhibitors who attended the 20th-Fox advertising seminar here on the "Last Days of Sodom and Gomorrah" were informed about a wide and penetrating campaign planned for the film.

Tony Abramovich, city manager for Tri-States Theatres, hosted a screening of "Gigot" for priests and nuns on Saturday (3) at the Ingersoll. The film opens there on the 9th . . . Charles Caligiuri, Paramount manager, attended a regional managers meeting on November 5, 6 in Chicago.

## New Omaha Cinerama Theatre Bow Dec. 21

OMAHA — The Indian Hills Cinerama Theatre is scheduled to open December 21, according to an announcement by the Cooper Foundation Theatres with headquarters in Lincoln.

The grand opening will be a benefit performance in connection with the West Omaha Sertoma Club, Cooper officials said.

The first offering in the theatre built specifically for Cinerama productions along the lines of the foundation's Cooper Theatre in Denver will be "The Wonderful World of the Brothers Grimm."

The Omaha Cooper Theatre, which has been showing Cinerama productions exclusively for several years, will shut down temporarily November 29. It will be closed until the latter part of January, then open with "Mutiny on the Bounty." Presently showing at the Cooper is "Windjammer."

# MILWAUKEE

The results of the Children's Film Festival held last April at Madison, in connection with such questions as "Can children appreciate and understand good quality films?" and a host of other questions, have been released and made public. The festival took two years to whip the affair into shape and drew 5,000 kids. Tickets were a quarter each, with each school in Madison allotted a specific tumber. Thousands were unable to secure tickets, so great was the demand. Read all about it in Boxoffice.

William Self, a former Milwaukeean who has been an executive producer in the television division of 20th Century-Fox, has been placed in charge of all the company's television activities by Darryl F. Zanuck, its new president. Self succeeds Peter G. Levathes whose connection with the studio has been terminated, according to a Fox spokesman. Self, now in New York, will return to Hollywood to make nine new pilot films. He went to Hollywood as an actor in 1944 and eight years later became a producer in charge of the Schlitz Playhouse television

(Continued on page NC-3)



# Child Guidance Center Is Favorite Community Service of Myron Blank

DES MOINES—Myron N. Blank, president of Central States Theatre Corp. of Iowa and Nebraska,



Myron Blank

who has his headquarters here, is a recognized leader in the field of community service. Blank makes it clear that he does not feel service to his community is a yardstick to measure personal gain.

"If there is a job that needs to be done, there must be someone willing to do it.

Anyone who has ability to serve should do so," Blank declares. He adds that perhaps showmen should be in a position to do more than others. "Showmen like people; if they didn't, they wouldn't be in the profession."

According to Blank, Central States encourages its managers to assume community responsibility.

His activities include: cochairman of the recent Des Moines United Campaign Drive, which raised the largest amount ever realized for the UC in the Iowa capital; member of the board of Iowa Methodist Hospital; member of the citizens advisory committee working in conjunction with the Des Moines school board; past president of the Greater

Des Moines committee, director of the Chamber of Commerce; YMCA board member; one of the Committee of 100, a group especially interested in the growth of downtown Des Moines; a participant in the program of the National Conference of Christians and Jews; past member of the Salvation Army board and present board member of the Child Guidance Center.

Blank is particularly interested in work done at the Guidance Center, which is unusual in this country for its day-treatment operation. Disturbed children are treated there and returned to their home each afternoon, unlike the more customary method of taking the child completely out of his home environment over a long period and then going through a readjustment upon his return to the family.

The Des Moines Child Guidance Center operates in cooperation with the Anna Blank Memorial, a pattern for care and treatment centers in other cities. The Anna Blank Memorial of the Des Moines Child Guidance Center was the gift to the city of Myron Blank's father, theatreman A. H. Blank, as a memorial to the late Mrs. Blank.

Myron Blank is a public-spirited citizen. So is his wife. Among Jacqueline Blank's many activities are her services to the State Arthritis and Rheumatism group, the Des Moines Convalescent Home, plus numerous hospital and other civic organizations in which she participates.

ago. The gals all had their picture snapped with Beymer . . . The West Twins Theatre, St. Paul, has been reopened by Sol Malisow, formerly associated with Fox films.

Wedgely Todd, Minneapolis' well-known Number One Movie Fan, had an interesting observation on "Requiem for a Heavyweight," doing so well at the Lyric. Todd called it "remarkably close to 'The Blue Angel,' with Jackie Gleason playing the Marlene Dietrich role." "The ending is almost a direct steal from 'The Blue Angel,'" Wedgely claims and he ought to know—he has seen every change of feature in town for the past 40 years.

The Century Theatre will "inaugurate (a) Hollywood Preview Engagement" by showing "What Ever Happened to Baby Jane?" well "ahead of its normal release date." The picture starts this week at the Century . . . Bob Thill has a big, fluffy, stuffed toy cat in his Lyric boxoffice window as part of the "Gay Purr-ee" promotion, while Regal Johnson has a bigger-than-life, colored cutout of Jackie Gleason on his World Theatre marquee for "Gigot."

## Meyer Ackerman Plans New Theatre in Bronx

From Eastern Edition

NEW YORK—Meyer Ackerman, who is partner with Robert Furman in F&A Theatres, operating theatres in New York, New Jersey and Ohio, plans to construct a new, intimate theatre in the Bronx, the Riverdale Cinema, as a solo venture.

The 600-seat house, which will be the first to be built in the Bronx in more than a decade, will also be the first ever to be built in a shopping center in that borough. It will also have parking facilities for more than 300 cars in the shopping center's complex. The opening is planned for the early spring of 1963.

William Eli Kohn, who most recently did the Carnegie Hall Cinema in Manhattan and the Merrick Theatre, Long Island, is the architect and the most modern equipment will be installed.

Furman and Ackerman's theatres include, in addition to the Carnegie Hall Cinema, the Scarsdale Plaza, Riviera Cinema in Syracuse, Palace in Cleveland, Devon in the Bronx, Art in Irvington, N. J., and the Lincoln Art Theatre, now being built on West 57th Street in Manhattan.

## Bobby Payne in 'Nutty Professor'

From Western Edition

HOLLYWOOD—Actor Bobby Payne, one-time Cleveland Indians outfielder, and a student at La Salle College, Philadelphia, was set to play a college student in Jerry Lewis' "The Nutty Professor," starring and directed by Lewis and produced by Ernest D. Glucksman, for Paramount release.

## MINNEAPOLIS

(Continued from preceding page)

alone, Bob reports, such stars as Gordon and Sheila MacRae, Sam Levenson, Jack E. Leonard, and most of the cast of the touring Broadway roadshow, "Carnival," were in to view the Columbia release. All were appearing in Minneapolis at the time.

The Gopher Theatre ran "Tower of London" and "The Vampire and the Ballerina" as a special midnight Halloween horror double feature aimed primarily at the teenage and young adult trade. Boxoffice results were good and the new theatre manager's name is, appropriately, Tremble.

The marquee of the Mann Theatre, now playing "The Longest Day," looks like the front of the United Nations Building in New York. Mann is flying flags of all nations in connection with his D-Day invasion picture . . . John Olson, formerly assistant manager of the Maco houses, and, more recently, of the Lyric, reports that all is well in Las Vegas, where he has secured a job in The Horse Shoe.

Objections of neighboring householders resulted in the refusal by municipal officials of a permit to turn the Rose Drive-In at Roseville, north of St. Paul, into a twin operation. The Rose is one of five skytops operated in the Mill City area by Minnesota Entertainment Enterprises . . . Some of the feminine hearts at 20th Century-Fox are still aflutter after Richard Beymer's "The Longest Day" visit a couple of weeks

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STATE.....

NAME.....

POSITION.....

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## Barney Balaban Receives 1962 Federation Award

From Eastern Edition

NEW YORK—Barney Balaban, president of Paramount Pictures, received the 1962 Clarence K. Whitehill Award of the Federation of Jewish Philanthropies of New York presented by Lawrence Marx jr., a veteran leader in Federation activities, at a dinner at the Jewish Community Center of White Plains.

The award was conferred on Balaban to inaugurate the annual fund-raising campaign of the Scarsdale division of the Federation. Marx praised Balaban for his services on the War Production Board, his advocacy of an enlightened immigration policy in the post-war years and his generous support of cultural and educational institutions. Following the presentation, the 225 civic, cultural and business leaders heard an account of the current needs of Federation.

## MILWAUKEE

(Continued from page NC-1)

series. He later became an executive producer, and then Hollywood director of programs for CBS.

The Palace Theatre, used exclusively the last few years for Cinerama pictures, will show the 20th Century-Fox spectacular, "The Longest Day."

Loretta Young, in real life married to Thomas H. A. Lewis, hates to be called Loretta, according to 18-year-old Beverly Washburn, who plays one of Miss Young's children on the new CBS-TV series. "We all call her Mrs. Lewis," she said, "and every one loves her." Beverly visited Milwaukee recently on a promotional tour.

Mrs. Charlton Heston, nee Lydia Clarke, formerly of Two Rivers, about 99 miles from Milwaukee, who agreed to be here for a luncheon in her honor hosted by Morris Steinman, press agent for "El Cid," which opened at the Strand, stayed to see the picture. She said it was the seventh time she had seen "El Cid."

Hildegard, the chanteuse from Milwaukee, has been signed for performances for the Hartford, Conn., experiment in pay TV. It will cost each subscriber \$1.50 to be part of her living room audience, according to word received on the matter.

Dean Fitzgerald, president of Capitol Services, has been named director of Wisconsin Capitol Corp., a small business investment company. Like a chip off the old block, Dean is active in Variety Club activities in addition to all his other affiliations.

Celeste Holm, star of stage and screen, here for a role in "Invitation to a March" at the New Swan Theatre, was called off stage during a rehearsal for a call from the United Nations, asking her to prepare a short film strip on the postage stamp commemorating the late Secretary-General Dag Hammarskjöld. She will film the presentation here later this week. Miss Holm has been associated with UN work as an unpaid volunteer for more than ten years and acts as an informal ambassador for the international organization when she is out of New York with a play, or on location for a motion picture.

## OMAHA

Guy Griffin will open his Ritz Theatre in Plattsmouth the latter part of this month. A year ago last June, Griffin's Cass Theatre was destroyed by fire. Griffin also owned the Ritz, which had been closed for many years, and some time ago he started remodeling and redecorating. The Cass, before becoming a motion picture house, was one of the early show centers of the eastern part of the state and was host to the famous stock and musical companies touring the country.

Irv Dubinsky of the Dubinsky Bros. circuit at Lincoln said he realizes we live in a fast age but sometimes it almost takes his breath away. He made a jet trip on business to New York and was there and back in a day.

Adrian Mueting of Pocahontas, Iowa, is completely remodeling his drive-in, including a new and much larger concessions booth . . . Heinie Saggau, veteran Denison, Iowa exhibitor, went to Park Rapids, Minn., on a hunting trip . . . Charles Legg of the Chief Drive-In at Estherville has been under the weather . . . At Odebolt, Iowa, Will Horstman, who has the Princess Theatre, reported he is feeling much better after an illness.

The Wonderland Theatre at Paullina, Iowa, was reopened recently. The community sold stock and took over the operation . . . A. E. Thacker jr., South Sioux City exhibitor, reported that thugs broke into his Harmony Bowling Alley and blew open the safe. Extent of the loss has not been determined . . . Erma DeLand, United Artists booker, attended open house at the new Good Samaritan Home at Osceola on a visit to see her parents . . . Shirley Pitts of the United Artists staff visited relatives in Dallas on her vacation.

Esther Green Humphrey, owner and general manager of FEPCO Theatre Advertising, said letters from customers in Alaska made her realize how the world is shrinking. They wrote to comment how they didn't think it was possible to get as fine service as they do up there. Mrs. Green and her husband Harry left for the TOA convention in Miami . . . "The Manchurian Candidate" drew heavy praise at a screening here. It opened at the Admiral, Chief and Sky-View . . . Ed Cohen, Columbia salesman, and Harry Hollander, Columbia publicity man, were hosts to press and radio representatives when a B-17 flew in here for flights over town in connection with "The War Lover."

Richard Johnson, Red Oak, Iowa, exhibitor, reported his mother returned here from California to enter a Council Bluffs hospital for an operation . . . Bill Doebel, 20th-Fox booker, said his party of four hunting near Friend had pretty fair luck on the pheasant bag but they had to work for their shots because of the thick cover . . . Gary Miller, Fox shipper, pinned back the ears of Doebel and Fox manager Larson with a 606 series when their team bowled in the 40 Bowl Business Men's League. Bill and Frank were singularly silent about their scores.

Don Shane, Variety Tent 16 chief barker and Tri-States Theatres city manager, has called the annual election meeting for Mon-

day (12) at the 40 Bowl . . . Bill Wink, Allied Artists office manager, who drove to Neligh to attend the funeral services for veteran exhibitor and Neligh civic leader Walter Bradley, said he met a number of longtime members of the industry and old friends of the Bradley's there. Coming home, Bill and his wife passed many out-of-state cars bearing pheasant, quail and grouse hunters.

Ernie Van Wey, exhibitor at Gothenburg, had a busy program last week. As grand master of the Grand Masonic Lodge of Nebraska, he conducted cornerstone-laying ceremonies for the \$650,000 Memorial Hospital at Aurora. He also officiated in similar ceremonies for the \$700,000 library under construction at the Nebraska State Teachers College at Kearney.

Exhibitors on the Row included Nebraskans Howard Burrus, Crete; Mrs. Dean Richardson, Pawnee City; Phil Lannon, West Point; Sid Metcalf, Nebraska City; Clarence Frasier, Havelock, and Iowans Cecil and Dave Waller, Ida Grove and Red Oak; S. J. Backer, Harlan, and Mr. and Mrs. Richard Johnson, Red Oak.

## Crown Begins Second Stage Of 'Spaceship' Tour

From Western Edition

HOLLYWOOD — Crown-International Pictures has begun the second stage of a national tour for launching of "First Spaceship on Venus" with the arrival of N. P. "Red" Jacobs in New Orleans from New York.

Jacobs will screen the company's upcoming release for circuit heads and independent theatre operators in the Gulf states before returning to Hollywood.

Mark Tenser, company vice-president, and Arthur Sachson, general sales manager, will cover other portions of the country on behalf of the picture, Jacobs revealed, before moving on to New Orleans. Tenser will hit San Francisco, Portland, Seattle, Salt Lake and Denver launching pads for the rocket-ship film, while Sachson covers New England territories.

## Title Song Assignment To Frankie Avalon

From Western Edition


HOLLYWOOD—Frankie Avalon, currently starring in "Drums of Africa," which Al Zimbalist and Philip Krasne are producing for MGM, will also sing the film's title song over the credits.

Bob Marcucci and Russ Faith are writing the number which Avalon will record for Chancellor Records.

Featured roles in UA's "The Caretakers" are essayed by Ellen Corby and Susan Oliver.

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NAME	PERIOD	TOTAL	BONDS	DEDUCTIONS
John Doe	8/28	4.10	3.75	5.30
John Doe	9/1	4.10	6.25	5.30
John Doe	9/4	4.10	6.25	5.30
John Doe	9/7	4.10	6.25	5.30
John Doe	9/10	4.10	6.25	5.30
John Doe	9/13	4.10	6.25	5.30
John Doe	9/16	4.10	6.25	5.30
John Doe	9/19	4.10	6.25	5.30
John Doe	9/22	4.10	6.25	5.30
John Doe	9/25	4.10	6.25	5.30
John Doe	9/28	4.10	6.25	5.30
John Doe	10/1	4.10	6.25	5.30
John Doe	10/4	4.10	6.25	5.30
John Doe	10/7	4.10	6.25	5.30
John Doe	10/10	4.10	6.25	5.30
John Doe	10/13	4.10	6.25	5.30
John Doe	10/16	4.10	6.25	5.30
John Doe	10/19	4.10	6.25	5.30
John Doe	10/22	4.10	6.25	5.30
John Doe	10/25	4.10	6.25	5.30
John Doe	10/28	4.10	6.25	5.30
John Doe	11/1	4.10	6.25	5.30
John Doe	11/4	4.10	6.25	5.30
John Doe	11/7	4.10	6.25	5.30
John Doe	11/10	4.10	6.25	5.30
John Doe	11/13	4.10	6.25	5.30
John Doe	11/16	4.10	6.25	5.30
John Doe	11/19	4.10	6.25	5.30
John Doe	11/22	4.10	6.25	5.30
John Doe	11/25	4.10	6.25	5.30
John Doe	11/28	4.10	6.25	5.30
John Doe	12/1	4.10	6.25	5.30
John Doe	12/4	4.10	6.25	5.30
John Doe	12/7	4.10	6.25	5.30
John Doe	12/10	4.10	6.25	5.30
John Doe	12/13	4.10	6.25	5.30
John Doe	12/16	4.10	6.25	5.30
John Doe	12/19	4.10	6.25	5.30
John Doe	12/22	4.10	6.25	5.30
John Doe	12/25	4.10	6.25	5.30
John Doe	12/28	4.10	6.25	5.30
John Doe	12/31	4.10	6.25	5.30

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fidence. Same for a community that builds up its reserve buying power this way. If you don't have a Plan going in your company, or you're looking for new ways to promote it to old and new employees, call your State Savings Bonds Director today. Or write Treasury Department, U.S. Savings Bonds Division, Washington 25, D. C.

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BOXOFFICE

# Showmandiser

THE GUIDE TO BETTER BOOKING AND BUSINESS-BUILDING

## Selling Today's Pictures With Complicated Themes

Advance Teaser Campaign, Three Weeks or Longer  
Is Necessary, Points Out L. E. Forester

*The thoughts expressed in the following paragraphs on preselling the growing number of today's "special treatment" pictures represent the growing conviction of theatre admen everywhere, reports L. E. Forester of Dallas, advertising-promotion director for Frontier Theatres. "Routine advertising, a few days or even a week in advance, just doesn't allow enough time for the 'message' to soak in when you are trying to sell pictures with today's complicated themes," he points out.*

*The following article was sent to all managers of the Frontier circuit in Texas and New Mexico by the Frontier advertising department.*

### L. E. FORESTER

Advertising manager for Frontier Theatres, Dallas, Tex.

Let's visit for a few minutes about theatre advertising in general, and no campaign in particular!

While a major revolution in production has been going on in recent years, there have been few, if any changes in the methods of advertising at the local level. We are still pretty much plugging along at publicizing our attractions just as we did in the "good old days" when moviegoing was habit!

In the days of block booking, when all of a film company's product for the year was bought in a bushel basket, routine advertising kept the customers coming. Our big campaigns for big Sunday pictures, seldom started more than a week in advance—and, indeed, a longer-in-advance buildup was not necessary.

We didn't have to put people "in the mood" to go to the show. They were already in the mood and within one week's time, it was easy to stimulate a mass stampede to our theatre to see our "big picture." The capacity audience was ready and willing. We merely nudged them en masse to the boxoffice.

Today, there is no such thing as the "moviegoing habit!" People are no longer "in the mood" to attend the theatre. They are in the mood to watch TV—or go bowling—or go boating—or go nightclubbing—or go visiting—or go drag-racing or just ridin' around!

### TODAY'S PICTURES

True, there are still many run-of-the-mill pictures, and since every picture in a manager's lineup cannot possibly be given special treatment, these average attractions must, of necessity, be advertised

routinely—trailer on the screen, displays in the lobby, a display ad the day before opening and through the first day. Attendance is largely limited to the remaining segment of the population that is still "in the mood" to see movies regularly, and how that segment has shrunk!

### BUT WHAT ABOUT MAJOR PRODUCT?

Here is where our "advertising thinking" needs a radical overhaul, to keep pace with the radical change in "production thinking."

Almost every major, preferred-time release these days is, in a sense, a "problem picture." Routine advertising will not produce a want-to-see mood in the minds of the infrequent moviegoers. A display ad the day before opening and on opening day, and the same scheduling of radio spots, distribution of heralds, etc., is invariably too little and too late!

You can't wait until the last minute to persuade a person to get "out of the mood" to watch TV and "into the mood" to go to the show! He is a creature of habit and habits are not suddenly overcome. He is not going to read your opening day ad or hear your opening day radio spot and drop everything to rush down to the theatre to see a picture, any more than you or I rush right out to buy a tube of toothpaste the first time we hear a TV commercial command us to do so!

The prospective movie patron must be conditioned by a sustained, advance campaign, so that by the time the picture opens, he has worked up a will to see it.

Going to the show is seldom a spur-of-the-moment impulse. Even the teenagers, who are most apt to act impulsively, an-

### Cogent Quotes

Thought-provoking quotations from a recent article sent by Frontier Theatres' advertising-promotion department, headed by L. E. Forester, to its managers in Texas and New Mexico:

\* \* \*

Today, there is no such thing as the moviegoing habit!

\* \* \*

Almost every major, preferred-time release these days is, in a sense, a problem picture. Routine advertising . . . is invariably too little and too late.

\* \* \*

The prospective movie patron must be conditioned by a sustained, advance campaign.

\* \* \*

A poor opening day's gross is never made up.

\* \* \*

After opening? From now on, you are at the mercy of word-of-mouth.

icipate in advance the pictures they want to see. And with the older householders, this resistance to instant action is even more pronounced.

### WHAT TO DO ABOUT IT!

There is but one answer—the Advance Teaser Campaign!

By waiting until the last minute to fire your advertising artillery, you allow no time to build up curiosity in the minds of your prospective patrons! Even though your day-before-opening ad and radio spots may have maximum impact, it's too late to persuade a prospective customer to change his premade plans to go bowling, play bridge, watch the Untouchables, visit Aunt Sophie, mow the lawn or what have you!

Consequently, your opening day's gross falls short of what it could have been, if those prospective customers had been conditioned in advance to see the picture—before they were committed to other plans.

They'll come later on in the run, you say? Maybe yes, maybe no! If the picture is playing Sunday-Wednesday, the chances are 10 to 1 that the patron lost on Sunday will not attend on Monday, Tuesday or Wednesday, because these are work or school nights. And if the attraction is

(Continued on next page)



# Complicated-Theme Pictures Require Longer Buildup . . . Teaser Ads Urged

(Continued from preceding page)

playing a full week, opening on Thursday (in larger towns!), a poor opening day's gross is never made up! No matter how big a Saturday and Sunday you may have, if you don't get a big Thursday and Friday, your full week's gross will fall far short of what it might have been.

## LET'S BE SPECIFIC!

The first step, of course, is to wisely choose which pictures are to get the three weeks (or even longer) advance teaser campaign. Such a long sustained advance buildup is less needed for an Elvis Presley picture or a *Hatari!* than for a *Bird Man of Alcatraz*, *The Chapman Report*, *Judgment at Nuremberg*, *Advise and Consent*, or a *Counterfeit Traitor*.

Of the releases coming up now or in the near future, we would say advance teaser campaigns should be initiated for these titles:

The Pigeon That Took Rome  
The Manchurian Candidate  
Phantom of the Opera  
No Man Is an Island  
Gigot  
Billy Rose's Jumbo  
If a Man Answers  
King of Kings  
What Ever Happened to Baby Jane?

## WHAT ADVANCE TEASERS TO USE

The advance campaign does not need to be expensive. It can consist of:

1. A gratis teaser trailer on the screen three weeks in advance.
2. A one-sheet display board in the lobby, with a "flitter" arrow that says, "Watch for This Sensational Entertainment . . . Coming Soon!" If no one-sheet is at hand, use the cover page of a press-book! Or a page ad cut from a trade magazine!
3. The handout of small printed slips or cards, in the theatre, on the street, in the front seat of parked cars, with nothing more than a brief, intriguing copy, such as: "Did You Know That the 'Bird Man of Alcatraz' spent 43 Years in Solitary Confinement? His Fantastic Story Will Soon Be Told on the Screen of the State Theatre."
4. Mail personal letters a month in advance to PTA presidents, school heads, welfare workers, etc., alerting them to the fact that you have just been fortunate enough to have secured a booking of "The Miracle Worker," or a new Disney, or the same sort of letter to every lawyer in town, about "Judgment at Nuremberg," or more letters to every politician or political party worker about "Advise and Consent."
5. Three weeks or even a month in advance, run a small one-column "Alert!!" type ad in the newspaper announcing the "Sensational News" that you will soon be showing the Biblical spectacle "King of Kings." You get the idea!
6. Follow up your "Alert!!" ad with a se-

ries of just small teaser ads on the same attraction.

7. Make up a clown dummy and hang it from the highest visible point of your building, or at any suitable spot in town, with a sign that reads: "Please Hang Around Until 'Jumbo' comes to the State . . . Soon!" Leave it hanging there for three weeks, or until some prankish kids swipe it, and then plant a newspaper story about the clown-napping.
  8. A month in advance, schedule one radio spot a day consisting of nothing more than the sound of a telephone ringing and the copy: "If a Man Answers, Don't Hang Up . . . It May Be Bobby Darin or Sandra Dee!"
  9. Two or three weeks in advance of any science-fiction thriller, improvise a hundred or more small parachutes (made from handkerchiefs) with ominous looking little gadgets (ping-pong balls with protruding wires) suspended from the lines, and late at night, toss them up into trees in all parts of town. Improvise Russian lettering on the parachutes. You may start a citywide panic (as happened in one town), but you clinch the stunt panic or no, by running an ad in the newspaper: "We Are Sorry If You Were Frightened by the Strange Objects That Were Dropped All Over Town Recently. We have ascertained that they will not explode in earth's atmosphere, and can only be activated by the Radio-Activity of outer space. They were the first onslaught of the 'Invasion of the Star Creatures'—which will be launched in its full fury on November 23, on the screen of the State Theatre."
  10. A picture like "What Ever Happened to Baby Jane?" is a natural for teaser stunts. Have all cashiers, for a month in advance, answer the telephone with "What Ever Happened to Baby Jane?" as though she were talking to someone, and when the person says "What?" or the like, the cashier quickly says: "Oh, I'm sorry, this is the State Theatre. May I help you?"
- The same sort of tricky teaser can be used on radio—a 10-second spot each day, different time. A woman's voice asks the question and the answer is just a diabolical woman's laugh, followed by a menacing female voice saying "Hee! Hee! You'll find out! November 26th!"
- Our list, of course, could go on and on, but we're sure you get the idea.

## TIMING YOUR BIG GUNS!

The foregoing has dealt with the far-in-advance teaser campaign. Now, when do we break with our heavy artillery? Frankly, nothing has concerned this flack department more, the past year or so, than the apparent trend toward concentrating advertising, especially radio spots, on opening day and during the run of a picture.

As discussed in the first part of this bulletin, we would like to convince you of

the logic of persuading your patrons at least a day or two in advance to make plans to see a picture before they are committed to other plans.

## ADS IN THE DAILY PAPER TOWNS:

Thursday Openings, Full Week Runs. The first display ad—and it need not be more than a 1-col. 6-inch, or a 2-col. 5-inch—should break on the Sunday preceding. Monday's paper can be skipped, but another small ad should run Tuesday.

Then your largest, smash ad should run Wednesday. How big should the ad be? It should be as big an ad as your budget will allow—and if you conserve on space in the remainder of your campaign, it can be a whopper! Remember, this is the ad that climaxes your teaser campaign. This is the clincher that eliminates any sales resistance that may remain in the minds of your prospective patrons, who may have been "on the fence" until now.

On opening day, you are still selling, so a good display ad should be used, but it need not be a whopper.

After opening? Well, all of the display space in the world is not going to sell one extra ticket. From now on, you are at the mercy of word-of-mouth! Your ads, now, need to be no more than directory. If you got your big opening, momentum will carry you through the first three days.

If the picture is a crowd-pleaser, word will spread all over town. If people are displeased, attendance will drop—and no amount of extra advertising will increase the gross a nickel.

Sunday Openings, for Three or Four Days: Sunday through Thursday ahead of opening, you use what small ads you can afford, as a buildup. Your whopper ad runs on Friday—no Saturday paper!

What about Sunday's paper? An ad of conservative space will suffice. A 2-col. 5 or 6-inch.

In all of Frontier's towns, except Albuquerque, practically everybody takes some metropolitan paper—with its many pages of comics, its magazine section, its wider coverage of world and national news, its famous writers and columnists. The local paper gets a minimum of attention.

In such situations, the theatre is entirely at the mercy of the papers' Thursday publication date, so naturally the sock display ad on the Sunday picture runs on Thursday.

## WEEKLY PAPER TOWNS:

Our only recommendation to weekly paper town managers is to run small teaser ads on the "special treatment" pictures two, even three weeks in advance. These need not be ads that will put a strain on your budget allowance. Just two or three inches will be enough to get the picture "in the wind."

## WHAT ABOUT RADIO SPOTS?

The principle applied to newspaper ads also applies to radio. Scattered, one-a-day teasers far in advance, to arouse curiosity, then a concentration of "hard sell" spots two or three days in advance of opening, through opening day. If you have good spots that will make people want to see the picture, then schedule them early enough to create an audience that plans in advance to go to the show.



## Phone Call Chances On Publicity Find

When Morris Steinman was given the job of promoting the opening of "El Cid" at the Strand in Milwaukee, he looked around for some impressive name or event to stir up theatregoer interest. Charlton Heston, the star, was on location in Madrid, and unavailable, as were other members of the cast.

However, he recalled that Heston had married a girl from Two Rivers, only 95 miles from Milwaukee, and he put through a phone call to Mrs. Heston's parents, and was pleasantly surprised to discover that the actor's wife was visiting there. He told her:

"Mrs. Heston, never did I expect to find you in Two Rivers. You know we are opening at the Strand Theatre here with your husband's picture, 'El Cid.' Well, my idea was to phone your parents, and ask them to come on down to Milwaukee for a little family party and dinner, and then attend the performance afterward. But, with you there, how about bringing your relatives?"

After checking with parents and other relatives, she agreed to drive to Milwaukee the next day. Steinman, Allied Artists publicist from Minneapolis, lined up radio, television and newspaper interviews, worried a bit that Mrs. Heston might not agree to the merry-go-round. But, she assured him she would be happy to do what she could.

Accompanying them on the publicity rounds was Estelle Steinbach, manager of the Strand. Mrs. Heston was asked questions, such as, "What kind of a man is your husband to live with . . . How does it work out when he gets into character for a picture . . . What character role made him most difficult to live with, etc."

Steinman says Mrs. Heston was "terrific."

After the publicity rounds, the Two Rivers party was taken to an informal dinner. Besides Mrs. Heston, Steinman and Miss Steinbach, present were the father, L. B. Clark, superintendent of schools at Two Rivers 42 years; two sisters, a brother-in-law, a niece and Mrs. Heston's dramatic and foreign language teacher at high school.

## Where's Lost Audience? Some at Dance Halls

Now exhibitors can figure where a part of the famous "lost audience" go besides to television. Some of them go to taxi dance halls! That was part of the formal report of a University of Michigan sociologist as presented before the Detroit city council in a lengthy report over dance hall regulation. Lonely men made up most of the patronage, it was stated by Dr. Charles Perrow in his report—and those who have grown tired of movies, bowling or other entertainment. So the dime-a-dance (now 12 cents) girls profited, it was found.

## 'Day' in Parents' Movie Guide

"The Longest Day" gets considerable promotional assistance from a pictorial article appearing on the lead page of the Parents' Magazine Family Movie Guide department in the October issue!



The Wisconsin-Upper Michigan Florists Ass'n saluted the motion picture industry at its recent two-day convention in Milwaukee, building a number of floral decorations around film displays and film exhibition. Al Jahncke, U-I office manager at the Brewer City, furnished all the props and material, which were spread around the entire fifth floor of the Schroeder Hotel. Manager Joe Reynolds of the Tower Theatre, where "If a Man Answers" was playing at the time, reports the convention tie-in gave him some extra admissions. The floral group also used the film industry theme in floral designs at the Wisconsin State Fair.

## You Don't Have to Give Up Kiddy Trade With Art Films; Here's How It's Done

The Bar Harbour Theatre in the Massapequa Park Shopping Center on Long Island, N.Y., may be referred to as an art house inasmuch as it books a wide variety of pictures, domestic and foreign. However, it frequently makes a pitch for the youngsters and teenage trade when the attraction is right. And kiddy show series are held there in summer and winter.

So when Charles Stokes, the manager at the time, opened a booking of "Les Liaisons Dangereuses," the French snapper, his first step was to post in the boxoffice a sign stating: "Persons under 18 years of age will not be admitted unless accompanied by an adult. Proof must be shown when there is doubt." Another sign with the same copy remained outside during the three-week run.

### FRANK, NOT SENSATIONAL

Stokes was frank but not sensational in handling his copy in heralds, displays, ads, etc. His theme was: "Roger Vadim's uncut masterpiece . . . Some say it's overwhelmingly moral—others charge it's pornographic, lewd! . . . Time magazine says: 'It's orderly, intelligent, wickedly funny; clearly Roger Vadim's best film' . . . The picture with the famous 'bottoms up' scene." Copy was in average-size type.

Ed Myers, a cartoonist, was a resident in the Bar Harbour neighborhood, and Stokes went to him for a stunt which went over big. Myers was happy to put on a French beret and draw cartoons of patrons who wanted one, outside when the weather permitted, and inside when it didn't.

Tables, umbrellas, etc., were borrowed for a French sidewalk cafe, with original paintings even! The latter were borrowed

from a local art school, and actually were for sale.

Stokes had another French adult attraction, "Today Is My Turn," with a cast unknown in this country. Stokes built his promotion around the title, getting nine merchants in the shopping center to go in on a "Tomorrow Can Be Your Turn" giveaway. Each participant put up ten prizes each—for example, a Mobil station, ten car grease jobs. To get a prize, it was only necessary to check off the gift preferred, fill out name and address and drop the herald in a box at the theatre.

### PREFER CHINESE DINNERS

Store managers drew the prizes. About 700 filled-out heralds were turned in. Nearly 70 per cent preferred the Chinese dinner.

Later Stokes put over another giveaway called "Today Is Your Turn." This time it was based on cards. Each participating store received his name printed alone (with film title and other copy) on some 400 cards. All cards were passed out at the theatre. The giveaway, called a bonus, went to each card with the theatre name stamped in a special box. Winners had to take their cards, each with a theatre ticket stub, to the named store. Each participant gave out about ten "Bonuses."

Copy made no attempt at sensationalization. Type in normal size stated: "A Great French Film . . . An exceptional picture," plus "The most talked-about movie scene of the year!"

For "Murder She Said," a general patronage film, for once, Stokes promoted a "List Agatha Christie Books" contest via 10,000 heralds.



# Manpower Plus Brainpower Make Advertising Dollar Go Long Way

Up-to-date showmanship, tireless effort, all-out push—this combination should roll up grosses on almost any feature. And when it's applied to A-grade releases, the returns should be sensational.

This was the opinion of Trans-Texas Theatres president Earl Podolnik, general manager Norm Levinson, managers LeRoy Ramsey, Gene Welch, Bill Bohling, Geneva Wood and Fred McHam, and MGM publicist Phil Brochstein at a Dallas powwow, held early in the summer, on "Boys' Night Out."

Trans-Texas marshalled its promotional forces on this comedy, to which was added distributor support. Thus well supplied with ammunition, the five managers laid out step-by-step campaign outlines for the openings at the Hollywood Theatre in Fort Worth, the Capri in Dallas, the Fine Arts in Denton, the Strand in Wichita Falls and the Capri in El Paso.

The results ranged up to "tremendous." At Dallas, a sponsored "Boys' Night Out" contest, used in all five situations, produced an estimated \$3,200 worth of free newspaper, television and radio publicity for an outlay of \$62 by the theatre. This is really making the advertising dollar go far.

## THE PITCH TO WOMEN

Gene Welch, the Dallas Capri manager, got the Dallas Times Herald to sponsor the contest. The Dallas twist was that the pitch was made primarily to the women. Don Safran, writer of the Show Biz column, had large space announcements inviting wives to write essays in 25 words or less on, "I believe my husband deserves a Boys' Night Out because . . ." Art was included in the stories. Women were the judges—the wives of Fred Hull Jr., MGM division manager; Trans-Texas general manager Levinson, and columnist Safran.

Twenty-five husbands, selected from let-

ters submitted by wives, were taken by bus to a steak house for a dinner, then to a screening room where they were served champagne by a half-dozen or so models, after which they viewed the film. Before returning home, each husband was given two guest tickets and perfume for his wife. Columnist Safran hosted the night out. Photographers and newsreel cameramen went along for coverages.

## HUSBANDS INVITED

Mrs. Wood of the Fine Arts at Denton got the Record-Chronicle to sponsor the contest, with husbands who hadn't had a night out in a long time being invited to send in their names, noting the last time they had had an evening out. Wives had to verify the statements, which were sent to the Record-Chronicle "Just for Fun Contest" editor. The Ford dealer supplied cars, each with a girl driver, to take the boys to dinner and home from the showing of "Boys' Night Out."

The husbands had to promise not to try to date the girls!

Mrs. Wood used the line, "If you believe in sex and fun, please join us, etc," in the theatre displays and some of her outside advertising.

An oversize black champagne bottle in a lavender-colored tub of imitation ice was an effective front-of-the-theatre gimmick. Under a "Lift Here" movable label on the bottle was this: "4 Boys + 1 Girl = Boys' Night Out."

She carried out other promotions, including a sound car tour of the surrounding lakes area, crowded at that time, with special spots.

In Fort Worth, LeRoy Ramsey got Jack Gordon of the Fort Worth Press to sponsor the Boy's Night Out contest. Forty winners were selected. He had a couple of "mature" women picket the Hollywood theatre front with A-boards reading, "Unfair to Girls—We Want a Girls' Night Out . . . See, etc."

## POSSE MEMBERS FREE

Bill Bohling at El Paso got newspaper, TV and radio space with a similar contest. He had members of the El Paso Sheriff's posse as guests at the opening in their western attire.

Besides the competition for married men, Fred McHam of Wichita Falls got plenty of help from the classified ad promotion he has carried with the local paper for a long time.

The above multiple promotion, whose appearance in Showmandiser has undergone a number of delays, is presented as an example of strong selling that is typical of Trans-Texas showmen.

## 176 Miles for 'Lolita'

Dennis Heller, assistant manager at the Plaza Theatre in Patchogue, on Long Island, and an usher drove a convertible, promoted from a dealer, 176 miles with two girls sitting in the back passing out lollipops in behalf of "Lolita." The mileage was added up in two days.



## Splurge at Big Fair

Both Army and Marine cooperation was lined up by Interstate Theatres publicists at Dallas during the State Fair of Texas, at which an annual attendance of three million is claimed, for attractions at Interstate's Palace, Majestic and Esquire theatres. Note the sign (really 8x12 feet) on an Army recruiting service truck on the fairgrounds, in behalf of "The Longest Day" opening at the Esquire.

Lower photo shows a Marine Corps booth at the fair at which Hal Cheatham and his coworkers tied in with showings of the Marine "A Force in Readiness" to obtain plugs for attractions at the Majestic and Esquire.

The exposure was great, and the cost was negligible.



Large lobby panels, such as indicated above, were constructed at the Paramount Theatre in San Francisco by Manager William Struddick for "Wild for Kicks." They were credited with increasing patronage very substantially.

## Big IGA-Quaker Oats Tiein For 'Billy Rose's Jumbo'

The Independent Grocers Alliance and Quaker Oats will put on a jumbo promotion in its 7,000 stores in the U.S. and Canada for "Billy Rose's Jumbo," a Christmas release. The Quaker Oats \$6,000,000 tiein includes free tickets, inflated-animal premiums, newspaper, TV and magazine advertising and store displays.

## Stress on Outside Revenue

Bernard Mack, president of Filmack Corp., Chicago, emphasizes that the company's 1962 holiday promotion manual contains many ideas to increase outside revenue during the coming holiday season. A new Christmas Savings Club plan is featured, making three such trailers available for sale to banks and savings and loan companies.



An interpretive analysis of lay and trade press reviews. Running time is in parentheses. The plus and minus signs indicate degree of merit. Listings cover current reviews, updated regularly. This department also serves as an ALPHABETICAL INDEX to feature releases. © is for CinemaScope; V is VistaVision; S is Superscope; P is Panovision; R is Regalscope; T is Technirama. Symbol (B) denotes BOXOFFICE Blue Ribbon Award; (C) color photography. For listings by company in the order of release, see FEATURE CHART.

## REVIEW DIGEST AND ALPHABETICAL INDEX

† Very Good; + Good; ± Fair; - Poor; = Very Poor.

In the summary † is rated 2 pluses, = as 2 minuses.

P. G.	Page	Title	Run Time	Type	Distributor	Reviewed	Boxoffice	Harrison's Reports	Variety	Film Daily	Hollywood Reporter	Parents' Magazine	New York Daily News	Summary
2672	Airborne (78)	Ac.....Diamond-SR	10-8-62	±										3+2-
2616	All Fall Down (111)	Drama.....MGM	3-26-62	±	+	+	+	+	+	+	+	+	+	10+1-
2663	Almost Angels (93)	Dr/Music....BV	9-10-62	±										8+3-
2637	Assignment Outer Space (79)	SF-Fantasy.....AIP	6-11-62	±										1+1-
—B—														
2628	Bachelor of Hearts (97)	Com.....Cont'I	5-7-62	+										1+
2664	Barabbas (134)	T 70 Bib Dr...Col	9-10-62	±										11+
2605	Bashful Elephant, The (80)	Com-Dr...AA	2-19-62	+										3+3-
2634	Belle Sommers (62)	Drama.....Col	5-28-62	±	±	±	±	±	±	±	±	±	±	5+3-
2653	Best of Enemies, The (104)	T War Comedy-Drama.....Col	8-6-62	+	+	+	+	+	+	+	+	+	+	9+
2609	Big Money, The (89)	Comedy.....Lopert	3-5-62	+										1+
2624	Big Red (89½)	Adv.....BV	4-23-62	±	±	±	±	±	±	±	±	±	±	11+1-
2640	Big Wave, The (73)	Drama.....AA	6-18-62	+										2+
2662	Billy Budd (123)	© Sea Drama....UA	9-3-62	±										9+
2461	Bird Man of Alcatraz (142)	Dr.....UA	6-25-62	±	±	±	±	±	±	±	±	±	±	14+
2608	Black Tights (120)	T Ballet.....Magna	2-26-62	±	±	±	±	±	±	±	±	±	±	10+1-
2667	Bloody Brood, The (69)	Cr.....Astor	9-24-62	+										1+
2631	Bon Voyage (132)	© Comedy..BV	5-21-62	±	±	±	±	±	±	±	±	±	±	13+
2669	Bourbon St. Shadows (70)	Cr.....MPA	10-1-62	+										1+
2640	Boys' Night Out (115)	© Com...MGM	6-18-62	±	±	±	±	±	±	±	±	±	±	10+2-
2651	Brain That Wouldn't Die, The (71)	Horror Dr.....AIP	7-30-62	±										1+1-
2625	Broken Land, The (60)	© W'n 20th-Fox	4-30-62	±										1+1-
2619	Burn, Witch, Burn (89)	Susp.....AIP	4-9-62	+										4+2-
—C—														
2633	Cabinet of Caligari, The (104)	© Horror Drama.....20th-Fox	5-28-62	+	-	+	+	+	+	+	+	+	+	7+1-
2613	Cape Fear (105)	Suspense Dr.....U-I	3-19-62	+	±	±	±	±	±	±	±	±	±	11+
2658	Carnival of Souls (91)	Psycho-Melodrama.....Herts-Lion	8-20-62	+										1+
2673	Carry On, Teacher (86)	Com...Governor	10-15-62	±										5+
2603	Cash on Demand (84)	Suspense....Col	2-12-62	+										7+
2659	Centurion, The (77)	Spectacle....PIP	8-27-62	±										1+1-
2661	Chapman Report, The (125)	Dr.....WB	9-3-62	+										6+2-
2608	Choppers, The (64)	Melodrama....SR	2-26-62	±										1+1-
2639	Clown and the Kid (65)	Com-Dr...UA	6-18-62	±										1+1-
2660	Coming-Out Party, A (98)	Com...Union	8-27-62	±	+	±	±	±	±	±	±	±	±	8+
2645	Concrete Jungle, The (86)	Dr...Fanfare	7-9-62	+										4+1-
2650	Confessions of an Opium Eater (85)	Shock Melodrama.....AA	7-23-62	+										2+1-
2590	Continental Twist, The (See "Twist All Night")													
2620	Convicts 4 (reviewed as "Reprieve") (106)	Drama.....AA	4-9-62	+	+	±	±	±	±	±	±	±	±	6+1-
2607	Couch, The (89)	Suspense.....WB	2-26-62	±	±	±	±	±	±	±	±	±	±	7+5-
2621	Counterfeit Traitor, The (140)	Drama.....Para	4-16-62	±	±	±	±	±	±	±	±	±	±	13+
2665	Cry Double Cross (65)	Melodrama Atlantic	9-17-62	+										1+
—D—														
2655	Damn the Defiant! (101)	© Ac...Col	8-13-62	+	±	±	±	±	±	±	±	±	±	6+1-
2666	Damon and Pythias (99)	Drama...MGM	9-17-62	±										7+1-
2671	Dangerous Charter (76)	Ac...Crown	10-8-62	±										3+2-
2625	Dead to the World (87)	Melo.....UA	4-30-62	-										1+2-
2594	Desert Patrol (78)	War Drama...U-I	1-8-62	+	+	+	+	+	+	+	+	+	+	7+
2658	Devil's Messenger, The (72)	Fantasy-Melodrama.....Herts-Lion	8-20-62	±										1+1-
2624	Doctor in Love (93)	Com. Governor	4-23-62	+	±	±	±	±	±	±	±	±	±	7+3-
2621	Don't Knock the Twist (87)	Drama/Twist numbers.....Col	4-16-62	+	±	±	±	±	±	±	±	±	±	7+5-
—E—														
2647	East of Kilimanjaro (72)	Adv.....Parade	7-16-62	±										1+1-
2657	Eegah (90)	Com-Fantasy.....Fairway	8-20-62	±										1+
2588	El Cid (184)	T Hist. Spec.....AA	12-18-61	±	±	±	±	±	±	±	±	±	±	13+
2680	Escape From Berlin (94)	Dr. MGM	11-5-62	±										7+
2636	Escape From Zahrain (93)	Adventure Drama.....Para	6-4-62	+	±	±	±	±	±	±	±	±	±	7+1-
2615	Experiment in Terror (123)	Susp...Col	3-26-62	±	+	+	+	+	+	+	+	+	+	12+
—F—														
2653	Fallguy (64)	Crime Drama.....Fairway	8-6-62	±										1+1-
2664	Firebrand, The (63)	© W'n...20th-Fox	9-10-62	±										2+2-
2623	Five Finger Exercise (109)	Dr.....Col	4-23-62	+	±	±	±	±	±	±	±	±	±	8+2-
2654	Five Weeks in a Balloon (101)	© Adv-Comedy.....20th-Fox	8-6-62	±	+	+	+	+	+	+	+	+	+	10+
2664	Flame in the Streets (93)	© Drama.....Atlantic	9-10-62	+										5+
2618	Follow That Dream (110)	© Com...UA	4-2-62	+	+	+	+	+	+	+	+	+	+	9+
2619	Forever My Love (115)	Romantic Drama.....Para	4-9-62	+	±	±	±	±	±	±	±	±	±	8+2-

P. G.	Page	Title	Run Time	Type	Distributor	Reviewed	Boxoffice	Harrison's Reports	Variety	Film Daily	Hollywood Reporter	Parents' Magazine	New York Daily News	Summary
2606	©	Four Horsemen of the Apocalypse, The (153)	©	Drama	MGM	2-19-62	±	±	±	±	±	±	±	12+
2675		Frightened City, The (97)	Cr.		AA	10-22-62	+	±				—		2+2-
—G—														
2678	©	Gay Purr-ee (85)		Animation	WB	10-29-62	±		+	±	±	±		9+
2626	©	Geronimo (101)	©	Outdoor Dr.	UA	4-30-62	+	+	+	±	±	+	±	8+1-
2644	©	Gigot (104)		Comedy	20th-Fox	7-2-62	±	±	±	±	±	±		11+1-
2651		Guns of Darkness (103)		Drama	WB	7-30-62	+	±	±	±	+	+	+	8+2-
2671	©	Gypsy (149)	Ⓣ	Musical	WB	10-8-62	±		+	±	±			7+
—H—														
2613		Hand of Death (60)	S-F'n		20th-Fox	3-19-62	±					±	±	3+3-
2626	©	Hands of a Stranger (85½)		Susp.	AA	4-30-62	±		±		±	±	±	5+5-
2625		Harold Lloyd's World of Comedy (94)		Comedy	Cont'l	4-30-62	+	±	±	±	±	±		10+1-
2634	©	Hatari! (159)	Adv. Dr.		Para	5-28-62	±	±	+	±	+	±	±	12+
2634		Hell Is for Heroes (90)	War Dr.		Para	5-28-62	+	±	+	+		+	+	6+1-
2612	©	Hellions, The (87)	Ⓣ	Outdoor Drama	Col	3-12-62	+	±	±			—	±	4+4-
2639	©	Hemingway's Adventures of a Young Man (145)	©	Dr.	20th-Fox	6-18-62	±	±	+	±	±	±	±	12+1-
2668	©	Hero's Island (94)	Ⓣ	Period Adv. Drama	UA	9-24-62	+		±	+	±	±		7+1-
2610		Hitler (107)	Drama		AA	3-5-62	±	±	—	+	—			4+4-
2620	©	Horizontal Lieutenant, The (90)		Comedy	©	MGM	4-9-62	+	±	±	+	+	±	8+2-
2641		Horror Chamber of Dr. Faustus, The (95)	Horror Drama		Lopert	7-2-62	+					±		2+1-
2674		Hot Money Girl (81)	Melo.		UPRO	10-15-62	+							1+
2623		House of Women (83)	Drama		WB	4-23-62	±	±	+	+	+	—	±	6+4-
2662	©	Huns, The (85)	Spectacle		PIP	9-3-62	±							1+1-
—I—														
2636	©	I Like Money (81)	©	Com.	20th-Fox	6-4-62	+	±	+	±		+	+	7+1-
2635		Incident in an Alley (83)	Dr.		UA	6-4-62	±					±	±	3+3-
2661	©	If a Man Answers (102)	Com.		U-I	9-3-62	+		±	±	+			6+1-
2626		Information Received (77)	Dr.		U-I	4-30-62	+		±	+		+	+	5+1-
2638		Interns, The (120)			Col	6-11-62	±	±	±	+	±	+	+	10+1-
2628		Intruder, The (83)	Dr.		Astor	5-7-62	+	±	±	+	±	+	+	9+1-
2661		Invasion of the Animal People (55)	Science-Fiction		ADP-SR	9-3-62	±							1+1-
2651		Invasion of the Star Creatures (81)	Sc.-F'n Comedy		AIP	7-30-62	±							1+1-
2673		I Spit on Your Grave (100)	Melo (Eng-dubbed)		Audubon	10-15-62	+							1+
2668	©	I Thank a Fool (100)	©	Drama	MGM	9-24-62	+		±	+	±	+	±	7+2-
2644	©	It Happened in Athens (92)	©	Comedy-Drama	20th-Fox	7-2-62	+	+	—	+	±	+		5+2-
—J—														
2645	©	Jack the Giant Killer (94)	Adv.-Fantasy		UA	7-9-62	+	—		±		±	±	6+2-
2615	©	Jessica (105)	©	Rom. Comedy	UA	3-26-62	±	±	±	+	+	±	+	8+3-
2608		Jet Storm (88)	Suspense		UPRO	2-26-62	+		+		+			3+
2604		Journey to the Seventh Planet (80)	Adv.-Fantasy		AIP	2-12-62	+			±	±	+	—	5+4-
—K—														
2652	©	Kid Galahad (95)	Com-Dr/Songs		UA	7-30-62	±	+	+	±	+	+		8+
2672		Kind of Loving, A (112)	Dr.		Gov'n'r	10-8-62	±		±			±	+	7+
—L—														
2627	©	Lad: a Dog (98)	Drama		WB	5-7-62	±	±	+	±	+	+		7+2-
2631	©	Last of the Vikings (102)	Dyaliscope, Adv.		Medallion	5-21-62	+			+		±		3+1-
2679	©	Legend of Lobo, The (67)	Ad.		BV	11-5-62	+		±	±	±			6+1-
2662	©	Lion, The (96)	©	Drama	20th-Fox	9-3-62	+		±	±	±			7+
2630	©	Lisa (112)	©	Adv. Dr.	20th-Fox	5-14-62	+	±	+		+	±	±	9+
2642		Lolita (152)	Comedy-Drama		MGM	6-25-62	±	±	+	±	±	±	±	11+2-
2676		Loneliness of the Long Distance Runner, The (103)	Dr.		Cont'l	10-22-62	±		±	±	+	±	±	11+
2628		Lonely Are the Brave (107)	Ⓣ	Outdoor Drama	U-I	5-7-62	+	+	+	±	+	±	+	9+
2675		Long Day's Journey Into Night (174)	Drama		Embassy	10-22-62	±		±	±	±	±	±	12+
2674		Longest Day, The (180)	©	War Drama	20th Fox	10-15-62	±		±	±	±	±	±	12+
2590	©	Lover Come Back (107)	Comedy		U-I	12-25-61	±	+	±	±	±	+	±	12+
—M—														
2604		Madison Avenue (94)	©	Dr.	20th-Fox	2-12-62	±	+	—	+	+	+	+	6+2-
2622	©	Magic Sword, The (80)	Fantasy-Adventure		UA	4-16-62	+		+	+	+	+	±	6+1-
2660	©	Make Way for Lila (90)	Adv. Dr.		Parade	8-27-62	±		±		+			3+2-
2621		Man Who Shot Liberty Valance, The (123)	Western		Para	4-16-62	±	±	+	±	±	+	±	11+1-



# REVIEW DIGEST

## AND ALPHABETICAL INDEX

In the summary ++ is rated 2 pluses, = as 2 minuses.

++ Very Good; + Good; ± Fair; - Poor; = Very Poor.

P. G. Page	Title	Run Time	Type	Distributor	Reviewed	Boxoffice	Harrison's Reports	Variety	Film Daily	Hollywood Reporter	Parents' Magazine	New York Daily News	Summary
2677	Manchurian Candidate The (126)		Suspense Drama	UA	10-29-62	++		++	++	++			9+
2641	Manster, The (72)		Horror Dr.	Lopert	7- 2-62	±							1+2-
2663	Marco Polo (100)		Adv.	AIP	9-10-62	+			+				3+1-
2654	Matter of WHO, A (90)		Com.	Herts-Lion	8- 6-62	++			+	±	+	++	7+1-
2642	Mermaids of Tiburon, The												
	(77) Underwater Adv.		Filmgroup		7- 2-62	±		±	±				3+3-
2632	Merrill's Marauders (98)		Dr.	WB	5-21-62	±		++	++	++	±		10+1-
2656	Mighty Ursus (90)		Adv.	UA	8-13-62	±							1+2-
2629	Miracle Worker, The (106)		Dr.	UA	5-14-62	++	+	++		++	++	++	11+
2632	Mothra (90)		Tohoscope, HoDr.	Col	5-21-62	+		+	+	±	±		5+3-
2632	Mr. Hobbs Takes a Vacation												
	(116) Comedy		20th-Fox		5-21-62	++	++	+	++	++	++	++	13+
2624	Music Man, The (151)												
	Musical Comedy		WB		4-23-62	++	++	++	++	++	++	++	14+
2617	My Geisha (120)		Com-Dr.	Para	4- 2-62	+	++	+		++	++	+	9+
—N—													
2620	Nearly a Nasty Accident (86)												
	Farce-Comedy		Embassy		6-11-62	+	-	±	+		±	+	5+3-
2649	Never Let Go (90)		Melodr.	20th-Fox	7-23-62	+		+					2+
2631	Night Creatures (81)		Adv.	U-I	5-21-62	+		++		+	+		6+
2666	Night of Evil (88)		Melodrama	Astor	9-17-62	+							1+
2655	Night They Killed Rasputin, The												
	(87) Melodrama		Brigadier		8-13-62	+							1+
2656	No Man Is an Island												
	(114) War Drama		U-I		8-13-62	++	±	±	++	+	+	++	10+2-
2638	No Place Like Homicide (87)												
	Farce-Comedy		Embassy		6-11-62	+	-	±	+		±	+	5+3-
2643	Notorious Landlady, The (123)		Com.	Col	7- 2-62	+	±	+	++	+	+	++	9+1-
2656	Nun and the Sergeant, The (73)												
	War Drama		UA		8-13-62	±							1+2-
—O—													
2667	On Any Street (90)		Melodrama	Miller-SR	9-24-62	+							1+
2610	Only Two Can Play (106)		Com.	Kingsley	3- 5-62	+	+	+	++	+	+	±	8+1-
2669	Operation Snatch (83)		Com.	Cont'l	10- 1-62	+			+		±		3+1-
—PQ—													
2643	Panic in Year Zero! (93)		Dr.	AIP	7- 2-62	+	+	+	±	+	±		6+2-
2642	Paradise Alley (81)		Comedy	Astor	7- 2-62	+							1+
2652	Payroll (80)		Crime	AA	7-30-62	±		+		±	±		4+3-
2633	Peeping Tom (86)		Suspense	Astor	5-28-62	+							1+
2678	Period of Adjustment (112)		Com.	MGM	10-29-62	+		+	++	++			7+
2677	Phaedra (115)		Drama	Lopert	10-29-62	+		++	++	+	±		7+1-
2637	Phantom Planet, The (82)												
	SF-Fantasy		AIP		6-11-62	±							1+1-
2640	Phantom of the Opera (84)		Ho.	U-I	6-18-62	++	±	+	++	+	++	++	11+1-
2648	Pigeon That Took Rome, The												
	(101) Comedy		Para		7-16-62	+	++	++	+	+	+	++	10+
2652	Pirates of Blood River												
	(87) Action		Col		7-30-62	+	±	+	+	+	±		7+2-
2653	Playgirl After Dark (92)		Dr.	Topaz	8- 6-62	+							1+1-
2614	Premature Burial, The (81)												
	Horror Drama		AIP		3-19-62	+	+	±	+	+	±		6+2-
2672	Pressure Point (87)		Drama	UA	10- 8-62	++		++	++	++	+	++	11+
2606	Prisoner of the Iron Mask												
	The (80) Adv. (Eng. dubbed)		AIP		2-19-62	±	±		±		±		4+4-
—R—													
2670	Reluctant Saint, The (105)												
	Dr.		Davis-Royal		10- 1-62	+							1+
2620	Reprieve (See "Convicts 4")												
2667	Requiem for a Heavyweight (87)												
	Drama		Col		9-24-62	++		+	++	±	+	++	9+1-
2629	Ride the High Country (94)												
	Western		MGM		5-14-62	+		+	++	+	+		7+
2655	Rider on a Dead Horse (72)		W'n	AA	8-13-62	+					±		2+1-
2663	Ring-a-Ding Rhythm (78)		Mus.	Col	9-10-62	+			±	+			4+1-
2611	Ring of Terror (71)		Horror	SR	3-12-62	±							1+1-
2635	Road to Hong Kong, The (91)		Com.	UA	6- 4-62	+	+	++	++	+	+	+	9+
2614	Rome Adventure (118)		Com-Dr.	WB	3-19-62	+	+	±	+	++	+	+	8+1-
—S—													
2623	Safe at Home! (83)		Com-Dr.	Col	4-23-62	+	-	±	+	+	+	+	6+2-
2622	Samar (89)		Action Dr.	WB	4-16-62	+	±	±	+	+	±		7+3-
2627	Satan in High Heels (93)												
	Exploitation Melodrama		Cosmic		5- 7-62	-	=				±		1+4-
2610	Satan Never Sleeps (124)												
	Comedy-Drama		20th-Fox		3- 5-62	+	+	±	+	+	+	+	7+1-
2659	Scarface Mob, The (105)		Cr.	Desilu	8-27-62	+							1+
2612	Secret File Hollywood (85)												
	Melodrama		Crown Int'l		3-12-62	±							1+1-
2619	Shame of the Sabine Women, The												
	(80) Adv. Dr.		UPRO		4- 9-62	±				±			2+2-
2627	She Didn't Say No! (96)												
	Comedy Satire		Seven Arts		5- 7-62	++							2+
2657	Shootout at Big Sag (64)		W'n Parallel		8-20-62	+							1+
2670	Siege of Hell Street, The (93)		Cr.	UPRO	10- 1-62	±							1+1-
2615	Six Black Horses (80)		W'n	U-I	3-26-62	+	-	±	+	+	±		6+3-
2646	Sky Above—the Mud Below, The												
	(90) Documentary		Embassy		7- 9-62	++	±	++	++	++	++	+	11+1-

P. G. Page	Title	Run Time	Type	Distributor	Reviewed	Boxoffice	Harrison's Reports	Variety	Film Daily	Hollywood Reporter	Parents' Magazine	New York Daily News	Summary
2668	⊗Son of Samson (90)												
	Hist. Spectacle.....		Medallion		9-24-62	+							1+
2635	⊗Spiral Road, The (140)		Adv.....	U-I	6- 4-62	+	+	±	++	++	++	++	11+1-
2676	Stagecoach to Dancers' Rock (72)		Western .....	U-I	10-22-62	+			+			±	3+1-
2616	⊗⊗State Fair (118)		⊗Musical. 20th-Fox		3-26-62	+	++	±	+	++	+	++	10+1-
2637	⊗Story of the Count of Monte Cristo, The (101)		Ⓢ Adv. ....	WB	6-11-62	+	±	±		+	++	+	7+2-
2647	⊗Stowaway in the Sky (82)												
	Adventure .....		Lopert		7-16-62	+	±	++	+	+	++	++	10+1-
2654	Strangers in the City (83)		Dr...Embassy		8- 6-62	±	-	+	+			±	4+3-
2611	⊗Sweet Bird of Youth (120)												
	Ⓢ Drama .....		MGM		3-12-62	++	+	++	++	++	+	++	12+
2622	⊗Swingin' Along (74)		Ⓢ										
	Com/Mus. ....		20th-Fox		4-16-62	+		±	+	±	-		4+3-
2665	⊗Sword of the Conqueror (95)												
	Ⓢ Drama .....		UA		9-17-62	+		±	+	+	-		4+2-
—T—													
2636	⊗Tales of Terror (90)		Ⓢ Ho.....	AIP	6- 4-62	++	-	+	++	++	++	±	10+2-
2644	⊗Tartars, The (83)		Action.....	MGM	7- 2-62	±	±	-	+	±	±	±	6+6-
2650	⊗Tarzan Goes to India (86)		Ⓢ Ac...MGM		7-23-62	+	±	+	+	++	+	++	9+1-
2630	Taste of Honey, A (100)		Dr.....	Cont'l	5-14-62	++	±	++	++	++	++	++	12+1-
2614	Tell-Tale Heart, The (78)												
	Horror Drama .....		Danziger-SR		3-19-62	+							1+
2613	Temptation (94)		Melodr. ....	Cameo	3-19-62	+							1+
2665	Terror of the Bloodhunters												
	(60) Melodrama .....		AIP		9-17-62	±							1+1-
2632	⊗That Touch of Mink (99)		Ⓢ Com...U-I		5-14-62	++	+	+	++	++	+	++	11+
2639	There Was a Crooked Man (106)												
	Comedy .....		Lopert		6-18-62	++							2+
2673	Third of a Man (81)		Melo .....	UA	10-15-62	+					+		2+
2629	13 West Street (80)		Dr.....	Col	5-14-62	±	±	±	+	±	+	+	7+4-
2659	⊗300 Spartans, The (113)												
	Ⓢ Action Spectacle .....		20th-Fox		8-27-62	±		±	++	+	+		6+2-
2647	Three Stooges in Orbit, The												
	(87) Farce-Comedy .....		Col		7-16-62	+	-	+	+	+	±	±	6+3-
2676	Too Young, Too Immoral (88)		Dr.....	SR	10-22-62	±							1+1-
2646	Trauma (93)		Suspense Dr.....	Parade	7- 9-62	+							1+
2616	Twist All Night (87)		Comedy										
	With Music, color prolog.....		AIP		3-26-62	+		±	±	+	-		4+3-
2666	Two and Two Make Six												
	(89) Com-Dr .....		Union		9-17-62	+		+					2+
2679	Two for the Seesaw (120)		Ⓢ CD .....	UA	11- 5-62	+		+	++	++			6+
2669	Two Tickets to Paris (78)		Mus.....	Col	10- 1-62	±		±		+	±		4+3-
2657	⊗Two Weeks in Another Town												
	(104) Ⓢ Drama .....		MGM		8-20-62	±	±	±	+	-	++		6+4-
—U—													
2603	Underwater City, The												
	(78) Adv.-Fantasy .....		Col		2-12-62	±	±	±		±	+	±	6+5-
—V—													
2648	Valiant, The (89)		War Drama .....	UA	7-16-62	+	+	±	+		+	+	6+1-
2670	⊗Very Private Affair, A (95)		Drama	MGM	10- 1-62	+		+		+	+	+	5+
2606	Victim (100)		Drama.....	Astor	2-19-62	++	+	++	++	++	++	++	12+
2601	View From the Bridge, A (110)												
	Drama .....		Cont'l		2- 5-62	++	+	++	++	++	++	++	13+
—W—													
2602	Walk on the Wild Side (114)		Dr...Col		2- 5-62	++	++	+	++	-	+	+	10+1-
2660	⊗Waltz of the Toreadors												
	(105) Comedy-Drama .....		Cont'l		8-27-62	+	±	+	+	+	++	+	8+1-
2619	War Hunt (81)		War Drama.....	UA	4- 2-62	±	±	+	+	++	++	++	10+2-
2680	War Lover, The (105)		Ac.....	Col	11- 5-62	+		+	++	++			5+
2680	We'll Bury You! (77)		Doc.....	Col	11- 5-62	+			+	±			3+1-
2638	What a Carve Up! (See "No Place Like Homicide")												
2679	What Ever Happened to Baby Jane?												
	(132) Susp. Dr. ....		WB		11- 5-62	++		+	++	++			7+
2567	⊗⊗West Side Story (155)												
	Panavision. Musical Dr. ....		UA		10- 9-61	++	++	++	++	++	++	++	14+
2646	⊗When the Girls Take Over (80)												
	Comedy .....		Parade		7- 9-62	±							1+1-
2674	Where the Truth Lies (83)												
	Drama (Eng.-dubbed) .....		Para		10-15-62	±			+	-	+	+	3+2-
2612	Whistle Down the Wind (98)												
	Drama .....		Astor		3-12-62	++	+	++	+	++	++	++	12+
2678	⊗White Slave Ship (92)		Ⓢ Ad....	AIP	10-29-62	+			±				2+1-
2645	⊗Wild Westerners, The (70)		W'n.....	Col	7- 9-62	+	±	±	+	+	±	±	7+4-
2609	Womanhunt (60)		Mystery .....	20th-Fox	3- 5-62	-					-		2-
2677	⊗Wonderful to Be Young (92)												
	Ⓢ Musical .....		Para		10-29-62	+			+				2+
2658	⊗Wonderful World of the Bros.												
	Grimm (137) .....		MGM-Cinerama		8-20-62	++	++	++	++	++	++	++	14+
2609	World in My Pocket (93)		Suspense	MGM	3- 5-62	+	+	+	+	±	±		6+2-
—XYZ—													
2671	Young Go Wild, The (88)												
	Melodrama .....		Manson		10- 8-62	±							1+1-
2675	Young, Willing and Eager (77)		Dr.....	SR	10-22-62	±							1+1-
2638	Zotz! (87)		Comedy .....	Col	6-11-62	±	-	+	+	+	+		5+2-



Feature productions by company in order of release. Running time in parentheses. © is for CinemaScope; ① VistaVision; ② Panovision; ③ Technirama; ④ Other anamorphic processes. Symbol ⑤ denotes BOXOFFICE Blue Ribbon Award; ⑥ Color Photography. Letters and combinations thereof indicate story type—(Complete key on next page). For review dates and Picture Guide page numbers, See REVIEW DIGEST.

# FEATURE CHART

ALLIED ARTISTS	Type	Rel. No.	AMERICAN INT'L	Type	Rel. No.	BUENA VISTA	Type	Rel. No.	COLUMBIA	Type	Rel. No.	CONTINENTAL	Type	Rel. No.	
Hands of a Stranger (85½) D..6204 Paul Lukather, Joan Harvey, Jas. Stapleton, Irish McCalla			Burn, Witch, Burn (89) Ho..704 Janet Blair, Peter Wyngarde			⑤Moon Pilot (98) .....C..128 Tom Tryon, Dany Saval, Brian Keith, Edmond O'Brien			Don't Knock the Twist (87) .....M..622 Chubby Checker, Mari Blanchard			Hareld Lloyd's World of Comedy (94) (Episodes from Lloyd's 1924-39 features) .....C..			APRIL
The Big Wave (73).....D..6202 Sessue Hayakawa, Mickey Curtis			Phantom Planet, The (82) SF..711 Dean Fredericks, Coleen Gray						Experiment in Terror (123) D..623 Glenn Ford, Lee Remick						MAY
Rider on a Dead Horse (72) .....OD..6212 John Vivyan, Lisa Lu, Bruce Gordon, Kevin Hagen			⑤Assignment Outer Space (79) .....SF..712 Archie Savage, Gaby Farrow						Safe at Home! (83) .....D..624 Mickey Mantle, Roger Maris, Patricia Barry			⑤Bachelor of Hearts (97) ...C.. Hardy Kruger, Sylvia Syms			
Reprieve (106) .....D..6205 (See "Convicts 4" in October listing)			The Brain That Wouldn't Die (71) .....Ho..705 Herb (Jason) Evers, Virginia Leith						Five Finger Exercise (109) D..625 Rosalind Russell, Maximilian Schell, Jack Hawkins, Richard Beymer			A Taste of Honey (100).....D.. Dora Bryan, Rita Tushingham			
The Bridge (104) .....D..6207 (Eng-dubbed) Volker Bohnet			Invasion of the Star Creatures (81) .....SF..706 Bob Ball, Frankie Ray						13 West Street (80).....D..626 Alan Ladd, Rod Steiger, Dolores Dorn, Michael Callan			⑤Mothra (90) .....Ac..627 All-Japanese cast (Eng-dubbed)			JUNE
Confessions of an Opium Eater (85) .....D..6206 Vincent Price, Linda Ho			⑤Prisoner of the Iron Mask (80) ⑤.....Ac..701 Michael Lemoine, Wandisa Guida			⑤⑤Bon Voyage (132) ....C..129 Fred MacMurray, Jane Wyman, Michael Callan, Deborah Walley			Advise and Consent (138) ⑥ D..628 Charles Laughton, Henry Fonda, Don Murray, Walter Pidgeon, Gene Tierney, Franchot Tone			Never Let Go (90) .....D.. Peter Sellers, Richard Todd			
Payroll (80) .....Ac..6210 Michael Craig, Francoise Prevost									⑤The Wild Westerners (70) W..629 Jas. Philbrook, Nancy Kovack, Guy Mitchell, Duane Eddy						
The Frightened City (97) D..6211 Herbert Lom, John Gregson, Yvonne Romain			⑤Tales of Terror (90) ⑤.....Ho..710 Vincent Price, Basil Rathbone, Peter Lorre, Debra Paget			⑤Big Red (89) .....OD..130 Walter Pidgeon, Gilles Payant			The Notorious Landlady (123) .....MyC..701 Jack Lemmon, Kim Novak, Fred Astaire						JULY
			Panic in Year Zero! (93) ⑥ D..708 Ray Milland, Jean Hagen, Frankie Avalon						Zotz! (87) .....C..702 Tom Poston, Julia Meade, Cecil Kellaway						
			⑤Marco Polo (100) ⑥..Ad..709 Rory Calhoun, Yoko Tani						The Interns (120) .....D..703 Michael Callan, Cliff Robertson, Jas. MacArthur, Haya Harareet						AUGUST
									The Three Stooges in Orbit (87) .....C..704 Stooges, Edson Stroll						
⑤El Cid (181) ⑥.....D..6220 Charlton Heston, Sophia Loren, Raf Vallone (CinemaScope version, available for special engagements)			⑤White Slave Ship (92) ⑥.....Ad..713 (formerly "Wild Cargo") Pier Angeli, Edmund Purdom						⑤Damn the Defiant! (101) ⑥.....D..705 Alec Guinness, Dirk Bogarde, Anthony Quayle			⑤Waltz of the Toreadors (105) .....CD.. Peter Sellers, Margaret Leighton			SEPTEMBER
Convicts 4 (106) .....D..6205 (was "Reprieve") Ben Gazzara, Stuart Whitman, Ray Walston, Vincent Price, Rod Steiger, Sammy Davis Jr.			Warriors Five (84).....Ac..707 Jack Palance, Jo Anna Ralli			⑤Almost Angels (93) ..D/M..135 Vincent Winter, Peter Weck			⑤The Best of Enemies (104) .....CD..706 David Niven, Alberto Sordi			The Impersonator (64).....C.. John Crawford, Jane Griffiths			
Billy Budd (123) ⑥.....D..6208 Robert Ryan, Peter Ustinov, Melvyn Douglas, Terence Stamp			⑤Reptilicus (...).....SF..715 Carl Otosen, Ann Smyrner						Ring-a-Ding Rhythm (78) M..707 Chubby Checker, Dukes of Dixieland			The Hands of Orlac (...).....D.. Mel Ferrer, Dany Carrel			OCTOBER
									Requiem for a Heavyweight (87) .....D..708 Anthony Quinn, Jackie Gleason, Julie Harris, Mickey Rooney			Operation Snatch (83) .....C.. Terry-Thomas, George Sanders, Lionel Jeffries			
Day of the Triffids (119) ⑥.....Ho..6209 Howard Keel, Nicole Maurey, Mervyn Johns			⑤Samson and the Seven Miracles of the World (...) ⑥..Ac..714 Gordon Scott, Yoko Tani			⑤The Legend of Lobo (67) OD..110 True Life Adventure			Two Tickets to Paris (78) M..709 Joey Dee, Cary Crosby, Kay Medford			The Loneliness of the Long Distance Runner (103) ..D.. Michael Redgrave, Tom Courtenay			NOVEMBER
			⑤The Raven (...) ⑥....Ho.. Vincent Price, Peter Lorre, Boris Karloff						We'll Bury You! (75) ..Doc..711						
⑤55 Days at Peking (...) ① ..D.. Charlton Heston, Ava Gardner, David Niven			⑤The Young Racers (...) Ac..716 Mark Damon, Bill Campbell			⑤In Search of the Castaways (110) .....Ad..136 Maurice Chevalier, Hayley Mills, George Sanders			⑤Pirates of Blood River (87) ⑤.....Ad..710 Kervin Mathews, Glenn Corbett						DECEMBER
⑤Travels of Marco Polo (...) D.. Anthony Quinn, France Nuyen			The Pit (...) .....Ho.. Dirk Bogarde, Mary Ure						The War Lover (105) .....D..712 Steve McQueen, Robert Wagner, Shirley Ann Field			⑤Your Shadow Is Mine (...) D.. Jill Haworth			JANUARY
			Schizo (...) .....Ho.. Leticia Roman, John Saxon			⑤Miracle of the White Stallions, The (...) .....D.. Robert Taylor, Lilli Palmer			⑤Barabbas (134) ①⑦⑦....Dr..713 Anthony Quinn, Silvana Mangano, Arthur Kennedy, Katy Jurado			The Assassin (...) .....D.. John Ireland			COMING
						Son of Flubber (...) .....C.. Fred MacMurray, Nancy Olson			⑤Lawrence of Arabia (...) ①⑦⑦....D.. (Special Release) Alec Guinness, Anthony Quinn			The Balcony (...) .....D.. Shelley Winters, Peter Falk			
									⑤The Old Dark House (...) .....MyC.. Tom Poston, Robert Morley						
									⑤Bye Bye Birdie (...) ① C/M.. Janet Leigh, Dick Van Dyke						
									Congo Vivo (...) .....Ad.. Jean Seberg, Gabriele Ferzetti						
									⑤Diamond Head (...) ①....D.. Charlton Heston, Yvette Mimieux						



FEATURE CHART

The key to letters and combinations thereof indicating story type: (Ad) Adventure Drama; (Ac) Action Drama; (An) Animated-Action; (C) Comedy; (CD) Comedy-Drama; (Cr) Crime Drama; (DM) Drama with Music; (Doc) Documentary; (Dr) Drama; (F) Fantasy; (Ho) Horror Drama; (Hi) Historical Drama; (M) Musical; (My) Mystery; (OD) Outdoor Drama (S) Spectacle; (SF) Science-Fiction; (W) Western.

	EMBASSY	M-G-M	PARAMOUNT	20TH-FOX	UNITED ARTISTS
	Type Ref. No.	Type Ref. No.	Type Ref. No.	Type Ref. No.	Type Ref. No.
APRIL		ⓈSweet Bird of Youth (120) © Geraldine Page, Paul Newman.....D..212	The Man Who Shot Liberty Valance (123) .....W..6114 James Stewart, John Wayne, Vera Miles	ⓈState Fair (118) ⓈD/M..208 Pat Boone, Bobby Darin, Pamela Tiffin, Ann-Margret, Alice Faye, Tom Ewell	ⓈThe Magic Sword (80) ..Ad..6214 Basil Rathbone, Estelle Winwood
MAY	No Love for Johnnie (110) © Peter Finch, Mary Peach.....D..	ⓈThe Horizontal Lieutenant (90) Ⓢ.....C..213 Jim Hutton, Paula Prentiss	ⓈThe Counterfeit Traitor (140) .....D..6113 William Holden, Lilli Palmer (pre-release)	ⓈBroken Land (60) Ⓢ.....W..209 Kent Taylor, Jody McCrea, Blanna Darrin	ⓈMighty Ursus (90) ....Ad..6220 Ed Fury
JUNE	Two Women (99) .....D.. (Eng-dubbed) ..Sophia Loren	All Fall Down (111) .....D..211 Eva Marie Saint, Warren Beatty, Karl Malden, Angela Lansbury	ⓈEscape From Zahrain (93) Ⓢ.....Ac..6115 Yul Brynner, Madlyn Rbue, Sal Mineo	Hand of Death (60) .....Ho..212 John Agar, Paula Raymond	ⓈJessica (105) Ⓢ.....C..6219 Maurice Chevalier, Angle Dickinson
JULY	No Place Like Homicide (87) .....HoC.. Kenneth Connor, Shirley Eaton	ⓈRide the High Country (94) Ⓢ.....OD..216 Randolph Scott, Joel McCrea	ⓈHell Is for Heroes (90) ..D..6116 Steve McQueen, Bobby Darin, Fess Parker, Bob Newhart	The Cabinet of Caligari (104) Ⓢ.....HoD..211 Glynys Johns, Dan O'Herlihy	War Hunt (81) .....D..6217 John Saxon, Robert Redford
AUGUST	ⓈThe Sky Above—the Mud Below (90) .....Doc..	Lolita (152) .....D..217 James Mason, Shelley Winters, Peter Sellers, Sue Lyon	ⓈThe Counterfeit Traitor (140) .....D..6113 William Holden, Lilli Palmer	ⓈLisa (112) Ⓢ.....D..210 Stephen Boyd, Dolores Hart	ⓈFollow That Dream (110) Ⓢ.....C..6216 Elvis Presley, Arthur O'Connell
SEPTEMBER	Strangers in the City (80) .....D.. Robert Gentile, Kenny Delmar	ⓈBoys' Night Out (115) ⓈC..218 Kim Novak, James Garner, Tony Randall, Janet Blair	ⓈMy Geisha (120) ⓈCD..6118 Shirley MacLaine, Yves Montand, Edw. G. Robinson, Bob Cummings	ⓈIt Happened in Athens (92) © .....Ad..214 Jayne Mansfield, Nico Minardos	ⓈGeronimo (102) .....OD..6221 Chuck Connors, Kamala Devi
OCTOBER	ⓈThe Tartars (83) .....Ad..223 Orson Welles, Victor Mature	ⓈTarzan Goes to India (86) .....Ad..222 Jock Mahoney, Simi, Mark Dana	ⓈHataril (159) .....Ad..6119 John Wayne, Red Buttons, Elsa Martinelli, Hardy Kruger	ⓈMr. Hobbs Takes a Vacation (116) Ⓢ.....C..215 James Stewart, Maureen O'Hara, Fabian, Lauri Peters	Incident in an Alley (83) D..6218 Chris Warfield, Erin O'Donnell
NOVEMBER	ⓈTwo Weeks in Another Town (104) Ⓢ.....D..220 Kirk Douglas, Edw. G. Robinson, Cyd Charisse, Geo. Hamilton	ⓈThe Wonderful World of the Brothers Grimm (137) Laurence Harvey, Karl Boehm (Cinema engagements only)	ⓈThe Pigeon That Took Rome (101) Ⓢ.....C..6202 Chariton Heston, Elsa Martinelli, Harry Guardino	Air Patrol (70) Ⓢ.....Ac..216 Willard Parker, Merry Anders	ⓈJack the Giant Killer (94) .....Ad..6222 Kerwin Mathews, Judi Meredith
DECEMBER	ⓈI Thank a Fool (100) ⓈD..301 Susan Hayward, Peter Finch	ⓈA Very Private Affair (95) D..303 B. Bardot, Marcello Mastroianni	ⓈGirls! Girls! Girls! (106) .....C/M..6205 Elvis Presley, Stella Stevens, Robert Strauss, Laurel Goodwin	Ⓢ5 Weeks in a Balloon (101) © .....Ad..218 Red Buttons, Fabian, Barbara Eden, Cedric Hardwicke, Peter Lorre	The Miracle Worker (106) D..6225 Anne Bancroft, Patty Duke
COMING	ⓈConstantine and the Cross (114) .....Ad.. Cornel Wilde, Christine Kaufmann	ⓈSwordsman of Siena (92) Ⓢ.....Ad..304 Stewart Granger, Sylva Koscina, Christine Kaufmann	ⓈWonderful to Be Young (92) Ⓢ.....C/M..6209 Cliff Richard, Robert Morley	ⓈHemingway's Adventures of a Young Man (145) Ⓢ.....D..213 Richard Beymer, Susan Strasberg, Diane Baker, Paul Newman	ⓈWest Side Story (155) Ⓢ 70mm .....M..6201 Natalie Wood, Richard Beymer, The Valiant (89) .....D..6228 John Mills, Ettore Manni
	ⓈThe Savage Guns (85) ⓈOD..306 Richard Basehart, Alex Nicol	ⓈPeriod of Adjustment (112) © Tony Franciosa, Jane Fonda, Jim Hutton	ⓈIt's Only Money (84) ..C..6206 Jerry Lewis, Zachary Scott, Joan O'Brien	The Firebrand (63) Ⓢ.....Ad..217 Kent Taylor, Lisa Montell	ⓈBird Man of Alcatraz (143) D..6230 Burt Lancaster, Karl Malden
	ⓈSeven Seas to Calais (102) Ⓢ.....D..309 Rod Taylor, Keith Michell	ⓈThe Main Attraction (..) © Pat Boone, Nancy Kwan	ⓈWho's Got the Action? (93) Ⓢ.....C..6207 Dean Martin, Lana Turner, Eddie Albert, Nita Talbot	ⓈI Like Money (81) Ⓢ.....C..241 Peter Sellers, Nadia Gray, Herbert Lom	Judgment at Nuremberg (189) .....D..6205 S. Tracy, B. Lancaster, R. Widmark, M. Dietrich, M. Clift, J. Garland
	ⓈBilly Rose's Jumbo (125) Ⓢ.....M..310 Doris Day, Jimmy Durante, Martha Raye, Stephen Boyd, Dean Jagger	ⓈEscare From Easi Berlin (94) .....D..311 Don Murray, Christine Kaufmann	Where the Truth Lies (81) D..6211 Juliette Greco, Lilo Pulver	ⓈThe 300 Spartans (113) Ⓢ.....Ad..219 Richard Egan, Diane Baker, Sir Ralph Richardson	The Nun and the Sergeant (73) .....Ac..6125 Robert Webber, Anna Sten
	ⓈMutiny on the Bounly (..) ⓈP 70.....Ad.. Marlon Bando, Trevor Howard	ⓈThe Golden Arrow (..) ..Ad.. Tab Hunter, Rossana Podesta	ⓈA Girl Named Tamiko (110) Ⓢ.....D..6210 Laurence Harvey, France Nuyen	ⓈLoves of Salammbo (72) © .....Ad..223 Jeanne Valerie, Jacques Sernas, Edmund Purdom	ⓈKid Galahad (95) ..CD..6231 Elvis Presley, Gig Young, Lola Albright, Joan Blackman
	ⓈFollow the Boys (..) ⓈC.. Connie Francis, Paula Prentiss	ⓈThe Lion (96) Ⓢ.....D..305 Wm. Holden, Capucine, T. Howard (Pre-release)	ⓈThe Queen's Guards (..) ⓈD.. Raymond Massey, Daniel Massey	ⓈSword of the Conqueror (95) Ⓢ.....Ad..6232 Jack Palance, Guy Madison	ⓈHero's Island (94) ⓈAd..6229 James Mason, Neville Brand, Kate Manx, Rip Torn
		ⓈThe Young Guns of Texas (..) Ⓢ.....W..303 James Mitchum, Jody McCrea	ⓈThe World of Marilyn Monroe (..) Ⓢ.....Doc..302	ⓈThe Manchurian Candidate (126) .....D..6235 F. Sinatra, L. Harvey, J. Leigh	ⓈWomen Warriors (96) ..Ac.. Louis Jourdan, Sylvia Syms
		ⓈThe Day Mars Invaded Earth (..) Ⓢ.....SF..304 Kent Taylor, Marie Windsor	ⓈA Woman in July (..) ⓈD.. Joanne Woodward, Richard Beymer	ⓈVampire & Ballerina (86) Ho..6236 Helene Remy	ⓈPressure Point (91) .....D..6233 Sidney Poitier, Bobby Darin
		ⓈBeauty and the Beast (77) .....Ad..6223 Joyce Taylor, Mark Damon		ⓈTower of London (79) ...Ho..6234 Vincent Price	ⓈTwo for the Seesaw (120) ..D.. Shirley MacLaine, Robert Mitchum



# FEATURE CHART

## UNIVERSAL-INT'L

The Outsider (108).....D..6207  
Tony Curtis, Bruce Bennett,  
James Franciscus

Nearly a Nasty Accident  
(86).....C..6208  
Jimmy Edwards, Shirley Eaton,  
Kenneth Connor

Cape Fear (106).....D..6209  
Gregory Peck, Robert Mitchum,  
Polly Bergen

The Day the Earth Caught  
Fire (91).....D..6210  
Janet Munro, Leo McKern

Night Creatures (81).....Ho..6213  
Peter Cushing, Yvonne Romain

Six Black Horses (80).....W..6214  
Audie Murphy, Dan Duryea,  
Joan O'Brien

Lonely Are the Brave (107)  
.....D..6215  
Kirk Douglas, Gena Rowlands,  
Walter Matthau

That Touch of Mink  
(99).....C..6216  
Cary Grant, Doris Day, Gig  
Young, Audrey Meadows

Information Received (77) D..6217  
Sabina Sesselman, Wm. Sylvester

The Spiral Road (140).....D..6218  
Rock Hudson, Burl Ives,  
Gena Rowlands

The Phantom of the Opera  
(84).....Ho..6219  
Herbert Lom, Heather Sears,  
Michael Gough, Edw. de Souza

No Man Is an Island  
(114).....D..6220  
Jeffrey Hunter, Marshall Thompson,  
Barbara Perez

If a Man Answers (102).....C..6221  
Sandra Dee, Bobby Darin,  
Micheline Presle, John Lund

Stagecoach to Dancers' Rock  
(72).....W..6222  
Warren Stevens, Martin Landau,  
Jody Lawrence, Judy Dan

Freud (..).....D..  
(Special Release)  
Montgomery Clift, Susannah York,  
Larry Parks, Susan Kohner

To Kill a Mockingbird (..).....D..  
Gregory Peck, Mary Badham  
Lancelot and Guinevere  
(..).....Ad..  
Cornel Wilde, Jean Wallace  
40 Pounds of Trouble  
(..).....CD..  
Tony Curtis, Phil Silvers,  
Suzanne Pleshette

## WARNER BROS.

Rome Adventure (118).....D..162  
Troy Donahue, Angie Dickinson,  
Rossano Brazzi, Suzanne Pleshette

House of Women (85).....D..163  
Shirley Knight, Andrew Duggan

Samar (89).....Ad..164  
George Montgomery, Gilbert Roland,  
Ziva Rodann, Joan O'Brien

Lad: a Dog (98).....D..158  
Peter Breck, Peggy McCay

Merrill's Marauders  
(98).....D..165  
Jeff Chandler, Ty Hardin

The Music Man (151).....M..168  
Robert Preston, Shirley Jones  
(Special engagements only)

Guns of Darkness (103).....Ad..169  
Leslie Caron, David Niven

The Story of the Count of  
Monte Cristo (101).....Ad..167  
Louis Jourdan, Yvonne Furneaux

The Chapman Report (125) D..251  
Efrem Zimballist Jr., Shelley Winters,  
Jane Fonda, Claire Bloom, Glynis  
Johns

What Ever Happened to Baby  
Jane? (132).....D..252  
Joan Crawford, Bette Davis

Gay Purr-ee (85).....An..253  
Voices of Judy Garland, Robert  
Goulet, Red Buttons, Hermione  
Gingold

Gypsy (143).....M..254  
Rosalind Russell, Natalie Wood,  
Karl Malden

Term of Trial (..).....D..  
Laurence Olivier, Simone Signoret

Not on Your Life! (..).....C..  
Robert Preston, Tony Randall

PT 109 (..).....D..  
Cliff Robertson

## A.D.P. PRODUCTIONS

Invasion of the Animal  
People (55).....SF..  
John Carradine, Barbara Wilson  
Terror of the Bloodhunters  
(60).....Ho..  
Robert Clarke, Steve Conte

ASTOR  
Victim (100).....Feb 62  
Dirk Bogarde, Sylvia Syms  
Whistle Down the Wind  
(98).....D..Mar 62  
Hayley Mills, Bernard Lee  
Peeping Tom (86).....D..May 62  
Karl Boehm, Moira Shearer  
The Intruder (83).....D..May 62  
William Shatner, Frank Maxwell  
Night of Evil (88).....D..Aug 62  
Lisa Gaye, William Campbell  
The Bloody Brood (69).....D..Sep 62  
Peter Falk, Barbara Lord  
The Outcry (..).....D..Oct 62  
Steve Cochran, Betsy Blair,  
Aida Valli

## ATLANTIC PICTURES

Cry Double Cross (65).....D..Jun 62  
Hardy Kruger, Martin Held  
Flame in the Streets  
(93).....D..Sep 62  
John Mills, Sylvia Syms

## AUDUBON FILMS

I Spilt on Your Grave  
(100).....D..Sep 62  
Christian Marquand

## BRIGADIER FILM ASSOCIATES

The Night They Killed Rasputin  
(87).....D..Jul 62  
Edmund Purdom, Gianna Maria  
Canale  
The Tell-Tale Heart (78) Ho..Sep 62  
Lawrence Payne, Adrienne Corri  
Smashing of the  
Reich (84).....Doc..Oct 62  
Kamikaze! (89).....Doc..Oct 62

## COLORAMA

The Trojan Horse  
(105).....D..Jul 62  
Steve Reeves, John Drew Barrymore

## CROWN-INTERNATIONAL

Blood Lust (68).....D..Jan 62  
Wilton Graff, Lylyan Chauvin  
The Devil's Hand (71).....D..Jan 62  
Linda Christian, Robert Alda  
The 7th Commandment  
(85).....D..Feb 62  
Jonathan Kidd, Lyn Statten  
Secret File Hollywood  
(82).....D..Feb 62  
Robert Clarke, Francine York  
Dangerous Charter  
(76).....D..Sep 62  
Chris Warfield, Sally Fraser  
Stakeout (81).....D..Oct 62  
Bing Russell, Bill Hale  
Varan the Unbelievable  
(70).....D..Oct 62  
Myron Healy, Tsuruko Kobayashi  
First Spacehip on Venus  
(81).....D..Oct 62  
Yoko Tani, Oldrick Lukes

## MISCELLANEOUS

### DESILU

The Scarface Mob (106).....D..Aug 62  
Robert Stack, Keenan Wynn

### ELLIS

Make Mine a Double (86) C..Feb 62  
Brian Rix, Cecil Parker

### FAIRWAY INT'L

The Choppers (64).....D..Feb 62  
Arch Hall Jr., Marianne Gaba  
Eegah (90).....Ad..May 62  
Arch Hall Jr., Marilyn Manning  
Falguy (64).....D..May 62  
Ed Dugan  
Wild Guitar (..).....M..  
Arch Hall Jr., Nancy Czar

### FANFARE FILMS

The Concrete Jungle  
(85).....D..Jun 62  
Stanley Baker, Sam Wanamaker

### GOVERNOR

Doctor in Love (87).....C..Apr 62  
Michael Crag, Virginia Maskell,  
James Robertson Justice  
Carry On, Teacher (86).....C..Jul 62  
Kenneth Connor, Leslie Phillips,  
Joan Sims, Hattie Jacques  
A Kind of Loving (112).....D..Oct 62  
Alan Bates, June Ritchie

### HERTS-LION INT'L

A Matter of Who (90) CD..Aug 62  
Terry-Thomas, Sonja Ziemann  
Carnival of Souls (91).....D..Sep 62  
Candace Hillgoss, Frances Feist  
The Devil's Messenger  
(72).....F..Sep 62  
Lon Chaney, Karen K Adler  
Daughter of the Sun God  
(75).....Ad..Oct 62  
Lisa Montell, Bill Holmes  
Escape to Berlin (80).....D..Oct 62  
Christian Doerner, Suzanne Korda

### JOSEPH BRENNER ASSOCIATES

Karate (80).....Ad..  
Joel Holt, Frank Blaine

### KINGSLEY

Only Two Can Play (106) C..Mar 62  
Peter Sellers, Mai Zetterling

### LOPERT FILMS

There Was a Crooked  
Man (106).....C..Jun 62  
Norman Wisdom, Alfred Marks  
The Horror Chamber of Dr.  
Faustus (95).....Ho..Jul 62  
Pierre Brasseur, Aida Valli  
The Manster—Half Man, Half  
Monster (72).....Ho..Jul 62  
Peter Dineley, Jane Hylton  
Stowaway in the Sky  
(82).....Ad..Jul 62  
Pascal Lamorisse, Andre Gille  
Phaedra (115).....D..Nov 62  
Melina Mercouri, Anthony Perkins

### MAGNA FILMS

Black Tights (120).....M..  
Cyd Charisse, Zizi Jeanmaire

### MEDALLION

Last of the Vikings (102)

## FOREIGN LANGUAGE

### ARGENTINA

Summerskin (96).....8- 6-62  
(Angel).....Alfredo Alcon

### FRANCE

Back Streets of Paris (94) 6-18-62  
(President).....Simone Signoret  
Cleopatra 5 to 7 (90).....10-29-62  
(Zenith).....Corinne Marchand  
End of Desire (86).....8-13-62  
(Cont'l).....Maria Schell  
Five Sinners (80).....8- 6-62  
(Astor).....Marina Petrowa  
Girl With the Golden Eyes,  
The (90).....9- 3-62  
(Kingsley).....Marie Laforet  
Jules and Jim (105).....6-11-62  
(Janus).....Jeanne Moreau, Oskar  
Werner  
La Belle Americaine (100) 1-22-62  
(Cont'l).....R. Dhery, C. Brosset  
Last Year at Marienbad  
(98).....4-16-62  
(Astor).....Delphine Seyrig, Giorgio  
Albertazzi, Sacha Pitoeff  
Le Dab Se Rebiffe (96).....8-13-62  
(Times).....Jean Gabin  
Magnificent Tramp, The  
(76).....7-16-62  
(Cameo).....Jean Gabin, Darryl Cowl  
Riff for Girls (97).....6-11-62  
(Cont'l).....Nadja Tiller, R. Hosseln  
Shoot the Piano Player (92) 9- 3-62  
(Astor).....Charles Aznavour  
Sweet Ecstasy (75).....8-13-62  
(Audubon).....Elke Sommer  
Testament of Orpheus (79) 6- 4-62  
(F-A-W).....Jean Cocteau auto-  
biography

### TOMORROW IS MY TURN (117) 4- 9-62

(Showcorp).....Charles Aznavour  
Zazie (86).....4- 30-62  
(Astor).....Catherine Demongeot  
Tales of Paris (85).....10-15-62  
(Times).....F. Arnoul, C. Marquand

### GERMANY

Beginning Was Sin, The (88) 9- 3-62  
(Globe).....Ruth Niehaus, Viktor  
Staal  
Wozzeck (81).....4-23-62  
(Brandon).....Kurt Meisel

### GREECE

Antigone (88).....10-15-62  
(Ellis).....Irene Papas  
Take Me Away, My Love  
(90).....9- 3-62  
(Greek M.P.).....Christian Sylba

### ITALY

Bell' Antonio (101).....5-21-62  
(Embassy).....Marcello Mastroianni,  
Claudia Cardinale, P. Brasseur  
Boccaccio '70 (165).....7-16-62  
(Embassy).....Sophia Loren, Anita  
Ekberg, Romy Schneider  
Divorce—Italian Style  
(104).....10- 1-62  
(Embassy).....Marcello Mastroianni,  
Lady Doctor, The (103).....10- 1-62  
(Governor).....Toto, Abbe Lane  
La Viciaccia (103).....10-22-62  
(Embassy).....Jean-Paul Belmondo,  
Claudia Cardinale  
Night, The (La Notte)  
(120).....3-19-62  
(Lopert).....Jeanne Moreau, Marcello  
Mastroianni, Monica Vitti  
Pyscosissimo (88).....10-29-62  
(Ellis).....Ugo Tozzazzi

Ad..May 62  
Cameron Mitchell, Edmund Purdom  
Son of Samson (90).....S..  
Mark Forest, Chelo Alonso

### MPA FEATURE FILMS

Bourbon St. Shadows  
(70).....D..Sep 62  
Richard Derr, Mark Daniels

### PARADE RELEASING ORG.

A Public Affair (75).....D..Mar 62  
Myron McCormick, Edw. Binns  
When the Girls Take Over  
(80).....C..May 62  
It. Lowery, M. Miller, J. Ellison  
Trauma (92).....D..May 62  
Lynn Bari, John Conte  
Make Way for Lila  
(90).....D..Jun 62  
Erika Remberg (Eng-dubbed)  
East of Kilimanjaro (75)  
Vistrama.....Ad..Jul 62  
Marshall Thompson, Gaby Andre

### PARALLEL FILM DISTRIBUTORS

Shootout at Big Sag  
(64).....W..Jun 62  
Walter Brennan, Luana Patten

### PLAYSTAR PRODUCTIONS

Ring of Terror (71).....Ho..  
George Mather, Esther Furst

### PRODUCERS INT'L (PIP)

The Centurion (77).....S..  
John Barrymore, Jacques Sernas  
The Huns (85).....S..  
Chelo Alonso, Jacques Sernas

### SEVEN ARTS ASSOCIATED

Girls at Sea (81).....C..  
Guy Rolfe, Ronald Shiner  
She Didn't Say No! (96).....C..  
Eileen Herlie, Perlita Neilson

### TIMES FILM

Wild for Kicks (92).....D..Jan 62  
David Farrar, Noelle Adam  
Karate (81).....D..Mar 62  
(Eng-dubbed) Jeanne Moreau  
Also available with sub-titles at  
90 minutes running time

### TOPAZ FILMS

Playgirl After Dark  
(92).....M..Jul 62  
Jayne Mansfield, Leo Genn

### TRANS-LUX

And the Wild Wild  
Women (85).....D..  
Anna Magnani, Giulietta Masina  
Secrets of the Nazi Criminals  
(84).....Doc..Oct 62

### UNION FILM DISTRIBUTORS

A Coming-Out Party (98) C..Aug 62  
James Robertson Justice, Leslie  
Phillips  
Two and Two Make Six (89).....C..  
George Chakiris, Janette Scott

### UNITED PRODUCERS (UPRO)

The Siege of Hell Street (93) D..  
Donald Sinden, Nicole Berger  
Hot Money Girl (81).....D..Oct 62  
Eddie Constantine, Dawn Addams

### JAPAN

Happiness of Us Alone  
(133).....9- 3-62  
Keiju Kobayashi, Hideko Takamino  
Island, The (96).....9-24-62  
(Zenith).....Nobuko Otowa  
Yojimbo (110).....10-29-62  
(Seneca).....Toshiro Mifune

### MEXICO

Important Man, The (99).....8- 6-62  
(Lopert).....Toshiro Mifune  
La Estrella Vacía (107).....7- 2-62  
(Azteca).....Maria Felix

### NORWAY

Young Sinners (86).....8- 6-62  
(Brenner).....Liv Ullmann

### POLAND

Joan of the Angels? (101).....6-18-62  
(Telepix).....L. Winnicka, M. Vott

### RUSSIA

Flight to the Stars (46).....8- 6-62  
(Artkino).....Documentary  
Home for Tanya, A (97).....7- 2-62  
(Artkino).....Liudmila Marchenko  
Sound of Life, The (78).....5- 7-62  
(Artkino).....Vasilil Livanov  
Violin and Roller (55).....9-24-62  
(Artkino).....Igor Fomchenko

### SPAIN

Viridiana (90).....4-16-62  
(Kingsley).....Francisco Rabal, Silvia  
Pinal, Fernando Rey

### SWEDEN

Devil's Wanton, The (72).....8- 6-62  
(Embassy).....Birger Malmsten  
Through a Glass Darkly  
(91).....4- 30-62  
(Janus).....Harriet Andersson, Max  
von Sydow



# SHORTS CHART

Short subjects, listed by company, in order of release. Running time follows title. Date is notional release month. Color and process as specified.

Prod. No.	Rel. Date
<b>BUENA VISTA</b> (All in color)	
<b>CARTOON SPECIALS</b> (Two-reel)	
0097 Goliath II (15)	Nov 61
122 Donald and the Wheel (18)	Dec 61
119 Saga of Windwagon Smith (14)	Apr 62
<b>FEATUETTE SPECIALS</b>	
118 Horse With the Flying Tail (48)	Jan 62
<b>LIVE ACTION SPECIALS</b> (Three-reel)	
105 Islands of the Sea (28)	Nov 61
127 Bear Country (33)	Apr 62
131 Water Birds (31)	reissue Sep 62
<b>REISSUE CARTOONS</b> (7 mins.)	
17101 Donald's Lucky Day	Jan 62
17102 Donald's Cousin Gus	Feb 62
17103 Fire Chief	Mar 62
17104 Early to Bed	Apr 62
17105 Canine Caddy	May 62
17106 Springtime for Plute	Jun 62
17107 Dog Watch	Jul 62
17108 The Art of Skiing	Aug 62
17109 How to Play Baseball	Sep 62
17110 Mickey's Delayed Date	Oct 62
17111 Chicken Little	Nov 62
17112 Two Chips and a Miss	Dec 62
<b>SINGLE REEL CARTOONS</b>	
125 Aquaman (9)	Jan 62
<b>COLUMBIA</b>	
<b>ASSORTED &amp; COMEDY FAVORITES</b> (Reissues)	
6423 Flung by a Flump (16)	Dec 61
6424 The Gink at the Sink (16 1/2)	Feb 62
6434 The Fire Chaser (16)	Mar 62
6435 Marinated Mariner (16)	Mar 62
6425 Let Down Your Aerial (17)	Apr 62
6426 Clunked in the Clink (16)	May 62
6436 Microscopic (16)	Jun 62
7421 Spies and Guys (16 1/2)	Sep 62
7431 Strop, Look and Listen (15 1/2)	Oct 62
<b>CANDID MICROPHONE</b> (Reissues)	
6553 No. 3, Series 3 (10 1/2)	Jan 62
6554 No. 4, Series 3 (11)	Apr 62
6555 No. 5, Series 3 (10 1/2)	May 62
7551 No. 1, Series 4 (10)	Sep 62
<b>COLOR SPECIALS</b>	
6450 Ball Play (9)	Jul 62
<b>COLOR FAVORITES</b> (Technicolor Reissues)	
6605 Grape-Nutty (6)	Nov 61
6606 The Popcorn Story (6 1/2)	Dec 61
6607 Cat-Tastrophe (6)	Jan 62
6608 Wonder Gloves (7)	Jan 62
6609 Dr. Bluebird (8)	Feb 62
6610 The Family Circus (6 1/2)	Mar 62
6611 Big House Blues (7)	Mar 62
6612 The Oompahs (7 1/2)	Apr 62
6613 The Air Hostess (8)	May 62
6614 Giddyap (6 1/2)	Jun 62
6615 Georgie and the Dracon (7)	Jul 62
7601 Gerald McBoing Boing on Planet Moo (7)	Sep 62
7602 Happy Tots (7)	Sep 62
7603 Willie the Kid (7)	Oct 62
<b>LOOPY or LOOP</b> (Color Cartoons)	
6703 Loopy's Hare-Do (7)	Dec 61
6704 Bungle Uncle (7)	Jan 62
6705 Beef for and After (7)	Mar 62
6706 Swash Buckled (7)	Apr 62
6707 Common Scents (7)	May 62
6708 Brariv Ahle (7)	Jun 62
6709 Slippery Slippers (7)	Sep 62
6702 Chicken Cacas-See (7)	Oct 62
<b>MR. MAGOO REISSUES</b> (Technicolor)	
6753 Magoo's Masterpiece (7)	Nov 61
6754 Magoo Beats the Heat (6) (Both C and standard)	Dec 61
6755 Magoo Slept Here (7)	Feb 62
6756 Magoo's Puddle Jumper (6 1/2) (C and standard)	Mar 62
6757 Magoo Goes Skiing (7)	May 62
6758 Trail-Blazer Magoo (6)	Jun 62
6759 Magoo's Cruise (6)	Sep 62
6752 Magoo's Problem Child (6) (C and standard)	Oct 62
<b>SPECIAL COLOR FEATUETTES</b>	
6442 Wonderful Israel (19)	Dec 61
6443 Wonders of Philadelphia (18)	Mar 62
6444 Pleasure Highway (19 1/2)	Apr 62
6445 Wonders of Dallas (17)	Jul 62
7441 Wonderful Switzerland (15)	Sep 62
<b>SERIALS</b> (15 Chapter-Reissues)	
6160 Monster and the Ane	May 62

Prod. No.	Rel. Date
<b>7120 The Batman</b>	
<b>STOOGEE COMEDIES</b> (Reissues)	
6403 Pies and Guys (16 1/2)	Nov 61
6404 Sweet and Hot (17)	Jan 62
6405 Flying Saucer Daffy (17)	Feb 62
6406 Oils Well That Ends Well (16)	Apr 62
6407 Triple Crossed (16)	May 62
6408 Sappy Bull Fighter (15 1/2)	Jul 62
7401 Husbands Beware (16)	Sep 62
7402 Creeps (16)	Oct 62
<b>WORLD OF SPORTS</b>	
6801 Aqua Ski-Birds (9 1/2)	Oct 61
6802 Clown Prince of Rassin (..)	Feb 62
6803 On Target (9)	Apr 62
<b>CROWN INTERNATIONAL</b> <b>COLOR SUBJECTS</b>	
The Trumpet (23)	Mar 62
The Magic Tide (32)	Jul 62
The Plucky Plumber (18)	Oct 62
<b>M-G-M</b>	
<b>TOM AND JERRY CARTOONS</b> All 1.75-1 Ratio (Color—All New)	
W363 Greek to Me-ow (7)	Dec 61
W364 High Steaks (7)	Jan 62
W365 Mouse Into Space (7)	Mar 62
W366 Landing Stripling (7)	Apr 62
W367 Calypso Cat (7)	Jun 62
<b>PARAMOUNT</b> <b>COMIC KINGS</b>	
F21-1 Frogs Legs (6)	Apr 62
F21-2 Home Sweet Swampy (10)	May 62
F21-3 Hero's Reward (10)	May 62
F21-4 Psychological Testing (9)	Jun 62
F21-5 Snuffy's Song (8)	Jun 62
F21-6 The Hat (10)	Jun 62
<b>COLOR SPECIALS</b> (2 Reels)	
B21-1 Spring in Scandinavia (15)	Dec 61
B21-2 Fire Away, the Story of a Trotter (17)	Apr 62
<b>MODERN MADCAPS</b> (Technicolor)	
M21-3 Popcorn & Politics (6)	Nov 61
M21-4 Giddy Gadgets (6)	Mar 62
M21-5 Hi Fi Jinx (6)	Mar 62
M21-6 Funderful Suburbia (6)	Mar 62
M21-7 Samson Scrap (10)	Mar 62
<b>NOVELTOON</b> (Technicolor)	
P21-3 Kozmo Goes to School (6)	Nov 61
P21-4 Perry Poggon (6)	Jan 62
P21-5 Without Time or Reason (6)	Jan 62
P21-6 Good and Guilty (6)	Feb 62
P21-7 TV or No TV (6)	Mar 62
<b>SPORTS IN ACTION</b> (1-Reel Color)	
D21-1 Symphony in Motion (10)	Jan 62
D21-2 Bow Jest (10)	Apr 62
D21-3 Fun in the Sun (9)	Jul 62
D21-4 Mighty Mites (..)	Jul 62
D21-5 On the Wing (..)	Aug 62
<b>20th CENTURY-FOX</b> <b>MOVIE TONE CINEMASCOPES</b> (Color, unless specified)	
7111 Assignment South Africa (10)	Nov 61
7112 Sound of Arizona (10)	Dec 61
7201 Sport Fishing Family Style (8)	Jan 62
7202 Mel Allen's Football Highlights of 1961 (10)	Feb 62
7203 Primitive Fighters (8)	Mar 62
7204 Holiday in Ireland (9)	Apr 62
7205 Champion Angler (9)	May 62
7206 Quebec Sports Pageant (9)	Jun 62
7207 City of the World (10)	Jul 62
7209 Story Book Wedding of Princess Sophia and Prince Juan Carlos (10)	Aug 62
7210 Killers and Clowns (9)	Sep 62
<b>TERRYTOON 2-D's</b> All Ratios—Color	
5126 Sappy New Year (7)	Dec 61
5221 Klondike Strike Out (7)	Jan 62
5222 Where There's Smoke (7)	Feb 62
5223 He-Man Seaman (6)	Mar 62
5224 Nobody's Ghoul (7)	Apr 62
5225 Riverboat Mission (7)	May 62
5226 Rebel Trouble (7)	Jun 62
5227 Taming the Cat (7)	Jul 62
5228 Runaway Mouse (7)	Aug 62
5229 Big Chief No Treaty (10)	Sep 62
5230 First Flight Up (6)	Oct 62
<b>TERRYTOON CINEMASCOPES</b>	
5112 Tree Spree (6)	Nov 61

Prod. No.	Rel. Date
<b>5201 Honorable House Cat (6)</b>	
<b>5202 Honorable Family Problem (7)</b>	
<b>5203 Peanut Battle (7)</b>	
<b>5204 Loyal Royalty (6)</b>	
<b>5205 Send Your Elephant to Camp (6)</b>	
<b>5206 Honorable Paint in Neck (7)</b>	
<b>5207 Fleet's Out (6)</b>	
<b>5208 Home Life (7)</b>	
<b>UNIVERSAL-INT'L</b> <b>COLOR SPECIALS</b> (One Reel)	
4271 Treasure of the Deep	Nov 61
4272 Caramba ©	Dec 61
4273 Mabuhay	Jan 62
4274 Leaping Dances	Feb 62
4275 Pink Land Blue Waters (..)	Mar 62
4276 Bahama Holiday (..)	Apr 62
4277 Fabled Island (..) ©	May 62
4278 Strictly Sidney (..)	Jun 62
<b>WALTER LANTZ CARTOONS</b> (Technicolor—Can be projected in the Anamorphic Process, 2.35-1) (All run between 6 and 7 min.)	
4211 Doc's Last Stand	Nov 61
4212 Case of the Red-Eyed Ruby	Dec 61
4213 Rock-a-Bye Gator (W. Woodpecker)	Jan 62
4214 Home Sweet Homewrecker (W. Woodpecker)	Feb 62
4215 Pest of Show	Feb 62
4216 Mackerel Moocher	Mar 62
4217 Room and Bored	Mar 62
4218 Fowled-Up Birthday	Apr 62
4219 Rocket Racket	Apr 62
4220 Phoney Express	May 62
4221 Careless Caretaker	May 62
4222 Mother's Little Helper	Jun 62
4223 Tragic Magic	Jun 62
4224 Hyde and Sneak	Jul 62
4225 Voo-Doo Boo-Boo	Aug 62
4226 Punchy Pains	Sep 62
4227 Crotch Pooch	Sep 62
4228 Little Woody Riding Hood	Oct 62
4229 Corny Concerto	Oct 62
<b>WALTER LANTZ REISSUES</b> (Color Cartunes—Can be projected in the Anamorphic process, 2.35-1)	
4231 The Tree Medic	Nov 61
4232 After the Ball	Dec 61
4233 Chief Charlie Horse	Jan 62
4234 Woodpecker from Mars	Feb 62
4235 Calling All Cuckoos	Mar 62
4236 Niagara Fools	Apr 62
4237 Arts and Flowers	May 62
<b>SPECIAL</b>	
<b>2-REEL COLOR SPECIALS</b>	
4201 All That Oriental Jazz (16) ©	Nov 61
4204 Football Highlights of 1961 (10)	Dec 61
4202 Land of the Long White Cloud (..) ©	Mar 62
<b>WARNER BROS.</b> <b>BLUE RIBBON HIT PARADE</b> (Technicolor Reissues—7 min.)	
9304 Leghorn Swaggled	Nov 61
9305 A Peck of Trouble	Dec 61
9306 Tom-Tom Tomcat	Jan 62
9307 Sock-a-Dondle-Do	Feb 62
9308 Rabbit Hood	Mar 62
9309 Ain't She Sweet	Apr 62
9310 Bye Bye Bluebeard	May 62
9311 Homeless Hare	Jun 62
9312 Bird in a Guilty Cage	Jul 62
9313 Fool Coverage	Aug 62
<b>BUGS BUNNY SPECIALS</b> (Technicolor—7 min.)	
9772 Wot Hare	Jan 62
9723 Bill of Hare	Jan 62
<b>MERRIE MELODIES</b> <b>LOONEY TUNES</b> (Technicolor—7 min.)	
9703 Beep Prepared	Nov 61
9704 The Last Hungry Cat	Dec 61
9705 Nelly's Folly	Dec 61
9706 A Sheep in the Deep	Feb 62
9707 Fish and Slips	Mar 62
9708 Quackdoodle Tears	Mar 62
9709 Crow's Feet	Apr 62
9710 Mexican Boarders	May 62
9711 Zoom at the Top	Jun 62
9712 Slick Chick	Jun 62
9713 Louvre Come Back to Me	Aug 62
<b>WORLD-WIDE ADVENTURE</b> <b>SPECIALS</b> (Color Reissues) (Two-Reel)	
9002 Fabulous Mexico (18)	Mar 62
<b>9501 This Sporting World</b> (10)	
9502 Emperor's Horses (9)	Nov 61
9503 Wild Water Champions (9)	Dec 61
9504 Racing Thrills	Feb 62
9505 King of the Outdoors	Apr 62
9506 Water Wizards	Jul 62

## FOREIGN LANGUAGE FEATURE REVIEWS

**Apartment in Moscow A** Ratio: 1.85-1 Comedy-Drama  
Artkino 70 Minutes Rel. Nov. '62

The tremendous developments in housing projects around the world serve as dramatic background for a comedy-drama that could well be played out in Minneapolis as well as Moscow. The Gorky Film Studios production, with scenario by G. Mdivani and direction by V. Elsimont, follows anticipated course, telling of the romance between construction worker E. Burenkov and young unwed mother N. Doroshina, supplementary entertainment welcome provided by the latter's kid brother, S. Lykhin. Bigness is the thing in construction today and the mere problems of mortals have been passed by; the Russian filmmakers have seen fit now to probe a bit into the maze of complexes, at the same time realizing full the impact of emotions. Russian dialog is accompanied by English titles.

E. Burenkov, N. Doroshina, S. Lykhin, V. Vladimorova, V. Gusev, T. Peltser.

**Devi (The Goddess) A** Ratio: 1.85-1 Folklore Drama  
Edward Harrison 95 Minutes Rel. Nov. '62

India's Satyajit Ray, enjoying a directorial reputation on a par with Sweden's Ingmar Bergman (and like that worthy, contributing on a writing level) has long ago demonstrated his superb technique in delving into the past of his fabled land. He concerns himself this time with fanaticism in a religious Indian atmosphere of a century ago, telling painstakingly of a girl's elevation to goddess (her father-in-law dreams that she is the reincarnation of the exalted Kali), in the process plunging her family to doom. Human frailties are pointedly captured by Soumitra Chatterjee, the husband; Sharmila Tagore, the girl who eventually goes insane; and Chhabi Biswas, the father-in-law, and Arpen Choudhury, the nephew. Indian dialog is accompanied by English subtitles.

Chhabi Biswas, Soumitra Chatterjee, Sharmila Tagore, Purnendu Mukherjee, Karuna Bannerjee.

**Il Grido (The Outcry) A** Ratio: 1.85-1 Drama  
Astor Pictures 115 Minutes Rel. Nov. '62

In 1957, two American actors, Steve Cochran and Betsy Blair, who had scored in "Marty," went to Italy to make a foreign-language picture for the promising director, Michelangelo Antonioni. Five years later, this grim drama is receiving its first showing in the U.S., primarily because Antonioni's later films, "La Avventura" and "La Notte," recently were acclaimed by critics and did strong business in the art houses in 1961-62. This earlier Antonioni effort has some of the virtues (a realistic, if depressing, mood and atmosphere) and most of the defects (a rambling, over-long script) of his later efforts. However, his name and that of Cochran and Alida Valli, should insure good business in the class spots. It's too grim and preoccupied with sex for general audiences. As directed by Antonioni, from his script in collaboration with Elio Bartolini and Enno De Concini, the picture starts in a somber, foggy mood and goes on through many unhappy episodes, in which the wandering hero dallies with several women, until he returns to the town where he had been happy with his mistress and little daughter, and plunges to his death from a tower. Cochran reveals a ruggedly handsome, Clark Gable-like quality as the wandering hero and Miss Valli (remembered from "The Third Man," "Miracle of the Bells," etc.) is excellent as his tortured mistress. Dorian Gray supplies the film's rare lighter moments as a lusty, amorous widow, but Miss Blair has little to do as a plain-looking seamstress. A study in loneliness, this was produced by Robert Alexander Productions in association with S.P.A. Cinematografica.

Steve Cochran, Alida Valli, Betsy Blair, Dorian Gray, Gabriella Pallotti, Mirna Girardi, Lyn Shaw.



## Opinions on Current Productions

# FEATURE REVIEWS

Symbol Ⓢ denotes color; Ⓒ CinemaScope; Ⓥ VistaVision; Ⓢ Superscope; Ⓟ Panavision; Ⓡ Regalscope; Ⓣ Technirama. For story synopsis on each picture, see reverse side.

### Girls! Girls! Girls!

Paramount (6205) 106 Minutes Rel. Nov. '62

The Elvis Presley fans will no doubt go for this latest Hal Wallis Technicolor production filmed with a little more seriousness than "G. I. Blues" and "Blue Hawaii," but for the way-out Presley followers, it's made-to-order, with Sir Swivel breaking into a song at every possible chance. Among the songs is his latest hit tune, "Return to Sender," which should satisfy even the non-Presley moviegoers. "Girls! Girls! Girls!" looks to be another money-maker on the strength of Presley's name alone. In fact, the picture will have to rely solely on his name, as the plot is not too interesting and the dialog is almost unbelievable as are some of the situations in which Presley frequently breaks into a song. He plays a young boat lover who tries to buy a sailing boat that his father built before he died, but has difficulty in pursuing the purchase due to the lack of sufficient funds. Jeremy Slate scores as a rich young shipowner who gives Presley a bad time. Laurel Goodwin is introduced for the first time on the screen as the cute love interest. Stella Stevens also gets into the romantic play, but comes across stronger in her night club scenes. Norman Taurog makes this his third Presley picture, which he has directed from the Allan Weiss-Edward Anhalt screenplay.

Elvis Presley, Stella Stevens, Jeremy Slate, Laurel Goodwin, Benson Fong, Robert Strauss, Guy Lee, Frank Puglia.

### Secrets of the Nazi Criminals

Trans-Lux 84 Minutes Rel. Oct. '62

Although much of the authentic footage of the Nazi atrocities during World War II is familiar through its use in "Judgment at Nuremberg" and recent factual documentaries, this compilation by Tore Sjöberg is a powerful follow-up to his "Mein Kampf," which startled moviegoers and did smash business in 1961. Heavily exploited, the picture should do good business, especially in key city downtown spots. Produced in Sweden for Minerva International, the picture carries the subtitle "Mein Kampf II" and Sjöberg, who edited as well as produced, skilfully employs authentic Russian, German and English newsreel footage, most of it remarkably clear photographically, as proof against the war criminals who were tried at Nuremberg and elsewhere. These Nazis were tried on three indictments: crimes against peace, crimes in waging war and crimes against humanity, and, after those responsible were found guilty, they were hanged—with the bodies then shown in gruesome closeups. Another revolting scene shows a soap-processing chamber in a concentration camp, some of this being too ghastly for the squeamish moviegoers. This may not be entertainment but, like "Mein Kampf," the picture may serve as a warning to today's youth that this must not happen again.

The English translation narrated by Claude Stephenson. Prosecutor Jackson's speeches read by William Hurley.

### Horror Hotel

Trans-Lux 76 Minutes Rel. Oct. '62

Obviously destined for stature in the tremendously profitable horror-shock field, this filmed-in-England Vulcan film, released through Trans-Lux in the U.S., teams Christopher Lee, among the acknowledged peers of horror-shock on the international scene, with Patricia Jessel and pretty Venetia Stevenson, all hands providing a competent reading of roles in the George Baxt screenplay, as based on a Milton Subotsky story, with Donald Taylor producing and John Moxey attending compactly to directorial matters. Premise goes back to the legendary witchcraft trials of America's New England colonies, the townspeople in a remote Massachusetts locale living in fear of many among them granted eternal life in return for selling their soul to the Devil. Killing is rampant until a resolute, redoubtable young chap, Dennis Lotis, shows up to inquire into the sudden disappearance of his student sister, Miss Stevenson. The latter's been done in by eerily garbed witch Patricia Jessel and other practitioners of strange rites before a cellar altar. Miss Jessel rants and raves in the best accepted witchdom tradition, the role undoubtedly opening new career vistas. Christopher Lee won't disappoint his rooters.

Dennis Lotis, Christopher Lee, Betta St. John, Patricia Jessel, Valentine Dyall, Venetia Stevenson.

### Roommates

Herts-Lion Int'l 91 Minutes Rel. Oct. '62

In the tradition of his successful "Carry On" series, Peter Rogers has produced a delightful farcical music-comedy in color that will do well in the art house circuit as well as general release. He again has used many of the same players here, that have gained considerable audience loyalty, which should insure hefty boxoffice returns for "Roommates." Gerald Thomas has directed with a keen sense of comedy, keeping the plot light but unusually interesting. Bruce Montgomery's screenplay is set in the London Academy of Music and Art, and concerns a group of young music students struggling to get through school. They are all pushing towards graduation and all would like to walk off with the annual scholarship. To help lighten their financial burden they become "roommates" with various events following which involve the group in projects to earn additional money. One student accidentally writes a pop tune that is published, but due to the circumstances surrounding its release, tries desperately to buy it back in order to stay in school. The task immediately becomes the undertaking of the group to raise the money. The present title, "Roommates," is much catchier than "Raising the Wind," the name under which it was filmed and released in England.

James Robertson Justice, Leslie Phillips, Sidney James, Paul Massie, Kenneth Williams, Eric Barker, Liz Fraser.

### Warriors Five

American Int'l (707) 82 Minutes Rel. Oct. '62

Still another World War II film, but one of the best and most realistic of those dealing with action behind the Italian lines in 1943. With Jack Palance heading an otherwise Italian and French cast, the picture should do strong business wherever action films are popular and make a good dueler generally. Produced in Italy by Fulvio Lucisano and well directed by Leopoldo Savona, from his screenplay with Gino De Sanctis, this has splendid authenticity throughout with scenes of four war prisoners escaping and aiding a paratrooper to destroy military objectives—interspersed with several sexy moments after they meet a group of fleeing prostitutes. However, there is nothing objectionable shown between the soldiers and the girls, one of whom, played in sympathetic fashion by the generously endowed Jo Anna Ralli, having several touching scenes. Palance, as always, gives a vigorous portrayal of a fighting man and the French star Serge Reggiani and the Italian Folco Lulli also add incisive performances while the handsome Venantino Venantini takes part in the romantic scenes with Miss Ralli. The picture's closing scenes are filled with suspense and excitement. Claudio Racca's photography rates special mention. English dubbing is first-rate.

Jack Palance, Jo Anna Ralli, Serge Reggiani, Folco Lulli, Franco Balducci, Venantino Venantini, Vera Murco.

### The Loves of Salammbo

20th-Fox (223) 72 Minutes Rel. Oct. '62

Still another in the long line of Italian-made adventure spectacles imported to the U.S., this Fides-Stella production has obviously been cut to programmer length to make it suitable for lower-half bookings in the duals. Despite two familiar players, Edmund Purdom and Jacques Sernas, and the customary lavish trappings and a "cast of thousands," the picture comes from the "bottom of the barrel" of Italian epics. As directed by Sergio Grieco from a story by Gustave Flaubert, this film is filled with battle action between Romans and the legions of Carthage, but the romantic sub-plot is a sorry affair, mainly because of the amateurish performance of Jeanne Valerie, who plays Salammbo like a pouting teenager. The handsome Sernas, who will be remembered as Paris in "Helen of Troy," is a far more credible figure as the fiery leader of Gallic mercenaries and Purdom is appropriately menacing as a treacherous Carthaginian. The lovely Kamala Devi (she recently played in "Geronimo") stands out as Salammbo's faithful handmaiden. The younger set may enjoy the sound and fury of the sieges and swordplay, most adults won't take any of it seriously. Twentieth Century-Fox has had this epic on the shelf for more than two years.

Jacques Sernas, Jeanne Valerie, Edmund Purdom, Arnoldo Foa, Charles Fawcett, Kamala Devi, Riccardo Garrone.

The reviews on these pages may be filed for future reference in any of the following ways: (1) in any standard three-ring loose-leaf binder; (2) individually, by company, in any standard 3x5 card index file; or (3) in the BOXOFFICE PICTURE GUIDE three-ring, pocket-size binder. The latter, including a year's supply of booking and daily business record sheets, may be obtained from Associated Publications, 825 Van Brunt Blvd., Kansas City 24, Mo., for \$1.00, postage paid.



# FEATURE REVIEWS Story Synopsis; Exploits; Adlines for Newspapers and Programs

## THE STORY:

### "Roommates" (Herts-Lion)

In a London music school, a group of young students: Leslie Phillips, Sidney James, Paul Massie, Liz Fraser and Jennifer Jayne, decide to move into a rooming house as "roommates" in order to share expenses as well as study together. During their classroom hours, James Robertson Justice, a strict professor, keeps a secret but watchful eye on the group, but doesn't let them know of his sincere interest. In fact, he keeps them puzzled by his hard-hitting manner. In learning that one of the students has become involved in accidentally writing a pop tune that is about to be published at the risk of his being thrown out of school, Justice carefully gives a class feature, citing a similar example, thus giving the student a way out. Kenneth Williams, another student, is at all times kept out of the tight little group because he is so cocksure of himself and the fact that he will win the annual scholarship. In the end, Liz Fraser wins the prize, not Williams, and a duo-romantic setting ends the school term.

## EXPLOITIPS:

Concentrate campaign on Peter Rogers and his long list of "Carry On" comedies. Also stress that the picture was filmed, in part, at the famed London Academy of Music and Art. Make music store tie-ins on classical albums.

## CATCHLINES:

"Roommates," the Year's Funniest British Comedy . . . See the Screen's Funniest and Most Unusual Roommates.

## THE STORY:

### "Warriors Five" (AIP)

In wartime Italy in 1943, Jack Palance, an American paratrooper who is dropped behind the Italian lines to sabotage important objects, is captured by the retreating Germans and held in prison. Palance becomes friendly with four cellmates and all escape together when the advancing Americans arrive. When the Italians board a train to rejoin their families they are thrown in with Jo Anna Ralli and other prostitutes. The train is bombed and as the Italians and the girls again escape they meet Palance, who asks them to help him blow up a bridge. They accomplish this but the Germans retaliate by arresting ten Italians and threatening to execute them. Palance and his Italian pals attack the Germans and, in the fighting, three are killed, leaving Palance and Jo Anna desolate but willing to carry on until Italy is freed.

## EXPLOITIPS:

Put the campaign behind Jack Palance, who starred in "Attack" and "Ten Seconds to Hell" before going to Italy, where his most recent hit is "Barabbas," the current two-a-day film. Jo Anna Ralli scored in Rossellini's "General della Rovere" under her real name of Giovanna Ralli.

## CATCHLINES:

The Bloody Battleground of Anzio . . . The Seething Passions of Warriors Without Women—This Is the Holocaust of War . . . Dangerous and Devastating, Jack Palance in an Action-Packed Drama of War and Its Perils.

## THE STORY:

### "The Loves of Salamambo" (20th-Fox)

In ancient Carthage, the mercenaries hired to defend the nation against the invading Romans have not been paid since the first Punic War and they threaten to revolt until Salamambo (Jeanne Valerie), daughter of General Hamilcar, intervenes and a pact is signed whereby they are to withdraw until chests full of gold are sent to them. But Edmund Purdom, head of the mercenaries, tricks his men and removes the gold to fill the chests with rocks. The mercenaries, led by Jacques Sernas, march on Carthage and steal a sacred veil from the temple. Salamambo then tries to kill Sernas but, instead, the two fall in love. Purdom then sets a trap for Salamambo, hoping to gain control of Carthage. General Hamilcar arrives in time to save his daughter and slay Purdom. Sernas is then sentenced to be stoned to death, but Salamambo declares her love for him and he is pardoned.

## EXPLOITIPS:

Stress the "cast of thousands" and the swordplay to attract the youngsters. For mature patrons, play up Purdom, who starred in several MGM films, and Jacques Sernas, who played in "Helen of Troy" for Warner Bros. in 1955.

## CATCHLINES:

Army Against Army; Empire Against Empire! . . . For This Woman—Men Would Commit Every Sin, Every Sacrilege . . . The Mighty Spectacle of Forbidden Love—That Almost Destroyed Carthage.

## THE STORY:

### "Girls! Girls! Girls!" (Para)

Elvis Presley, a young boat hand, is told by Papa Stavros, who employs him, that he is selling all his boats, including one that Presley's father built before he died, because Mama Stavros (Lili Valenty) is sick and they must move to the desert. Presley decides he must buy the sail boat, but doesn't have any money. He confides in his girl friend, Stella Stevens, who sings in a local night club. They end up in a fight as usual, and as Presley is leaving he meets Laurel Goodwin and the two of them strike up a romantic chord. In the meantime, Jeremy Slate has bought all the boats from Papa Stavros. Presley goes to Slate to make a deal whereby he can buy the boat for so much a week. Slate ends up hiring him to work on a salmon fishing boat that will help him earn the money. Miss Goodwin tries to help by buying the boat for Presley, but later agrees to let him do it in his own way by working and paying for the boat. Their romance ends up in complete bliss.

## EXPLOITIPS:

Use a lobby display of the nine-foot standee prepared by Paramount—which is a natural. Make a music store tie-in on the current Presley albums; also display them in the lobby. Sponsor a weekly drawing, offering an album or tickets.

## CATCHLINES:

See Elvis Presley Singing His Latest Hit Tunes! . . . Romance, Music, Elvis Presley and GIRLS! GIRLS! GIRLS!

## THE STORY:

### "Secrets of the Nazi Criminals" (Trans-Lux)

From an idea by Tore Sjoberg, who edited the authentic newsreel footage with Ingemar Ejve and Erik Holm, this details the slow but sure rise to power in Germany of Adolf Hitler and the part played by the Nazis in indoctrinating the German youth and over-running Austria, Yugoslavia, Poland and other European nations, which led to World War II. After showing Goebbels, Goering, Hess and Hitler's other associates, the footage is devoted to the trials, during which the horrifying pictures of the concentration camps are screened in court. The finish gives the reactions of these Nazi leaders to their conviction.

## EXPLOITIPS:

Stress that this was made by Tore Sjoberg, who produced the sensational "Mein Kampf," and is a continuation that depicts the Nuremberg trials. Enlargements of photos of Hitler, Goebbels, etc., in the lobby will attract attention. Newspaper morgues should cooperate. Hire a sound truck for downtown promotion.

## CATCHLINES:

The Story Behind the Events of World War II and the Nuremberg Trials That Followed the Armistice . . . Startling—and All of It Authentic . . . A Shattering and Unforgettable Experience . . . Lives of Millions of Innocent People Who Were Brutally Murdered by the Nazis.

## THE STORY:

### "Horror Hotel" (Trans-Lux)

The people of Whitewood, Mass., burn Patricia Jessel as a witch. In her last moments, she makes a pact with the Devil: human sacrifices in return for eternal life. Two and a half centuries later, student Venetia Stevenson arrives in town for research on witchcraft. She checks into the sole hotel in the strange, decaying community, finds the proprietress (also Miss Jessel), Prof. Christopher Lee and 13 witches around a cellar altar. Venetia is killed. Bookshop operator Betta St. John, fearful for Venetia's life, drives with Venetia's brother, Dennis Lotis, to Whitewood, and the dying Rev. Norman MacCowan tells them how to destroy the witches. When the ghouls close in, Lotis shouts instructions to get a cross from consecrated ground, the action bringing shadows to fall across the witches' eerie forms. Patricia escapes into a mausoleum, her charred body found behind the inn's desk. A plaque tells of the witch burning in 1692.

## EXPLOITIPS:

Black plastic key chains embossed in red with the film's title can be delivered with the theatre name imprinted. Send an aide with suitcases imprinted, "For an Unforgettable Night—Check In at the Horror Hotel!" through downtown streets.

## CATCHLINES:

The Most Spine-Chilling Motion Picture in Years! . . . Human Blood Keeps Them Alive Forever! . . . This Is Horror Hotel—Just Ring for Doom Service!



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**Wanted:** Two top-notch, aggressive showmen to be employed as managers in first-run circuit situations. Must be thoroughly experienced, definitely interested in exploitation and available for interview in Eastern City. Reply giving full resume of employment, salary requirements, references and availability for interview. Boxoffice 9588.

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**Owner of 35mm DeVry projectors** in desperate need of \$200 cash. Good sound, good picture and lines. Two high and two low rectifiers, lamps and screens. Mrs. Bertha Neal, 405 South 24th St., Lexington, Mo.

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## THEATRES FOR SALE

**West Coast theatres for sale.** Write for list. Theatre Exchange Company, 260 Kearney Street, San Francisco 8, California.

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**400-Car Drive-In Theatre,** SE Ohio, 14 acres, wired for expansion, all steel tower, glazed tile concession and projection building. Ideal family operation. Boxoffice 9575.

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**FOR RENT OR SALE:** Small town theatre in Iowa of 1,800. Family operation. Boxoffice 9574.

## THEATRES FOR LEASE

**FOR LEASE:** Ace Theatre, Wilmington, Delaware. Air-conditioned, fully equipped, concession grosses are greater than rental. Contact Mr. Tony Batta, Palace Theatre, Topton, Pennsylvania.

## THEATRES WANTED

**Wanted to Buy or Lease:** indoor theatre in metropolitan areas, population at least 75,000. Contact William Berger, Metropolitan Hotel, Cincinnati, Ohio.

**Wanted to Buy:** Auto theatre in lower Michigan or northern Indiana. Send details. Boxoffice 9565.

**Would like to lease theatre,** indoor or drive-in, preferably in Virginia or the Carolinas. Boxoffice 9482.

**Young experienced manager** seeks to buy or lease indoor or drive-in theatre in Florida or Bahamas. Boxoffice 9530.

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Theatre Owners of America re-elected all officers at its annual convention in Miami Beach last week. Front row, left to right: E. LaMar Sarra, Jacksonville, Fla.; Philip F. Harling, New York, assistants to the president; Roy Cooper, San Francisco, executive committee chairman; John H. Stembler, Atlanta, president; John G. Broumas, Chevy Chase, Md., assistant to the president. Rear row: Edward L. Fabian, New York; Sumner Redstone, Boston, assistants to the president; Herman M. Levy, New Haven, Conn., general counsel, and Joseph G. Alterman, New York, assistant secretary. H. F. Kinsey, who is not in the photo, will serve another term as secretary. A story on the TOA convention appears on page 4.

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## Guest Editorial

# This, I Say, Is Something to See!

By NED E. DEPINET

President, Will Rogers Hospital  
and O'Donnell Research Laboratories

I wish every reader of BOXOFFICE could have stopped in at our industry's Will Rogers Hospital at Saranac Lake, at any time during this past summer—or better yet, to have been with the directors on the annual pilgrimage and inspection tour. Wonderful things are being done there now, not only for the people of our industry, but also for all mankind.

Many of you have seen it in time past—but now it's all *new*! Here is a going concern of positive action . . . a fast moving operation conducted by an all new team of dedicated doctors, scientists, and administrators.

You'd see the gratifying results of a very intense year of work . . . new housing units, new medical facilities and personnel, new research team and laboratories, and a great new research-and-teaching project for medical college students, all of which are reflecting good public relations for our industry, and making us more productive in our healing mission.

The new therapeutic department, headed by Medical Director L. Fred Ayzavian, is now treating more patients than ever before—and doing it more effectively.

To see the step-up in treatment techniques would of itself be most gratifying to you, but, in addition to that, you would be doubly impressed to watch the Summer Seminar program and the new O'Donnell Research Laboratories in action directed by Dr. Martin FitzPatrick and Dr. Verne Hospelhorn. Here is a thorough-going permanent research program in continuous exploration, and here, also, is an educational program for recom-

mended medical college students of outstanding ability working through their summer vacations, without pay, for their better medical education. All summer long, they worked daily side-by-side with their mentors, who are professors and scientists from America's medical schools, themselves doing extra work, also without remuneration, other than the opportunity to advance investigations of their own, and to help young people with their medical training. The students and mentors, together, attended weekly seminars addressed by guest doctors and scientists specializing in pulmonary-cardio diseases.

If you'd been there, you would have become richly imbued with the spirit of serious determination and accomplishment. You'd be proud that, by association with the Entertainment Industry, you are a part of this movement.

The results of all this work and research cannot fail to bless every man, everywhere.

It is ironic that the Big Step into the public realm should gain traction and momentum almost coincident with the passing of an Abe Montague and R. J. "Bob" O'Donnell at the peak of their planning for this project. We are all saddened that these men, president and board chairman, respectively, could not have lived to see all the good they had created. We who worked so closely with them are dedicated and pledged to the fulfillment and expansion of their aims.

Because so much good is being done for all men at Will Rogers, theatre operators everywhere should have no qualms about participating in the annual support-program—the Audience Collections.

And every individual employe, too, should want to make his presence in the industry felt by contributing to the Christmas Salute.

. . . In fact, it's their responsibility.



# TOA SEES INDUSTRY ENTERING A NEW ERA IN DISTRIBUTION

## Redstone Describes It As a "Revolution"; New Plans Hailed

By AL STEEN

MIAMI BEACH — Theatre Owners of America brought its 15th annual convention to a close here at the Americana Hotel Saturday (10) on the keynote that the motion picture industry—especially distribution—was on the threshold of a new era which would mark a complete change in traditional concepts of clearance and availability.

Summer Redstone described the change as a "revolution." S. H. Fabian called it a "transition."

### MAY FOLLOW EADY PLAN

At the same time, conventioners looked upon the possibility of an American adoption of a plan similar to the Eady Fund as another notch in the new era, but any changes in the present consent decrees in the near future were regarded as remote.

United Artists' Premiere Showcase Plan and Warner Bros.' pushed-up release of "What Ever Happened to Baby Jane?" were hailed as steps in the "revolution" or "transition," depending on the preference of the terms. And many exhibitors were heartened in their fight against pay television when informed by Stuart Aarons, counsel for Stanley Warner Corp., that they had a legal right to refuse to book any pictures from a distributor who licensed pictures to the pay TV medium.

Redstone, assistant to the president of TOA and an executive of Northeast Drive-In Corp., tossed what might be termed a minor bombshell when he told the Thursday session of the convention that the revolution in distribution was here and that nothing could stop it. Redstone said that any attack on the film industry must be based upon the lack of flexibility—blind adherence to historical precedent. Pointing to the economic changes which had taken place in the nation's economy generally in the last two decades, Redstone said the film business had perpetuated the most archaic and obviously uneconomical distribution practices.

### SUBURBAN MOVE IS FELT

Only recently, Redstone said, did the motion picture business become aware of the economic impact of the tremendous move to suburbia. The public which formerly purchased almost every product and service in congested areas now prefers to transact this business in suburban areas, Redstone said. Just as political revolution is fostered by hungry people seeking change, the revolution in distribution is fostered by hungry producers and distributors seeking economic survival, he added.

"The sanctity of the downtown theatre as the fountainhead of motion picture distribution and the inviolability of the clear-

## Skouras Proposes Plan for Exhibitors To 'Subsidize' Production of Films

MIAMI BEACH—Some kind of a plan whereby exhibition guaranteed the producers a return on their investments was proposed by Spyros P. Skouras, board chairman of 20th Century-Fox, at the closing session of the Theatre Owners of America convention here on November 10.



Spyros P. Skouras

Skouras was not specific as to a formula but he called upon the exhibitors to create a system which appeared to border on subsidy. At the conclusion of his talk, John Stembler, TOA president, said he would appoint a committee to study a plan which, at the same time, would overcome any legal complications.

Skouras said that production could not take all of the risks, adding that many 20th-Fox pictures did not get back their negative costs. If exhibition would guar-

antee a return on a certain number of pictures, apparently the smaller films, there would be ample funds to produce the blockbuster type.

At least 350 Hollywood pictures per year are needed, Skouras said, of which 225 should be of the "A" caliber. He said he always had fought for the best interest of the theatre and warned that if pay television could not be stopped, it would develop to a point where the exhibitors' investment would be gone. He also urged that all pictures be held back from television for from five to seven years.

As for large-screen television, Skouras said that General Electric, in association with 20th-Fox's Eidophor, would be ready for a demonstration of an improved medium in January or February.

Skouras reiterated his belief that "Cleopatra" would be the greatest money maker of all time.

Robert Conn, head of domestic distribution for 20th-Fox, told the convention that despite setbacks, the company was moving in the right direction and that there was a new concept of sales on a global basis.

ance which it has enjoyed are, in many areas, being discarded for the distributor is going and will go where the money is," Redstone said. "All the pressure that any exhibitor has conjured up under the anti-trust laws or federal decrees was of minimal significance so far as the distributor was concerned when compared with the lure of the dollar."

Redstone said the most dramatic manifestation of the revolution in distribution was UA's Premiere Showcase Plan which was launched in Metropolitan New York. Whether it was fair or unfair, economically sound or unsound, its implications were of vast significance to every exhibitor in the United States, he stated. The greatest significance, he said, was that it represented a monumental attempt by a major distributor, in one of the most complicated distribution areas in the country, to relate its distribution practices to the modern economic facts of life. And the company took the risk without the cooperation of the major circuits.

After reviewing the progress of drive-ins in achieving first-run status, Redstone, in looking into the future, predicted that in city after city there would be a period of what might be called scrambling confusion, with the distributors experimenting with a variety of distribution plans.

"Except in the case of a handful of major cities in which the first-run theatres will produce enormous grosses with extended

runs," Redstone said, "there is going to be an almost total disregard for the inviolability of the first-run theatre and its prior clearance. We are going to see more and more motion pictures being exhibited first-run in de luxe suburban theatres, often as part of a multiple first-run distribution plan. We are going to witness the exhibition of more and more pictures first-run in drive-in theatres, either on an exclusive first-run basis or on a day-and-date basis with one or more conventional theatres."

Redstone admitted that in the beginning there may be a severe economic loss and that circuits with big investments in downtown indoor theatres would suffer the greatest damage. But, he said, there were indications that they may expect a more liberal attitude from the judiciary and the Department of Justice in their attempts to reshape their own future in the business. The approval of a federal court of Stanley Warner's acquisition of a drive-in circuit in Texas was regarded as of great significance, because it suggested a relaxation of restriction on future expansion via either acquisition or new construction by the judiciary.

Redstone said there were some who might not be able to accommodate their theatres or their future planning to the new world of distribution, but blinding oneself to the inevitable would make disaster even more inevitable.

"We can, as businessmen, no more blind



ourselves to the revolution taking place in motion picture distribution than we can, as Americans, blind ourselves to the Castro revolution in Cuba," Redstone said in conclusion. "And while some may feel that the Castro revolution in Cuba may fail, we can agree on one thing: things will never be the same in Cuba and we can agree on another—things will never be the same in motion picture exhibition."

In stating that exhibitors had a legal right to refuse product from a distributor who sold to pay TV, Stuart Aarons of Stanley Warner told the convention that similarly every exhibitor had a right to demand reasonable clearance from every distributor over a toll TV station and that clearance should be in the terms of multiples of months, not in terms of days or weeks.

The Stanley Warner counsel said that such action should not be construed as being illegal. He said the fact that "all exhibitors, reacting to the same stimulus, take the same action is not equivalent of conspiratorial action." He contended that the distributor had a legal right to refuse to sell pictures to toll TV and that no agency of the government had the legal right to force him to sell since the distribution of films was not a public utility.

Aarons said exhibitors should not be frightened as to what they could do, but "to think in terms of what you can do," adding that "each one of you beset with the identical problem has obviously the right to take the same steps to arrive at a solution. The fact that the solution is the same does not make it conspiratorial or improper."

## MGM '62 Net Declines, But Dividend Is Kept

NEW YORK—Metro-Goldwyn-Mayer reports earnings of \$2,589,000, or \$1.01 per share, for the fiscal year ended Aug. 31, 1962, compared with the 15-year record high set in 1961, which had earnings of \$12,677,000, or \$5.02 per share.

Despite the fact that the 1962 earnings reflected a greater decline in film production-distribution earnings than had been anticipated, according to Joseph R. Vogel, president, the board of directors voted the regular quarterly dividend of 50 cents per share, payable Jan. 15, 1963, to stockholders of record Dec. 21, 1962. He noted that, in accordance with regular accounting policy, all anticipated losses on films released in fiscal 1961, as well as all losses anticipated on releases after the fiscal year's end, had been written off.

Vogel noted, however, that prospects for 1963, in consideration of features either ready for distribution or currently being completed indicated an upswing in earnings which, he predicted, would continue in 1964. He mentioned that two of the biggest productions ever undertaken by MGM are just beginning their release as roadshow attractions, namely "Mutiny on the Bounty," which has opened in New York and will open in 25 other cities, including London, before the end of 1962, and "How the West Was Won," the Cinerama feature, which has just had its world premiere in London, both of which represent "potential grosses ranking among the highest in the history of the industry." He said that "The Wonderful World of the Brothers Grimm" will become increasingly popular when it opens overseas.

## BEN MARCUS KEYNOTES ALLIED CONVENTION

# Calls for New Leadership, Peaceful Coexistence

DETROIT—"Our future lies in the development of a more youthful and visionary leadership in all phases of our industry." This is the challenge being presented by Ben Marcus, board chairman, as a keynote thought for the National Allied convention December 3-5 at the Sheraton-Cleveland Hotel in Cleveland. The statement is the germ of a thought-provoking article under the title of "Now Is the Time for New Leadership and Peaceful Coexistence," which will be published in the Allied Merchandising Manual distributed at the convention.

"The trend for this type of leadership is already moving ahead in production and distribution," Marcus noted, citing as examples, the Mirisch brothers, Rube Jacker, Abe Schneider, Robert Benjamin, Stanley Kramer, Max Youngstein, Arthur Krim, Sol Schwartz "and others like them."

### UPHOLDS PRESENT OFFICERS

As for National Allied, he said: "Ever since a new, young and vigorous leadership came into National Allied, a distinct change has taken place in our relationship with distribution. Where bickering, mistrust and confusion formerly prevailed, this new leadership has created an atmosphere of serenity in our relations with distribution in the hope that on this groundwork, a sound basis would be built for mutual understanding and cooperation.

"Progress must not be stymied by old hatreds, outmoded methods, and worn-out ideas. If our industry is to prosper, we must cast aside these derelictions and keep in step with our fast-moving civilization and adopt fresh and modern methods and ideas in all facets of our industry, be it production, distribution, exhibition or organization."

Marcus presented a three-point program to implement this line of progress:

1. Switch of production thinking toward more good boxoffice, but not high-priced, pictures and less concentration on the super-specials.
2. Research and development in both film presentation and merchandising.
3. A general program of theatre modernization by exhibitors.

### FOR GENERAL FILMS BUILDUP

Elaborating on these points, Marcus said that production had concentrated on too many blockbusters with astronomical costs. Agreeing that the industry does need such pictures, he asked, however, that more thought and vision be given to planning the rest of the annual releasing schedules, with the aim for more product, and he called for the development of fresh new screen personalities.

He urged that the industry embark upon a program of research and development of new mediums of film presentation as well as new methods of selling and merchandising motion pictures.

"Much facelifting and complete modernization is needed in the nation's motion pic-

ture theatres if they are to compete with other businesses and activities for the public's leisure time," Marcus said. "We are living in an era of sophistication and glamor and the theatres should excel over others in providing an atmosphere conducive to these characteristics."

Theatres, he added, must be encouraged to modernize "and this encouragement can only come through intelligent leadership in providing a steady flow of good product, sensible sales policies, a new and more effective approach in advertising and merchandising methods and, finally, a harmonious and cooperative effort by all divisions of the motion picture business."

National Allied president Marshall H. Fine, who doubles as convention chairman, said the Wednesday morning session (Dec. 5) will be conducted by Dr. G. Herbert True, recognized authority on merchandising motivation. Fine said Dr. True and his staff of six research, statistical, art and idea people had worked up a special presentation.

## Allied Artists Announces Three Production Deals

HOLLYWOOD—Steve Broidy, president of Allied Artists, addressing the annual stockholders meeting here Wednesday (14) disclosed three deals for upcoming production projects. He announced that an understanding has been reached with Philip Yordan whereby AA will release in the Western Hemisphere and Japan Yordan's production of "The Thin Red Line," from James Jones' widely hailed novel.

Broidy also revealed that "Streets of Montmartre," the story of artist Utrillo and Suzanne Valadon, his mother, the artists' model who became a great painter in her own right, would be filmed starting in the summer of 1963 in color and wide-screen, with John Huston producing and directing.

Audie Murphy will be signed, Broidy continued, to star in a big color western, "The Great Gunfighters," which producer Ben Schwab will put before the cameras in about a month.

"These three projects tied in with the upcoming (June, 1963) Blake Edwards production of 'Soldier in the Rain' starring Jackie Gleason and Steve McQueen, plus the deal with Leon Fromkess to make five pictures for Allied Artists during 1963; the current filming of 'The Black Zoo' in color and Panavision by Herman Cohen, and the Polan Banks-George Marshall production of Banks' novel, 'Maharajah,' to be made in Pakistan in late 1963, are evidence of this company's implementing of its production blueprint of the future," Broidy said.

All directors were re-elected. They are Broidy, George D. Burrows, Sherrill Corwin, Claude A. Giroux, Roger W. Hurlock, W. Ray Johnston, Edward Morey, Paul Porzelt and Herman Rifkin.



# Youngstein Firm Plans 15-20 Films a Year

MIAMI BEACH—A pitch for support of Entertainment Corp. of America, the new



Max E. Youngstein

enterprise of Max E. Youngstein and his associates, was made by Youngstein to the Theatre Owners of America convention in the Americana Hotel here on Friday (9). Explaining that the new project had been in business formally for only four days, Youngstein received cheers when he announced that after the first year of operations, ECA would deliver between 15 and 20 pictures a year.

Youngstein chided his listeners for their practice of wanting to book only blockbusters and established hits, asserting that exhibitors should support the smaller pictures as well in order to encourage more production. He admitted that his company, which would function in production, distribution and financing, probably would have some "stinkers," too, but that it needed exhibitor cooperation.

The new company, Youngstein said, would seek to "cure a disease that is killing both of us," meaning the need for more product. But, he insisted, there must be exhibitor cooperation and financial support "to the extent that the law permits." If the law doesn't permit it, "then let's change the law," he added. He was referring to the consent decrees in the Paramount case which restricted some circuit participation in production.

Youngstein conceded that, prior to the antitrust case, there were abuses and practices that were harmful, but, he contended, many of the provisions of the decrees were not applicable today. He urged all segments of the industry to get together and try to bring about changes; not to go back to the old practices but to effect changes to conform with today's conditions.

Youngstein said that when he, Arthur Krim and Robert Benjamin took over United Artists, they were told by some industry leaders that they were "idiots" and that UA never could be put on a paying basis. The company in 1951, when the takeover was made, was in the red and, that year, had a gross of less than \$19,000,000. This was boomed up to \$125,000,000 in ten years and Youngstein credited exhibitor support to the achievement. He said that in the early days of the new management, a picture was not sold on the stars, director or story but on whether or not it had enough sprocket holes. He asked for the same kind of cooperation in his new enterprise.

There has been a lot of talk about orderly distribution, Youngstein said, but, he asked, what about orderly exhibition? He said that too often an exhibitor, when offered a picture, asked: "Who's in it?" He indi-

## Arthur Mayer Joins ECA As Member of Board

MIAMI BEACH—Arthur Mayer, industry veteran, has joined Entertainment Corp. of America as a member of the board of directors, Max Young-



Arthur Mayer

stein, president, announced at the Theatre Owners of America convention. He said that Mayer would be active in the packaging of properties.

Also in the new setup will be Basil Estreich, who had been chairman of Television Industries, which the Youngstein group had acquired. Estreich, a lawyer, will be chairman of the board of ECA.

Jerome Pickman, former vice-president of Paramount, is executive vice-president of ECA, and Charles Simonelli, former executive assistant to the president of Universal Pictures and Decca Records, is vice-president.

Youngstein stressed that the importance to the success of any venture was manpower and that he had it in his associates.

cated that if "Marty" had been sold on the basis of its cast, it wouldn't have been sold at all. He said the same was true with "Never on Sunday," which was produced for less than \$400,000 and, to date, had grossed \$4,000,000.

Youngstein said that he and his associates had committed themselves to five years in building the new company. He asked that his group, even though taking all the financial risk, be given the support it needed by exhibitors whom he regarded as his partner.

## Floersheimer Leaving TOA To Join Electronics Firm

MIAMI BEACH—The resignation of Albert Floersheimer as director of public relations for Theatre Owners of America was announced at the TOA convention here by John H. Stembler, president. Floersheimer will leave TOA on December 1 to handle personnel and public relations for Federated Purchasers, Inc., a New Jersey-based national distributor of electronic parts. He has been with TOA for five years.

Floersheimer entered the motion picture industry 20 years ago. After wartime service with the Signal Corps Photographic Center, he joined the Walter Reade organization in 1946, serving as director of advertising, publicity and exploitation. He later became vice-president in charge of catering, leaving to join TOA early in 1958.

## 'Double Standard' of Press Attacked by Felix Bilgrey

MIAMI BEACH—Newspapers which indulge in advertising censorship in effect are practicing a double standard and this makes their censoring all the more unfair, Felix Bilgrey, counsel for Times Films Corp., told the Theatre Owners of America.

Bilgrey said the newspapers printed stories of rape, murder, intimate details of marriage and divorce, accidents and hold-ups. These events present a real side of real life, he continued, and if they sell more newspapers to capitalize on the stories, the publishers claim that it is "incidental." But if a motion picture emphasizes the sensational, then these same papers become moralists in spite of the fact that the film maintains the elements which form the basis for the ad.

"And so," Bilgrey stated, "the motion picture medium has become a second-rate advertiser in spite of the fact that it pays the highest rates and in spite of the fact that the presence of the motion picture page may be responsible for a great many sales of the paper itself."

Bilgrey said that perhaps some of the papers which had set themselves up as new protectors of morals should consider the havoc that some of their other advertisers could cause in the hands of the immature, such as liquor and car ads. He said many of the ads for underwear, foundations and even cigarettes were calculated to arouse lustful desires of the average reader.

The Times Films counsel said he wanted to hear about experiences of this nature which exhibitors had encountered which "may enable us to find some common ways and means to combat jointly this latest intrusion into our business." He said it was his firm belief that such incidents should not go unnoticed and that the more arbitrary examples of this new censorship should be met with some kind of action on the industry's part.

## Cost Savings Discussed At Small Theatre Forum

MIAMI BEACH—Small town exhibitors should take advantage of every opportunity to save costs and at the same time maintain clean and efficient theatres. This advice was given by Max Connett, head of a Mississippi circuit, at a small theatre breakfast forum at the TOA convention.

In that respect, Chris Gorder, Poplar, Mont., exhibitor said that he and four other exhibitors in his area had been able to increase attendance through a pooling of efforts. He said that the five theatres had cooperated on television campaigns on major pictures, ballyhooing the title and story but not mentioning the individual theatres. This pre-opening campaign had paid off, he said.

Another pooling arrangement, he said, was the cooperative payment of shipping costs on independent product, giving them access to independent pictures which otherwise would not have been available to the theatres individually because of shipping and booking expenses.

Other speakers were J. W. "Bill" Cosby, sales manager of National Carbon Co., who stressed the need for keeping their projection equipment in the best of condition, and Allen Preville, insurance expert of Oakhurst, N. J., who discussed possible savings to exhibitors.



# 'How the West Was Won'

MGM-Cinerama

By AL STEEN

LONDON

CINERAMA truly has come into its own with "How the West Was Won." All cliché adjectives of praise could hardly describe the thrills and pathos that have been poured into this magnificent production.

Viewed at its world premiere at the Casino Theatre in London, the picture repeatedly brought applause and cheers from a select and distinguished audience which included royalty. So tense were some of the sequences that there were audible exhalations of relief, followed by bursts of applause, as the episodes ended.

Five sequences are blended into a single thread of a story, basically that of a pioneer family and its role in the settlement of the American West. Three directors handled the individual episodes; namely, John Ford, Henry Hathaway and George Marshall.

The camera work of William Daniels, Charles Bryant jr. and Joseph LaShelle reaches the highest peak of cinematic splendor, catching breath-taking rides through swirling, angry rapids, stampeding buffalo, bloody Civil War battles and a wild, runaway train, all in vivid color. The rugged scenery is awe-inspiring.

Metro-Goldwyn-Mayer and Cinerama  
present

"HOW THE WEST WAS WON"

Print by Technicolor

Running time: 155 minutes, plus intermission

Aspect ratio: 3.18-1

## CREDITS

Produced by Bernard Smith. "The Civil War," directed by John Ford; "The Railroad," directed by George Marshall; "The River, The Plains, The Outlaws," directed by Henry Hathaway. Written by James R. Webb. Suggested by the series, "How the West Was Won," in Life Magazine. Music score by Alfred Newman, associate Ken Darby. Song lyrics by Ken Darby, Sammy Cahn, Johnny Mercer. Directors of photography, William H. Daniels, Milton Krasner, Charles Lang jr., Joseph LaShelle. Art direction, George W. Davis, William Ferrari, Addison Hehr. Set decoration, Henry Grace, Don Greenwood jr., Jack Mills. Color consultant, Charles K. Hagedorn. Film editor, Harold F. Kress. Second unit photography, Harold E. Wellman; Assistant directors, George Marshall jr., William McGarry, Robert Saunders, William Shanks, Wingate Smith. Production supervisor for Cinerama, Thomas Conroy. Special visual effects, A. Arnold Gillespie, Robert R. Hoag. Costumes by Walter Plunkett. Hair styles by Sydney Gularoff. Make-up created by William Tuffe. Music coordinator, Robert Emmett Dolan. Recording supervisor, Franklin Milton.

## THE CAST

Eve Prescott	.....Carroll Baker
Marshall	.....Lee J. Cobb
Jethro Stuart	.....Henry Fonda
Julie Rawlings	.....Carolyn Jones
Zebulon Prescott	.....Karl Malden
Cleve Van Valen	.....Gregory Peck
Zeb Rawlings	.....George Peppard
Roger Morgan	.....Robert Preston
Lilith Prescott	.....Debbie Reynolds
Linus Rawlings	.....James Stewart
Charlie Gant	.....Eli Wallach
General Sherman	.....John Wayne
Mike King	.....Richard Widmark
Dora	.....Brigid Bazlen
Colonel Hawkins	.....Walter Brennan
Attorney	.....David Brian
Peterson	.....Andy Devine
Abraham Lincoln	.....Raymond Massey
Rebecca Prescott	.....Agnes Moorehead
General Grant	.....Henry (Harry) Morgan
Agatha Clegg	.....Thelma Ritter
Deputy	.....Mickey Shaughnessy
Reb Soldier	.....Russ Tamblyn
Narrated by	.....Spencer Tracy

Spencer Tracy is the narrator, bridging the sequences and describing the historical background. Each member of the carefully selected cast gives a superb performance of Oscar calibre.

The story opens in the late 1830s when a New England farm family heads west via the recently completed Erie Canal. The family consists of Karl Malden and his wife, Agnes Moorehead, and their daughters, Debbie Reynolds and Carroll Baker. In their hand-made rafts they pole their way along the Ohio River into the primitive wilderness of Ohio and Illinois, camping at night along the shore. They meet a trapper, James Stewart, with whom Miss Baker falls in love at first sight, although he is too much of a rover to be interested. When they all become victims of river pirates and, later, one of the rafts is swept away in rapids, drowning the parents, Miss Baker decides to stay near the site and stake a farm. And Stewart elects to stay with her and marry.

The next episode tells of Debbie Reynolds, the sister, and her decision to move on, not caring for farm life. She becomes a dancer in a St. Louis gambling hall where she meets Gregory Peck, a card shark, who learns that Miss Reynolds has inherited a gold mine in Sacramento and makes plans to follow her and get his hands on the mine. At Independence, Mo., they join a wagon train heading west. They move west through mountains, prairies, rain, snow and Indian attacks. Robert Preston, the wagon master, has fallen for the girl, but it becomes apparent that it is Peck who has won her heart.

In California they learn that the mine is worthless. In desperation, Miss Reynolds becomes a dancer-singer on a Sacramento river boat where again she meets Peck who had deserted her. They cast their lot in the boom town of San Francisco. This is the third chapter of the story.

Meanwhile, the Civil War has started and, back in Ohio, Miss Baker now has two grown sons. Restless Stewart has gone to war and, against her will, her eldest son, George Peppard, signs up. He lives through bloody battles and, upon his return to the farm, learns that his mother has died. He joins the cavalry and is assigned to protect the builders of the transcontinental railroad from the Indians. Here he has to contend with Richard Widmark, the hard-boiled foreman who cares little for treaties with Indians, and makes friends with Henry Fonda, a buffalo hunter assigned to provide meat for the workers. When a treaty is broken, the Indians start a buffalo stampede which wrecks the camp.

Disgusted, Peppard moves on west and becomes a U.S. Marshal. And Debbie Reynolds, now his widowed aunt, leaves San Francisco to join him in Arizona. There, Peppard, when he meets her train, meets up with a long-time enemy and outlaw leader, Eli Wallach, who is bent on robbing a train carrying a shipment of gold. Peppard and other lawmen are aboard the train and there is a terrific gun duel as the train becomes a runaway.

The outlaws are killed and Peppard, Miss



Debbie Reynolds and Gregory Peck (with Thelma Ritter and Robert Preston in the background) in the California of gold rush days in "How the West Was Won."

Reynolds, Peppard's children and wife ride off to their new ranch home, knowing that law and order have been brought to the West.

That in substance is the story and it is told in a dramatic and authentic manner. Each episode is filled with some of the greatest pieces of action ever seen on the screen.

The task of producing this production was assigned to Bernard Smith who responded with mammoth success. Theatres equipped with Cinerama should have a gold mine of their own in this one.

As Alexander Walker, critic for the London Evening Standard, observed: "If ever I heard the sound of success—this is it!" And he was so right.

## Sol C. Siegel Officially Dissolves MGM Pact

NEW YORK—Sol C. Siegel and MGM officially signed papers Thursday (7) dissolving their pact, which was entered into last January following Siegel's resignation as vice-president in charge of production. Siegel states he has made no affiliation nor does he contemplate making one until he returns from a vacation early in 1963.

Siegel joined MGM in 1955 as its first independent producer, breaking a tradition of many year's standing. His first picture as an independent for MGM was "High Society" and his later ones included "Les Girls," "Merry Andrew," "Some Came Running" and "Home From the Hill." Prior to his MGM affiliation, Siegel spent about seven years with 20th Century-Fox, where he produced, among others, "Letter to Three Wives" and "Three Coins in the Fountain," both of which were selected as Academy Award nominees.

## To Include Story of St. Luke

MADRID—Samuel Bronston has expanded his tieup with Paramount to include "Dear and Glorious Physician," biography of St. Luke, long on Paramount's schedule. Frank Capra, meanwhile, has been signed to direct "Circus," John Wayne starrer upon which Paramount and Bronston several months ago agreed to a co-production deal. Capra will also direct "Physician."

## H-L to Distribute 'Wolf'

HOLLYWOOD—"Don't Cry Wolf," a "new wave" science-fiction drama written-produced-and-directed by Mel Marshall for Ensign Productions, will be handled worldwide by Herts-Lion International, which also acquired television rights, according to Kenneth Herts, H-L president.



## Success of Hollywood Preview Plan For 'Baby Jane' Lauded by Fabian

MIAMI BEACH—The boxoffice success of "What Ever Happened to Baby Jane?"



S. H. Fabian

through the Hollywood Preview Plan was described as lightning that was producing a chain reaction felt by every segment of the industry in an address by S. H. Fabian at the concluding banquet of the Theatre Owners of America.

The president of Stanley Warner Corp. said that the film's

success may be a sign which exhibitors had been looking for to alleviate the product scarcity in those periods of the year which had been discounted by distribution as of little or no value. He said that every industry which was associated with films would receive some benefit from the engagement, pointing out that "our concessionaire and equipment friends turned to their calendars and rubbed their eyes in amazement when it became clear to them that this was just a week in November and not a holiday."

### WON'T WORK A MIRACLE

Fabian said he was not asking his audience to believe that a picture taken out of the Hollywood vault for release in November instead of February was going to work a miracle. He said he could not visualize sales managers overnight rearranging playoff schedules because of the success of one picture, but, he declared, it could happen and would happen if exhibition followed through on this break-through in distribution policy.

Under the promised TOA cooperation, Fabian said that Warner Bros. had racked up about 1,000 playdates before "Baby Jane" opened and that every other sales manager in the business wanted to know why he had not been given the same opportunity. As to those theatres which had lost the picture to a competitor, Fabian said that if exhibition vigorously pushed the preview plan, other distributors would fall in line and every theatre would have its day.

"By the time we negotiate six or eight pictures for the plan," Fabian said, "is there any man in this room who will not realize that by the law of averages, we will do more gross in the weeks we play those pictures than we would have done if the national Hollywood Preview Plan had not been devised and not supported by intelligent showmanship?"

### DELAY LOAN REPAYMENTS

Fabian said that when a distributor held up the boxoffice liquidation of a multi-million dollar picture because he fancied a few holidays and two summer months as the only prime playing time, he not only delayed the repayment of the producer's loans but built up heavy and unwarranted interest charges for the producer as well.

The Stanley Warner president said there

was a profound change in the field of production which seemed likely to increase the product flow. He singled out as examples the activities of Samuel Bronston, the new firm of Max Youngstein and his associates, Joe Levine, the plans of MCA, A.S.E. Films, Cinerama and the program planned by Darryl Zanuck for 20th Century-Fox. He said he hoped that his old friends at the major studios would not feel that exhibition welcomed the new activity to their detriment, but that increased competition would cause them to re-examine their policy of scarcity to see if they could produce more films.

Fabian said he had been shocked at Sumner Redstone's advocating the complete and total obliteration of the entire system of distribution. He quoted Redstone as saying the revolution was upon us. Fabian said he did not see revolution, but a transition; not the wholesale destruction of the distribution system but something scientific—trial and error.

### 'Baby Jane' Will Pay Off In Two Weeks: Aldrich

NEW YORK—The "Hollywood Preview Engagement" of the Warner Bros.-Seven Arts production of "What Ever Happened to Baby Jane?" will recoup its entire negative cost within two weeks of its release in November, according to Robert Aldrich, producer-director.

Aldrich attributes this fast pay-off of the picture, which cost approximately \$825,000, to the saturation bookings, including 168 in the New York area during the first week of release, and to the huge advertising and publicity campaign, including Bette Davis' personal tour of the RKO circuit houses playing the picture.

The boxoffice gross for the first eight days of "Baby Jane" in some 300 theatres throughout the country was \$1,245,000 and Warner Bros. had 400 prints working by mid-November. In the majority of first-run dates (in New York City it was a saturation neighborhood booking), "Baby Jane" held over for a second week and at least 100 of these will hold for a third week, Aldrich pointed out. Thus the picture, including the cost of advertising, prints, etc., will be "in the black" when it reaches a \$1,700,000 figure.

While this proves that the Theatre Owners of America's preview engagement plan was a success with "Baby Jane," Aldrich said this was due mainly to the star value of Bette Davis and Joan Crawford while other films might have needed time for a word-of-mouth buildup. Both Miss Davis and Miss Crawford took moderate salaries, far below their usual figures, plus a percentage of the profits.

Aldrich is now discussing with Warner Bros. an 18-day European tour with both Miss Davis and Miss Crawford in January, a sort of "18 Days Around the World." He believes that "What Ever Happened to Baby Jane?" will be a greater critical success in Europe and an equally strong box-office winner there.

He's  
a square  
from  
Nebraska...





# Sarra Sees Opportunity for Full Repeal Of 10 Per Cent Federal Admission Tax

MIAMI BEACH — Speaking before a forum session on "Exhibition and the Law" at the 15th annual convention of Theatre Owners of America here, E. LaMar Sarra of Florida State Theatres, Jacksonville, chairman of the state and local legislation committee of TOA, outlined potential legislation expected to be presented during the 1963 legislative sessions affecting motion picture exhibition throughout the nation.



E. LaMar Sarra

Sarra emphasized the need for vigilance on the part of the industry toward adverse legislation, and pointed out that of the 16 permanent TOA committees, six are devoted exclusively to legal problems besetting exhibition.

## WARNS ON WAGE BILL

On the national level, Sarra predicted that Congress might attempt to amend the Fair Labor Standards Act of 1938 to increase its coverage and raise minimum wages. He said exhibition must be alert to retain its hard-won exemption. He warned that a further attempt probably would be made in 1963 for a censorship bill in the District of Columbia in view of the wording of President Kennedy's "Memorandum of Disapproval" of this year's measure. In addition, Sarra said that exhibition may have an opportunity to "strike for complete repeal" of the existing 10 per cent admission tax.

Sarra said the three most dangerous threats on the state level are sales and use taxes or gross receipts tax which either includes or tries to include admissions and film rentals; censorship, mandatory classification and review boards; general enabling acts in which local governments are permitted to levy excise taxes in duplication of levies by the state on the same sale or transaction.

Other state level threats foreseen by Sarra include daylight saving time, Sunday closings, occupational licenses, seat taxes, etc.

## ON SALES AND USE TAX

Sarra detailed the work of exhibition in each of the three "dangerous" areas in years past. As of this date, he said, 38 states have enacted and are now collecting sales and use or gross receipts taxes. Nineteen of such states include within the framework an admissions tax, while ten states have a specific admission tax levy. He urged exhibitors also to take vigorous action to block passage of general enabling acts permitting counties and cities to levy excise taxes.

Of censorship and classification, Sarra said he expected censorship legislation to be introduced next year in New York, Pennsylvania, Ohio, Maryland, Illinois, Florida, Texas, California, West Virginia, Connecticut, Massachusetts, Georgia and Oregon among others.

## Re-Elect NAC Officers For Another Year

MIAMI BEACH—All officers of the National Ass'n of Concessionaires were re-elected at the annual membership meeting Friday (9) at the Americana Hotel, Bal Harbour, following luncheon.

Re-elected were: President Augie J. Schmitt, Houston Popcorn & Supply Co., Houston, Tex.; executive vice-president, Edward S. Redstone, Northeast Drive-In Theatres Corp., Boston; second vice-president Sydney Spiegel, Super Pufft Popcorn, Ltd., Toronto, Canada; and treasurer Harold F. Chesler, Theatre Candy Co., Salt Lake City. James O. Hoover, Martin Theatres, Columbus, Ga., was elected first vice-president to fill a vacancy on the board.

Spiro J. Papas, Alliance Amusement Co., Chicago, will continue as board chairman.

Segment directors recently elected by mail ballot for four-year terms were installed at the meeting. Clifford Lorbeck, Server Sales, Inc., Menomonee Falls, Wis., was re-elected to represent the equipment manufacturer segment, and Welcome I. Weaver, Weaver Popcorn Co., Van Buren, Ind., was re-elected to represent the popcorn processor-manufacturer-wholesale and merchandiser segment. Newly elected directors are Loyal Haight, W. S. Butterfield Theatres, to represent the concessionaire and automatic merchandiser segment, and Irving A. Singer, Rex Packaging Division, the Bon Ami Co., New York City, to represent the supplier segment.

Retiring board members were given a vote of thanks and presented with plaques inscribed with their names and the years they have served NAC in an official capacity. They are H. E. Chrisman, Cretors & Co., Nashville, retiring first vice-president and membership chairman; John D. Reynolds, Castleberry's Food Co., Augusta, Ga., who served as director representing the supplier segment for four years; and Julian Lefkowitz, L & L Concessions Co., Detroit, who was appointed in 1961 to fill a vacancy on the concessionaire and automatic merchandising segment.

President Schmitt spoke enthusiastically of the progress made by NAC during the past year, and praised Louis L. Abramson who became executive director in May for the manner in which he had taken hold and organized the convention and trade-show and association program in just six months.

Second vice-president Spiegel reported on six regional conferences held during 1962 in Dallas, Kansas City, Toronto, New York City, Atlanta and Portland, and said it is anticipated that at least three more such meetings will be planned for 1963.

## Jim Hutton in Appearances

HOLLYWOOD — Following five days in New York for the opening of MGM's "Period of Adjustment," Jim Hutton left for a series of appearances in Chicago, St. Louis, Dallas and Miami, where he attended the Theatre Owners of America convention.

She's  
an off-beatnik  
from  
Greenwich  
Village...





# TOA Convention Sidelights

**A**MERICAN-INTERNATIONAL did a terrific promotion job at the convention, with special newspaper supplements, an elaborate combination book and record on "The Raven," a luncheon on Thursday and a group of models who gave twist lessons after the luncheon.

\* \* \*

Si Fabian was crowned king of the Texas drive-ins at the Thursday luncheon. Toastmaster John Rowley called him to the dais and gave him a ten-gallon hat and two pistols for being a two-gun showman.

\* \* \*

Sam Arkoff, vice-president of AIP, got a big laugh when he told the convention that his company had reached major company status because it had just been named a defendant in an antitrust suit.

\* \* \*

Continental-APCO again was the fabulous host throughout the convention, with a hospitality suite in the penthouse of the Americana. Food and drinks were always available on the balmy breezy terrace.

\* \* \*

Pepsi-Cola's Twist Party was rained out Friday night; that is, it was rained out insofar as having the affair at pool-side and had to be brought indoors. Incidentally, the Pepsi-Cola suite looked like a continuous twist party. Ed Finneran and his crew kept the music going at all times. The principal twist teachers were Juanita Belleville and Juanita Feree, Alcoa, Tenn., exhibitors.

\* \* \*

Suzanne Pleshette and Jim Hutton, two of Hollywood's newest stars, were guests at the convention. At the Coca-Cola banquet Saturday night, Miss Pleshette was the recipient of TOA's first annual award as the "Film Industry's Most Exciting New Star." Hutton also was on the dais.

\* \* \*

Herman Gould, former exhibitor of Kansas City and Omaha and an ex-patient at the Will Rogers Hospital in Saranac Lake,

N.Y., maintained a hospital booth at the tradeshow at his own expense. He gave out literature in regard to the hospital's functions and achievements. Gould had entered the hospital for what he thought was going to be a long siege, but he was dismissed in three months. In appreciation, he is spreading the gospel of Will Rogers throughout the country.

\* \* \*

Peter Ustinov was a last minute and unexpected guest at Coca-Cola's wind-up banquet and he wowed the audience with his subtle British humor.

\* \* \*

And Gregory Peck charmed the diners when he was presented with TOA's Star of the Year award. Clips from his latest picture, Universal's "To Kill a Mockingbird," were presented at the banquet.

\* \* \*

Rube Jackter hosted a cocktail party Thursday night and showed scenes from forthcoming Columbia product.

\* \* \*

The tradeshow was one of the best ever. There was plenty of room for all booths and not the congestion that sometimes hampers such shows.

\* \* \*

RKO's Lee Koken did a bang-up job as chairman of NAC's program committee. He kept things going right on schedule.

\* \* \*

Charley Okun again was the genial host at the Coca-Cola suite as well as at the president's banquet.

\* \* \*

Rod Johnston, Bill Cosby, Phil Freeman, George Mayer, Jim Leighton and others, as usual, helmed the National Carbon hospitality suite in their always hospitable way.

\* \* \*

Not many people knew that Sherrill Corwin of Los Angeles was such a comedian. He out-Hoped Bob Hope with a hilarious monolog at the wind-up banquet.

\* \* \*

Paramount's British singing star Cliff Richard offered a medley of bright numbers at the banquet.

\* \* \*

Allied Artists president Steve Broidy told the convention that there was no truth to the rumors that there were deals pending for the purchase of the company. He said three AA pictures would go into production in the next 40 days.

\* \* \*

Warner Bros.' new sales chief, "Razz" Goldstein, has not lost any of his wit since taking over the new post. He kept a luncheon session in laughter, but in a more serious note pointed out that WB had five pictures in release which cost \$17,000,000.

\* \* \*

Although TOA's Al Floersheimer is moving on to a bigger job in the electronics field, he felt a little sad about this being his last convention as chief of public relations. And orchids should go to him, Joe Alterman and George Roscoe for the smooth operation of the convention. They did a great job!



Sol A. Schwartz (right), production chief of Columbia Pictures and former president of RKO Theatres, receives a TOA "alumnus" plaque from C. L. Patrick, executive vice-president of Martin Theatres, Columbus, Ga.

It just  
didn't  
figure...

that they would..





## Concessionaires at National Convention



North American Cinemiracle tour conducted by NAC took members around the nation to "view" tastes and practices in concessions and vending in all areas. Speakers were (standing) Larry Moyer, Moyer Theatres of Portland, Ore.; Nat Buchman, Theatre Merchandising Corp., Boston; C. S. Baker, All Weather Twin Roller Dromex, Nashville; James Hoover, Martin Theatres, Columbus, Ga., and (seated) Charles Sweeney, Odeon Theatres, Toronto; William Slaughter, Rowley-United Theatres, Dallas; Julian Lefkowitz, L&L Concession Co., Detroit; Harvey Berman, Motion Pictures Films, Inc., Jacksonville, Fla., and moderator Irving Shapiro, regional vice-president of Concession Enterprises, Boston.



Nation's leading concession industries gather to hear panel discussion of modern promotion and sales techniques for soft drinks at TOA-NAC convention. Left to right are Wesby R. Parker, board chairman of the Dr Pepper Co. of Dallas; Charles Baker, vice-president of the Pepsi-Cola Co.; Charles V. Lipps, president of the Candy Chocolate & Confectionery Institute of Chicago; Bradford A. Ansley, vice-president of the Royal Crown Cola Co. of Columbus, Ga.; Moderator "Flip" Follon, director of NAC; Louis Collins, executive vice-president of Crush International, Evanston, Ill. speaking; Lee Koken, past president of NAC; Patrick O'Malley, president of Automatic Canteen Co. of America; Augie Schmitt, president of NAC, and Thomas J. Deegan jr., chairman of Thomas J. Deegan Co., public relations counsel for Coca-Cola and the New York World's Fair.

## Frank P. Stagen Is Head Of NGC's Real Estate

LOS ANGELES—Frank P. Stagen is the new head of National General Corp.'s rapidly expanding real estate development operations, succeeding the late Irving Epstein who died October 15. Stagen, an attorney with a broad background in real estate development and consultation, joined National General last March as assistant—special real estate development—to president Eugene V. Klein.

Stagen will be responsible for the company's major construction and land redevelopment projects taking shape as part of a broad diversification program started early this year. Included also in his responsibilities will be the extensive redevelopment and remodeling of some of the 200 multimillion-dollar, widespread theatre properties operated by National General.

Around \$18 million in high-rise residential and commercial buildings on company-owned non-theatre sites on the West Coast is scheduled for construction over the next 18 months. They will join a 2,000-acre, \$100 million real estate development, now starting construction near San Francisco, which is a joint venture of National General and Sunset International Petroleum Corp.

Through four subsidiaries—Fox West Coast Theatres, Fox Intermountain Theatres, Fox Midwest Theatres and Evergreen Theatres—the company operates one of the country's largest theatre circuits, covering 16 western states. National General also owns office buildings in such key cities as San Francisco, Denver and Kansas City, and presently has 700 commercial tenants in its various buildings.

Aiding Stagen is National General's expanded real estate department staff, located at several western offices. In charge of this staff in Los Angeles are Franklin W. Prince, Jesse Elliott, Harold Schramm and J. Walter Bantau. The company's real estate operations in Denver are headed by Mel Glatz, while a corresponding office in Kansas City is under L. E. Pope.

## 'Oklahoma!' for Reissue

NEW YORK—Twentieth Century-Fox plans to rerelease "Oklahoma!" the first Rodgers and Hammerstein musical to be brought to the screen, following recent test engagements in several areas. The Cinema-Scope-Technicolor musical was produced by Arthur Hornblow jr. and directed by Fred Zinneman and was originally released as a two-a-day attraction in 1955.



# Hollywood Report

By CHRIS DUTRA

AN international multiple-picture deal has been finalized between Steve Barclay-Harvey Hayutin and the Italian producing firm, Galatea, one of Italy's largest producing-distributing companies—calling for the latter to provide the major portion of financing for a schedule of films to be made in association with other producing companies both in Europe and the United States. The deal marks the first time an Italian company has entered into the financing and producing of a motion picture aimed at the American market. The first film under the new deal will be "Dark Purpose," which will be produced by Barclay and stars Shirley Jones and Rossano Brazzi which Universal-International will cofinance in return for the American and Canadian distribution rights. The film is budgeted at \$1,700,000 in color with principal photography slated for February 11 in Italy with George Marshall directing. The film will be the first of Marshall's two-picture deal with the newly formed organization. Producer Barclay revealed that he is currently researching a film which will be shot in the U. S. surrounding the early explorer Cadillac, who founded the city of Detroit.

Columbia Pictures will spend a reported \$25,000 for an exploitation short, "Ann-Margret's Scrapbook," to be made in connection with promotion of "Bye Bye Birdie." George Sidney will produce and direct the eight-minute compilation of clips from the actress' career. Sidney said footage will be used for both theatrical distribution and as a television trailer. Jack Atlas and Joe Anson are scripting with release scheduled prior to the April release of "Bye Bye Birdie" . . . Brett Halsey heads to Rome in December to start his stellar role in Adelphia Productions "The Naked Blade," an 18th Century drama. He is currently before the cameras here co-starring with Vincent Price in "The Corpse Makers" which United Artists will release . . . Tony Randall and Burl Ives have been set for starring roles in "The Brass Bottle," for producer Robert Arthur at Universal International . . . George Chakiris will co-star with Yul Brynner in "The Mound Builders," rolling early next year for the Mirisch Co. J. Lee Thompson directs for producer Lewis Rachmil. United Artists will release.

Leon Fromkess, veteran production executive in motion pictures and television, has closed a deal with Steve Broidy to make five features for Allied Artists in 1963. The first will be "The Long Corridor," a suspense shocker to be produced and directed by Samuel Fuller, who also penned the original screenplay. The film is slated to roll in Hollywood in January . . . Tuesday Weld has terminated her term contract with 20th Century-Fox Studios. The actress was originally signed in 1958 . . . Claire Huffaker has signed with Maxwell Arnow of GAC for representation as writer-producer and packager for Huffaker's Lucifer Productions, with the first package to be "Whisper of Thunder," coproduction be-

tween Lucifer and Producers Studio president Fred Jordan . . . A film version of "Flying Saucerama," book by Dr. Frank E. Stranges, will be written-directed-produced by John K. McCarthy, president of Sonic Productions, rolling in January with a budget of about \$200,000.

Van Heflin has been signed to play the role of Bar Amand in George Stevens' production of "The Greatest Story Ever Told," for United Artists, now shooting on location near Page, Ariz. Heflin joins the stellar cast headed by Max von Sydow, Charlton Heston, John Wayne, Sidney Poitier, Roddy McDowall and Michael Anderson jr . . . Actor Chuck Connors has been signed to an exclusive Universal contract which will become effective following completion of his starring role in MGM's "Flipper." Connors just completed production of the fifth season of his teleseries, "Rifleman," which he leaves to take the new pact . . . Bud Townsend has been added as a director on the staff of Filmways of California, Inc., it was announced by Will Cowan, vice-president in charge of production. Townsend's contract, effective immediately, is on a non-exclusive basis, permitting him to obtain leaves of absence to direct theatrical features or television programs.

"Who Is My Love?" a suspense-love story, scheduled for production in February, 1963, under Richard Widmark's Heath Productions banner, has been postponed until early fall. Author John Paxton has just completed the final script which Widmark will begin filming immediately following completion of his starring role in Columbia's "The Long Ships," rolling February 18 in Yugoslavia for director Jack Cardiff and producer Irving Allen. Widmark has just returned from Japanese location filming of "Flight From Ashiya" via Hong Kong, Bangkok, New Delhi and Beirut, where he scouted locations for his future productions before stopping for a week's conference with Columbia executives in London . . . Peter Sellers has arrived in Rome to replace Peter Ustinov in "The Pink Panther," Blake Edwards Production for the Mirisch Company and United Artists release. He joins the star-studded cast headed by David Niven, Capucine, Robert Wagner and Claudia Cardinale. Martin Jurow is producer.

Following up on the current hunt to find a new "Gidget" to play the title role in Jerry Bresler's forthcoming "Gidget Goes to Rome" for Columbia Pictures, Billy Gordon, Columbia executive in charge of talent, has written to 86 American colleges and universities, spreading the talent hunt to campuses in all 50 states. School officials are asked to send photographs, tape recordings and, where possible, 16mm color films of students who could qualify in the "Gidget" search. The film is scheduled to begin production on location in Rome early next spring.

## Challenges Exhibitors To Meet Film Effort

MIAMI BEACH—Declaring that his company would go all out to bring top attractions to exhibition, Rube Jackter, Columbia Pictures vice-president and general sales manager, challenged exhibitors to meet this effort with equivalent merchandising and showmanship efforts of their own. Jackter referred to scenes from four upcoming Columbia films, which were shown to exhibitors at the Theatre Owners of America convention, and added, "We are prepared to shoot the works in Hollywood as well as all over the globe."



Rube Jackter

He listed 16 productions slated by Columbia and he pointed out that "each picture is a project of its own. Each is produced individually and must be merchandised individually." He said Columbia is prepared to meet the challenge of the future and asked exhibitors to cooperate with proper merchandising.

"Meeting the challenge," he concluded, "is as much in your hands as it is in ours; you have the answer. What will your answer be?"

## AIP Has Six Films Ready For Release Jan. to June

NEW YORK — American International, which will have 12 features for release in 1962, ending with "Samson and the Seven Miracles of the World," starring Gordon Scott and Yoko Tani, for release December 19, already has six features completed for release during the first six months of 1963.

They are "The Raven," from the Edgar Allan Poe classic, in Panavision and color, starring Vincent Price, Peter Lorre and Boris Karloff, for January release; "The Pit," a British picture starring Dirk Bogarde and Mary Ure, for release in February; "The Seafighters," a submarine picture starring Tab Hunter, Frankie Avalon and Scott Brady, ready for March release; "Schizo," starring John Saxon and Leticia Roman, for April release; "The Young Racers," in color, starring Mark Damon and Bill Campbell, to be released in May, and "Haunted Village," in Panavision and color, starring Ray Milland and Debra Paget, to be released in June 1963.

Of these six pictures, five were made in the U.S., in contrast to 1962 which had only "Panic in the Year Zero," "Tales of Terror," "Twist All Night" and "The Brain That Wouldn't Die" made in the U.S. out of the 12 AIP releases.

## WB Retitles Rose Picture

NEW YORK—"The Incredible Mr. Limpet" will be the release title of Warner Bros.' live-action and animation feature formerly called "Be Careful How You Wish." The Technicolor picture was produced by John Rose and directed by Arthur Lubin with Don Knotts, Carole Cook and Andrew Duggan featured.



but they did... **AND THE TRADES  
LOVED IT!**



"ONE OF THE YEAR'S BEST PICTURES AND WILL BE ONE OF THE BIGGEST AT THE BOXOFFICE! A man's picture, a woman's picture, a couple's picture! Splendidly underplayed by Robert Mitchum! 'SEESAW' has one of those multiple production credits but all might as well share in the kudos!"  
— *HOLLYWOOD REPORTER*

"SHIRLEY MacLAINE'S PORTRAYAL IS SURE TO BE TALKED ABOUT ...A WINNING ONE! The Walter Mirisch production for United Artists shapes up as a good boxoffice prospect!"  
— *VARIETY*

"LOOKS LIKE A SURE WINNER! RATING: EXCELLENT! A pair of key performances which shoot the film to the top of the gross potential! Robert Wise has directed with consummate skill! Sparkles with witty dialogue and unflagging movement! Shirley MacLaine's performance will probably be spoken of in terms of an Academy Award nomination ...Robert Mitchum is excellent!"  
— *M. P. HERALD*

"WILL APPEAL TO A WIDE AUDIENCE...WILL FARE STRONGLY AT THE BOXOFFICE! Thoroughly enjoyable...the dialogue is superlative, the situations ring true, the acting excellent!"  
— *FILM DAILY*

MIRISCH PICTURES & ROBERT WISE PRESENT

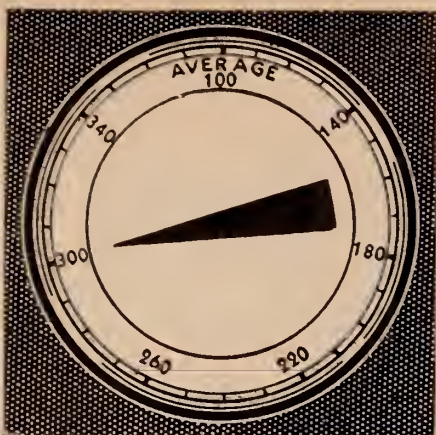
# ROBERT MITCHUM, SHIRLEY MacLAINE

## TWO FOR THE SEESAW



PRODUCED BY **WALTER MIRISCH** DIRECTED BY **ROBERT WISE** SCREENPLAY BY **ISOBEL LENNART** PRODUCTION DESIGNED BY **BORIS LEVEN** MUSIC BY **ANDRE PREVIN**  
BASED ON THE STAGE PLAY BY **WILLIAM GIBSON** PRODUCED ON THE STAGE BY **FRED COE** **PANAVISION** A PRODUCTION OF MIRISCH PICTURES, INC. — ARGYLE ENTERPRISES, INC. — TALBOT PRODUCTIONS, INC.  
PRESENTED IN ASSOCIATION WITH SEVEN ARTS PRODUCTIONS, INC.





# BOXOFFICE BAROMETER

This chart records the performance of current attractions in the opening week of their first runs in the 20 key cities checked. Pictures with fewer than five engagements are not listed. As new runs are reported, ratings are added and averages revised. Computation is in terms of percentage in relation to normal grosses as determined by the theatre managers. With 100 per cent as "normal," the figures show the gross rating above or below that mark. (Asterisk \* denotes combination bills.)

	BALTIMORE	BOSTON	BUFFALO	CHICAGO	CINCINNATI	CLEVELAND	DENVER	DETROIT	INDIANAPOLIS	KANSAS CITY	LOS ANGELES	MEMPHIS	MILWAUKEE	MINNEAPOLIS	NEW HAVEN	NEW YORK	OMAHA	PORTLAND	SAN FRANCISCO	SEATTLE	AVERAGE
Boccaccio '70 (Embassy)				195		625	200	310			370					225		150	500		322
*Centurion, The (PIP)		135			115	75						100	275				100				133
Chapman Report, The (WB)	150	300	200	225	150		150	125	135	350	360	200	130		105	195	150		200		195
Convicts 4 (AA)	120	140	105	160	110						185		90			150	100	150	100	90	125
Damon and Pythias (MGM)	125		100			65						100					110		100		100
Flame in the Streets (Atlantic)	125	140	70			100	90				65				65	175			90		102
Forever My Love (Para)	100	175		170	90		90				90	65			100	190					119
Gigot (20th-Fox)	170		125	165	100						250			150		160					160
Guns of the Black Witch (AIP)			110				100	100				100	100	80	70		110	120	110		100
*Huns, The (PIP)		135			115	75						100	275				100				133
I Like Money (20th-Fox)			105	160	120	120	125		115		85		100	90		185		165			125
If a Man Answers (U-I)				235				115	200		75			150				155			155
Longest Day, The (20th-Fox)		250		250	185		200	270			375			300		200					254
Magic Sword, The (UA)					100			100		175	80								125	90	112
Make Mine a Double (Ellis)	130			165		100							125	90							122
Malaga (WB)			110				100	100		80	65				90			100	90		92
Manchurian Candidate, The (UA)	200	175	175	100	85	160			175	150				120	100	180		155	200		152
Marco Polo (AIP)			110		85		90	105		160		90	75		80	120	130		175		111
Matter of WHO, A (Herts-Lion)	150	160		175	110	175				100	65				105	190	105		150		135
Merrill's Marauders (WB)	150	110	110		95		135	115		140	100	100	90		105		100	155	125	75	114
Mighty Ursus (UA)								100		100	80		100					100			96
Miracle Worker, The (UA)	150	250		250	95	100	190	155	150	400	285	150	200	100	90	195	110	165	75		173
Music Man, The (WB)	175	300	225	255	225	325	375	165	225	300	530	250	300	300	200	180	290	175		350	271
My Geisha (Para)	150	250	100	195	90	90	90	115	125	105	90	150	150	110	85	165		165		125	131
Night, The (Lopert)	120	150	110	160			125				155	175	100		195						143
Night Creatures (U-I)			85		95			110		90			100					100			97
No Man Is an Island (U-I)	125		90	100	90		70	130			80	115	85		90	150	110		100		103
No Place Like Homicide (Embassy)				135			100		90	100					100						105
Operation Snatch (Cont'l)				130		125							150			130	95				126
Panic in Year Zero! (AIP)			110		110	60	100			100	95		90					150	100	125	104
Phaedra (UA)	150	300		200		115									100	200					176
Pigeon That Took Rome, The (Para)	140		125	195	100		100		90	120	175	150	100					135	100		128
Requiem for a Heavyweight (Col)	160	300	125	200			90			125	250			180		195					181
Savage Guns, The (MGM)			100		90	65	90		90				90		90		90				88
Scarface Mob, the (Desilu)	95		100		90	75	80	100	100			100		100	130		85		120		98
Stowaway in the Sky (Lopert)	125	155	90	145		145				140	95		150		110	195					135
Tales of Terror (AIP)		160	130		125		150			125	140		135		70		150		125	150	133
Taste of Honey, A (Cont'l)	125	200			200	200			110	190		150	175		100	195			350		181
Tell-Tale Heart, The (Brigadier)	120				100			100					175						70		113
Valiant, The (UA)	130						100	70			160				100	145		100			115
What Ever Happ'd to Baby Jane? (WB)		300		250	165		140			200					90				200		192
White Slave Ship (AIP)					100					120		100					120	135	75		108

## TOP HITS

— OF —

## THE WEEK

Individual runs, not an average.  
Listings are confined to opening  
week figures on new releases only.

### 1. What Ever Happened to Baby Jane? (WB)

Boston	300
Kansas City	200
San Francisco	200

### 2. Longest Day, The (20th-Fox)

Detroit	270
Denver	200
Cincinnati	185

### 3. Manchurian Candidate, The (UA)

Boston	200
San Francisco	200

### 4. Billy Budd (AA)

New York	200
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### 5. If a Man Answers (U-I)

Indianapolis	200
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### 6. Phaedra (Lopert)

Chicago	200
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### 7. Gypsy (WB)

New York	195
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# Milwaukee First Runs Enjoy Bumper Week

MILWAUKEE — Although reports reflected better than average business in the great majority of first-run situations here, the best business in proportion to house capacity was done by the Times Theatre, where "Carry On, Teacher" rated a 250 per cent mark in its second week. The newcomers at the downtown Warner and Wisconsin both did 200 per cent business.

(Average Is 100)	
Downer—The Sky Above—the Mud Below (Embassy), 4th wk. ....	140
Palace—The Wonderful World of the Brothers Grimm (MGM-Cinerama), 12th wk. ....	200
Riverside—Lady and the Tramp (BV), reissue: Almost Angels (BV), 2nd wk. ....	210
Strand—El Cid (AA), 3rd wk. ....	225
Telenews—Gigi (MGM), revival ....	200
Times—Carry On, Teacher (Governor), 2nd wk. ....	250
Towne—If a Man Answers (U-I), 3rd wk. ....	100
Warner—What Ever Happened to Baby Jane? (WB) ....	200
Wisconsin—The Manchurian Candidate (UA) ....	200

## 'Longest Day' Continues To Set Mill City Pace

MINNEAPOLIS—Business continued to be brisk here with seven of 12 first-run theatres doing better than average business, and the other five all coming in at an even 100 per cent. "The Longest Day," in its fourth week at the Mann, continued as the pace-setter with 250 per cent. "The Wonderful World of the Brothers Grimm," in a 15th week at the Cooper, and "What Ever Happened to Baby Jane?" in its opening at the Century, did 200 per cent. Five other holdovers continued to do average or better.

Academy—Boccaccio '70 (Embassy), 5th wk. ....	100
Campus—Ashes and Diamonds (Janus) ....	100
Century—What Ever Happened to Baby Jane? (WB) ....	200
Cooper—The Wonderful World of the Brothers Grimm (MGM-Cinerama), 15th wk. ....	200
Gopher—War Hunt (UA); The Nun and the Sergeant (UA) ....	100
Lyric—Requiem for a Heavyweight (Col), 3rd wk. ....	100
Mann—The Longest Day (20th-Fox), 4th wk. ....	250
Orpheum—The Sky Above—the Mud Below (Embassy) ....	125
St. Louis Park—Only Two Can Play (Kingsley), 3rd wk. ....	150
State—The Manchurian Candidate (UA), 2nd wk. ....	125
Suburban World—Carry On, Teacher (Governor), 3rd wk. ....	100
World—Gigat (20th-Fox), 2nd wk. ....	125

## 'Baby Jane' and 'Tramp' Top Good Omaha List

OMAHA—Patrons paraded to the Omaha Theatre in such goodly numbers to see "What Ever Happened to Baby Jane?" that Tri-States City Manager Don Shane had more than double average figures to report for the week. And the holdover bill at the State Theatre, "Lady and the Tramp" and "Almost Angels," also joined the double-average category. With the close drawing near for "Windjammer," the Cooper's Cinerama offering took a spurt in its tenth week.

Admiral—Doctor Blood's Coffin (UA) ....	115
Cooper—Windjammer (Cinemiracle), 10th wk. ....	135
Dundee—Shoot the Piano Player (Astar) ....	85
Omaha—What Ever Happened to Baby Jane? (WB) ....	210
Orpheum—Requiem for a Heavyweight (Col) ....	100
State—Lady and the Tramp (BV), reissue; Almost Angels (BV), 2nd wk. ....	225

## Dual Deal for Silliphant

From Western Edition

HOLLYWOOD — A deal calling for the exclusive services of Stirling Silliphant has been signed with Columbia Pictures and its TV subsidiary, Screen Gems. The contract calls for Silliphant to write and produce feature films for Columbia and create and supervise writing of TV series for SG.

# O M A H A

Mort Ives, former Columbia salesman and veteran of Filmrow, was planning to open his new pancake house Monday (19). The location is at 45th and Dodge streets on one of Omaha's main arterial trafficways . . . Hazel Dunn, exhibitor at Valentine, has returned from Los Angeles where she had been with her niece who was ill . . . Opal Woodson, United Artists office manager who was elected to two posts at the same time, has bowed out of the position as treasurer of Women of the Variety Club in favor of Ann Brown. She already had her hands full as president of a church group.

Bill Bradley and his wife, who have the New Moon Theatre at Neligh, were in town to bring Bill's sister Joline here for her plane trip back east following the death of their father Walt, one of the state's most successful exhibitors. Walt never ran a bank night, said if he couldn't bring in patrons with good film entertainment he'd quit. He advertised every picture to the fullest, terms meant nothing if he thought the film would do business. He built a reputation for giving the fullest entertainment possible for the patron's price of admission, gave them full programs and was a great advocate of shorts.

E. A. Schmitt, who has the Loraine Theatre at Armour, S.D., has closed his drive-in restaurant until December 1 for a complete redecorating job . . . Mrs. Axel Sorensen, wife of the exhibitor at Beresford, S.D., went to Sioux Falls to get her husband, who had been at the Veterans Hospital there. But her car was so badly damaged in a wreck she had to buy a new one.

Jack Renfro of Theatre Booking Service had guests recently, his sisters Naida Higgins of Van Nuys, Calif., and Ruth Gentzler of Hugoton, Kas. . . . Mr. and Mrs. Ed Osipowicz, exhibitors from Correctionville, Iowa, visited Omaha but they had to take a back seat along the Row. The star was Rebecca Eichholt, their granddaughter, who with her mother Mrs. Frank Eichholt came along on the booking trip . . . Don Johnson of Lynch and his brother Franklin also were on the Row, and Franklin reported things were going well at Schuyler, where he took over the Sky Theatre from Reggie Gannon, who has moved to Arizona.

Frank Hollingsworth and his wife of the Holly Theatre at Beatrice have gone to California, where they will be with their daughter and her family over the holidays . . . Mr. and Mrs. Howard Burrus, Crete exhibitors, are anxiously awaiting mid-December, when they will go to California to visit their daughter, a former Miss Nebraska . . . George March, Vermillion, S.D., spent a couple of days hunting around Lake Andes . . . Phil Lannon, West Point exhibitor, returned from a successful duck hunting trip in South Dakota.

A. J. Thacker jr., South Sioux City exhibitor, reported that more than \$700 was included in the loot when burglars broke into his Harmony bowling lanes there . . . Clarence Frasier, Havelock exhibitor, now has his own board of review . . . May Witt-hauer, manager's secretary at 20th-Fox, left on a vacation trip which will take her as a representative of her Methodist

Church in Council Bluffs to a United Nations seminar in New York.

Ira Crain, exhibitor at Fairbury, was shopping for a new car . . . The Golden Spike Drive-In here has gone on a winter operations schedule . . . Ed Cohen, Columbia salesman, helped arrange rides for press representatives when a B-17 flew in to stir up interest for "War Lover" . . . Dorothy Weaver, 20th-Fox staffer, has her car back after it was bashed fore and aft in an accident. She says it looks shiny and nice but "it's full of unfamiliar rattles."

Comments were good at a screening by Paramount of "A Girl Named Tamiko" at the Military Theatre . . . Exhibitors on the Row included Phil and Jack March, Wayne; Sid Metcalf, Nebraska City; Mr. and Mrs. Fred Schuler, Humboldt; Jack McCarthy, Louisville; Art Sunde, Papillion, and Iowans Mr. and Mrs. Ed Osipowicz and family, Correctionville; Arnold Johnson, Onawa; S. J. Backer, Harlan; Byron Hopkins, Glenwood, and Russell Acton, Villisca and Avoca.

## Adler Names Stan Moyle To Succeed His Father

MARSHFIELD, WIS.—Stan Moyle has been appointed general manager of the Adler Theatre Co., which operates the Adler Theatre here, the 10-13 Drive-In south of Marshfield and the Rosa Theatre at Waupaca. G. E. "Ed" Moyle, Stan's father, retired as general manager October 1, after more than 50 years in motion picture exhibition. Ed Moyle had been with the Adler company since 1955. He will spend the winter at Bradenton, Fla.

Stan, who is 46, was first associated with Adler Theatres as advertising manager in 1953 when the 10-13 Drive-In was opened. He entered the Detroit insurance business the following year, returning to Adler last May 1 as assistant to his father. Stan also was in the industry from 1936 to 1953 with Delft Theatres, working at Iron River and Munising in Michigan; Clintonville, Wis., and at Rock Rapids, Iowa. He is married to the former Ann Bakarich of Iron River, and they have four daughters and a son.

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# DES MOINES

For the Pheasant  
It Was Unpleasant.

Filmland nimrods took advantage of the opening of the bird season which hit on the long Veterans Day weekend, and a-hunting they did go! . . . Ralph and Betty Olson, Universal and Paramount, respectively, were out shooting up a few dinners for the larder. Bill Davis of National Theatre Supply went on his annual November safari, as did Dale Belcher of Metro . . . Lloyd Hirstine, owner of the Capitol Drive-In at Des Moines, believes that a bird in the roaster is worth a flock on the wing. So his hunting party of 12 cooked up a fat turkey with giblet stuffing to take along on their search for pheasant in the fields around Clear Lake . . . Meanwhile, back at the stream, Dale Yaryan, Universal shipper, went fishing.

Also among the unarmed and unbaited along Filmrow, many took to the road during the three-day weekend . . . Helen Pieart, assistant cashier at Warner Bros., visited her sister in Chicago . . . Diane Grzanich, also of Warners, went to Creston . . . Joyce Brain, Paramount, traveled to Minneapolis for the Iowa Hawkeyes football game . . . And Columbia stay-at-home staffers got together Saturday night (10) for a party at the home of Patty Crowse.

Willis Warner and associates, who operate the drive-in theatre at Fort Dodge, have opened a bowling alley there. Visitors from Des Moines report that the layout is de luxe . . . The B-17 ballyhooing Columbia's "War Lover" landed at Des Moines



on election day, a very busy time for the local press. Despite the odds, the old Flying Fortress came in for a good publicity story and picture . . . The Hiland Theatre in Des Moines is down to a Friday-Saturday-Sunday schedule.

Charles Legg, owner of the drive-in at Estherville, has been ill and reportedly will undergo surgery . . . WOMPI Nola Bishop, recently described by Des Moines Register columnist Harlan Miller as "sultry & disturbing & enchanting," has been in the news as the time draws near for the annual selection of "Miss Des Moines Firefighter." Nola, a redhead and secretary to Charles Iles at Iowa Film Delivery, was the first queen of the firemen's ball back in 1955 . . . Karen Bitting, Columbia clerk, was feted by coworkers on her birthday.

Unfortunately, the late movies on TV seem to be getting better and better. It would take some hard-sell showmanship to fill the theatres when folks could stay at home and see "Solid Gold Cadillac" or "Mister Roberts," both of which were shown on local stations Saturday night (10) . . . Dorothy Pobst, United Artists office manager, planned to leave November 18 with her family on a week's vacation in Florida . . . Paramount's tradescreening of "Wonderful to Be Young," musical starring Cliff Richard, was well received.

Exhibitors on the Row included M. L. Dickson of Mount Pleasant; Ade Muetting, Pocahontas; John Rentfle, Audubon; Bud Nordhus, McGregor; G. H. Maxon, Jewel, and Bob Hutte, Leon . . . Thelma Washburn, Universal booker, is getting ready for Thanksgiving Day dinner guests . . . Also at U-I, Marilyn Smith planned to fly to Peoria for a turkey holiday visit . . . HAPPY THANKSGIVING! And an extra glob of whipped cream on your pumpkin pie to Des Moines area exhibitors, the branch managers, bookers and secretaries on Filmrow, the circuit home office personnel, Variety and WOMPI spokesmen, and all others who have been so gracious when their Friday afternoons and evenings were sometimes rudely interrupted during the past year by the local Boxoffice reporter in search of news. Thanks!

WB's "Not on Your Life" was written for the screen by David Schwartz from an original story by Leo Katcher.

# MINNEAPOLIS

Paramount really rolled out the welcome mat at a gala "red carpet" sneak preview of Hal B. Wallis' "A Girl Named Tamiko" Tuesday afternoon at the Westgate Theatre. The event was well attended by both exhibitors and press.

Minneapolis film distributors got a well-earned day off last Monday for Veterans' Day. Most offices were closed or operating with skeleton crews . . . The 13-film Ingmar Bergman Festival, just closing at the Varsity, will be re-run in its entirety across town at the Westgate, starting November 20. Both theatres are Mann units.

Also just closing at the Varsity and Westgate is the once-a-week Operetta Festival, which was run concurrently each Tuesday night at both theatres. Apparently the operetta idea was successful as three neighborhood theatres—the Riverview, Hopkins, and Richfield—have picked up the idea and already have started promoting it.

Mary Ann Jones, wife of popular Tribune entertainment columnist Will Jones, was defeated in running for a state office in the election. Jones himself has been on an extended vacation (a month) and his absence has undoubtedly hurt business some in the art houses. A Jones review on an art movie, good or bad, is a strong business factor.

Star columnist Don Morrison spent a whole column recently writing about Columbia's promotional device for "The War Lover." Seems that Columbia had flown in a B-17 for the newsmen to look at and this brought back all sorts of World War II memories to Morrison, who had flown B-24s during the war.

Minnesota Amusement has kept the air waves filled with advertisements for "What Ever Happened to Baby Jane?" (Century) and "The Manchurian Candidate." Almost every time you turn on the television or listen to the radio, you hear an ad for one or the other. The "Baby Jane" ads are extremely funny in the rather ghoulish modern manner of someone like Jonathan Winters, for instance. A glance at boxoffice percentages finds them both paying off.

## Bowling Tieup by MGM For 'Eddie's Father'

From Western Edition

HOLLYWOOD—Pivoting on the comedy bowling sequence in "The Courtship of Eddie's Father," MGM has arranged with the American Machine & Foundry Co., makers of all types of bowling equipment, whereby its spring sectional promotion campaign will publicize the film in all radio, TV, newspaper and magazine advertising, plus bowling alley display materials.

Toplining the cast are Glenn Ford, Stella Stevens, Dina Merrill and Jerry Van Dyke.

## 'Sunday' Composer Signed

From Western Edition

HOLLYWOOD—The Academy Award-winning Greek composer of "Never on Sunday," Manos Hadjidakis, has been signed by producer-director Elia Kazan to write three songs and the musical score for "America, America," being filmed on location in Greece for Warner Bros. release.

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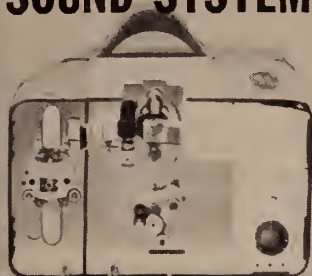
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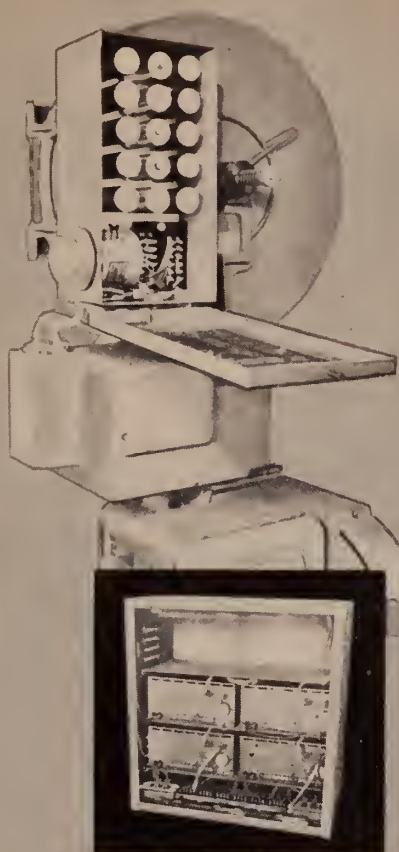


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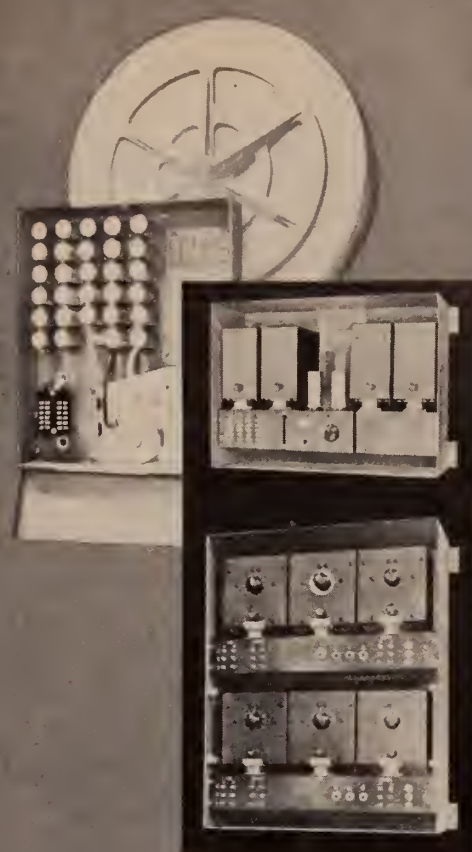
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# MILWAUKEE

**Gabe Guzman**, manager of the Warner Theatre, drew the honors for the promotion of the week with "The War Lover." Notified that Columbia's B-17 would fly in to help things along, he alerted the press, radio and TV people to be on hand, offering a tour over the city in the flying boxcar. Only one of the boys "chickened out" when the moment for takeoff approached. Considerable excitement was aroused when many who can usually tell in a moment just what type of a plane is in the air, were mystified by sight of the old boxcar, now in the vintage category. But to men in the armed forces, it was a field day, reminiscing. A luncheon at the Red Carpet across from the airport brought exciting tales from pilot Ted Moody, who brought the plane in. A screening of the picture at the Warner screening room was exceptionally well attended.

Variety Tent 14 members, meeting in the Pfister Hotel Monday (12) voted new officers for 1963. A Christmas party was lined up for the middle of December with the Trampe boys as chairmen, prominent in

radio, television, stage and screen. He came here in 1952 to join the WTMJ-TV staff. As a producer and director, he made 11 films, including "White Fury," which starred Madeleine Carroll.

**Dennis Finkler**, former manager at the Stanley Warner National Theatre, en-trained for Ft. Knox, Ky., where he will begin his hitch in the service. He was succeeded by Jimmie Jankowski, who was upped and brought over from the Warner Theatre under Gabe Guzman . . . Jane Wyatt was here in "Tea and Sympathy" at the new Swan Theatre.

The motion picture commission has released these ratings:

**GENERAL AUDIENCE:** Battle of Stalingrad, Bourbon Street Shadows, Carry On, Teacher, Court-Martial, Days of Wine and Roses, Devi the Goddess, Electra, Escape From East Berlin, Fancy Pants (1950), Girls! Girls! Girls! Hot Money Girl, Kamikaze, The Lady Doctor, The Legend of the Lobo, the Loneliness of the Long Distance Runner, Long Day's Journey Into Night, The Longest Day, The Loves of Salammbo, The Manchurian Candidate, Operation Snatch, Period of Adjustment, Scampola, Secrets of the Nazi Criminal, The Smashing of the Reich, Stage Coach to Dancers' Rock, The Swindle, Third of a Man, We'll Bury You, Where the Truth Lies, Wonderful to Be Young, If a Man Answers, It's Only Money, The Lion.

**MATURE ENTERTAINMENT:** Dangerous Charter, Game for Six Lovers, Gypsy, Il Grido, Mr. Arkadin, Mongols, Riff Raff Girls, Sweet Ecstasy, Too Young, Too Immoral, The Vampire and the Ballerina, War Lover, What Ever Happened to Baby Jane? White Slave Ship, Who's Got the Action? The Young Go Wild, Young Willing and Eager.

**ADULTS ONLY:** The Chapman Report, Crime Does Not Pay, Jules and Jim, Passion of Slow Fire, Phaedra, Poor White Trash, The Sky Above—the Mud Below. **RECOMMENDED NOT BE SHOWN:** Blaze Starr Goes Back to Nature, Have Figure—Will Travel, I Spit on Your Grove, Lucky Pierre, Nude Odyssey.

**Mike Wolke**, newly elected sheriff of Milwaukee county, credits the motion picture

industry for the impressive cooperation showered on him during his campaign for election. "I've always had a soft spot in my heart for theatre people," he said, "and particularly the motion picture people. I sincerely appreciate all you people have done in my behalf, and I won't forget it." When Mike was with the police department as captain of the Youth Aid bureau, he was always a friend in times of stress for exhibitors. Practically every theatre manager in town has at one time or another found it necessary to call Mike for a bit of advice and cooperation.

That crowded performance Tuesday night (6), at the Fox Bay Theatre should give other exhibitors ideas. The attraction was Jim Farnsworth, the lad who takes movies on skis and shows them to skiers all over the country, supplying his own commentary. His latest is "Our World of Skiing," with wonderful shots.

## Rights to 'Slime People' Acquired by Herts-Lion

From Western Edition  
**HOLLYWOOD**—Kenneth Herts, president of Herts-Lion International, announced the acquisition of worldwide rights to the recently completed science-fiction picture, "The Slime People," starring Robert Hutton, Les Tremaine and Robert Burton.

Hutton directed the feature for producer Joseph F. Robertson. Plans call for the release in December with Herts-Lion's "Daughter of the Sun God."

Ellen Corby portrays a "borderline" case in a mental institution in UA's "The Caretakers."

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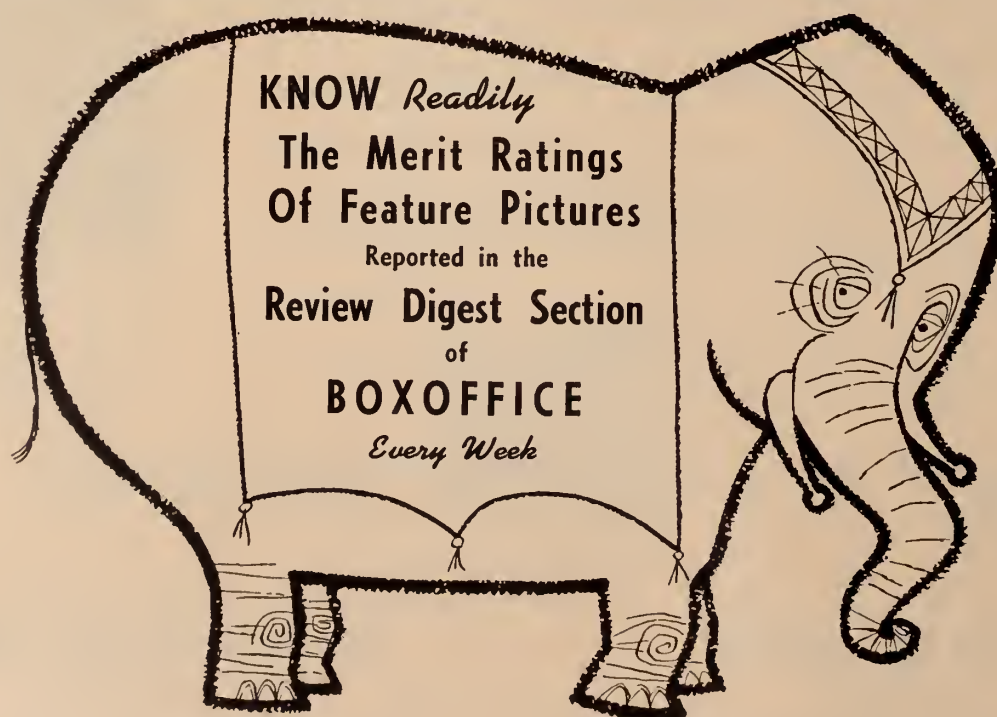
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BOXOFFICE

# Showmandiser

THE GUIDE TO BETTER BOOKING AND BUSINESS-BUILDING

## Fun Show Series, Attended by 23,000, Helps Put Theatre Gross Far Ahead

Paul D. Flowers, manager of the Loyola Theatre out on Sepulveda boulevard in Los Angeles for Fox West Coast Theatres, looks back with particular enjoyment on the Loyola's summer season. Closing his books for the fiscal year, Flowers found the last quarter was really a "summer of fun and profit." The balance sheet showed \$12,000 over average for the period, putting the Loyola gross income for the year ahead of the 1961 fiscal year, which was a good one. Like a good showman, Flowers' pardonable pride soon turns to a critical roundup of reasons for his summer of success.

### OTHER REVENUE BOOSTERS

First, he places his "Summer of Fun" sponsored matinee series. Other activities adding to gross revenue, and profits, were.

- Mink stole giveaway (via coupon distribution through local furrier, and drawing) as a "That Touch of Mink" promotion. "This not only increased our gross on the night of the drawing by 50 per cent but the advertising-publicity of the event stimulated our whole run," Flowers reports.
- Constant distribution of handbills, window cards and bumper strips on many attractions.
- Touring jeep which carried "Hatari!" promotion to shopping centers, schools, neighborhoods, playgrounds, etc.
- Concession drive and contest.
- Weekly staff meetings.
- Community activities, such as membership in Chamber of Commerce, Businessmen's Ass'n. These brought in several benefit showings.

The Loyola's Summer of Fun shows just finished their fourth year with the same sponsor, the Marina Federal Savings Bank, just a block from the theatre. In 1962, two showings became necessary each Tuesday, June 19 through August 21.

### FROM HUMBLE START

Flowers relates the series originated very humbly five seasons ago when he had one school's-out and one back-to-school show. The series is based on tickets, specially printed and handed out at the Marina bank and its two branches on request of parents. Each ticket, bearing a numbered stub for theatre prize drawings, admits a boy, girl or parent. The theatre turns in tickets taken in at the door to the bank at a set price.

"Our big problem in planning our summer shows this year," Flowers relates, "was to create new interest and cope with the tremendous amount of competition from other forms of entertainment; also this was the fourth year of our shows and they could become 'old hat' to the children. Another problem we faced was the fact that our shows had been creating an interest among the adults as well (25 per cent adult attendance)."

"We overcame the first problem by keeping the same slogan as in the past, 'Loyola Summer of Fun Shows,' but developing a new format for contest and giveaways, including a Smile of the Week contest. At each show—one at 10:30 and one at 1:30—we took pictures of boys and girls at intermission and from these pictures would select the boys or girls with the biggest smile on their faces. They would identify themselves the following week from the blowups in the lobby, and the winning boy or girl would win a transistor radio (ten were donated by local merchants)."

"Between the feature and the cartoons we held our weekly contests—pie-eating, balloon-blowing, cracker-eating, etc., with prizes from the local merchants."

### TALENT SHOW ADDED

"Every third week we held a talent show which lasted approximately a half hour."

"Another new interest stimulator involved popcorn boxes and drink cups. The youngsters were asked to take their boxes and cups with them when leaving the theatre, when we checked them for a Lucky Number. There were ten lucky numbers each show good for prizes."

"This contest also helped keep the theatre clean and neat."

"While our basic purpose was to select films for the children we also wanted to secure an interest for the adult attendance. This we did in selecting Danny Kaye and Jerry Lewis films, etc."

"Many of the boys and girls started lining up extremely early (the morning show started at 10:30 and the doors opened at 10). The lines started forming as early as 9. Our answer to this was sidewalk contests which went over with a big bang. We started a "skip-a-hoop" on the sidewalk which became an immediate success. This started at 9:30 and 12:30."

"Our summer shows played to over 23,000 children and adults, and grossed an average of \$500 each day in concessions and mer-



Manager Flowers examines the mountain of sponsor tickets taken in during his Summer of Fun shows.



When lineups began to form for the Loyola Theatre Fun shows, Manager Paul Flowers provided entertainment for the patrons waiting in line. Shown here is a skip-the-loop contest.

chandise, totaling around \$5,000 for the series. We received hundreds of letters from parents and children thanking us for the shows.

"From a business and a community standpoint, we feel these sponsored shows by Marina Federal Savings Bank were a complete success. Marina has given us the go-ahead for their Thanksgiving, Christmas, and New Year's shows. Obviously it was successful for them, too."



# Title Takeoff Often Good Bet: Honey And Crackers for 'A Taste of Honey'

Sometimes a takeoff on the title makes a potent stunt. This was true for "A Taste of Honey" at the Plaza Theatre at Patchogue on Long Island, N.Y. Charles Stokes, manager, went to Shand's grocery store and promoted a five-pound pail of honey with some crackers, and had this sign painted:

"Have a Free TASTE OF HONEY From Vermont . . . Sold Only by Shand's Groceries, 71 West Main St., Patchogue . . . See, etc."

To give his stunt eye-appeal he painted a large-size honey bee on cardboard, which was cut out. Then he set up a stand in the lobby and had his matron give out tastes of honey to patrons. The advance lobby stand proved very popular, and Stokes decided to extend the idea. So in the afternoons he had the matron set up her stand at different locations, including a spot in front of the Bee Hive department store one afternoon while a fashion show was going on inside. The Bee Hive people thought so much of the "Taste of Honey" stand that they incorporated a photo of it in one of their ads.

Even the local newspaper heard about it and used a two-column photo of it in the news section.

Thus a simple advance ballyhoo became a major come-on through the campaign.

The honey theme also was good for a restaurant tie-in. One thousand cards were made up which read, "Honey bee, honey bee, take your honey to dine at the Honey Bee restaurant (address) . . . Then take her to see 'A Taste of Honey' at the Plaza Theatre." These cards were given out at the theatre a week in advance, and at the restaurant during the playdates.

Another 1,000 cards reading, "For a honey of a buy, visit the Bee Hive,



Theatre matron handed out tastes of honey on crackers at different locations around town for "A Taste of Honey."

Patchogue's largest department store . . . Don't miss seeing 'A Taste of Honey' at the Plaza Theatre." These were handed out to people on Main street.

Theatre folders, to the number of 10,000, also plugged the film.

## Full Page to Bergman

A whole page was devoted to "The Film Art of Ingmar Bergman" by the Providence Sunday Journal just prior to opening of a Bergman film festival at the Art Theatre there. The full page headed the Amusement and Arts section. It included seven illustrations.

## El Paso 'Grimm' Buildup Featured by 2 Contests

Promotion for the November 14 opening of "The Wonderful World of the Brothers Grimm" at the Capri Theatre in El Paso, Tex., got under way with the placing of 24-sheets and window displays throughout the city. Here working on the "southwest premiere" of the Cinerama special were Phil Brochstein, MGM publicist; Vic Rosen, Cinerama, Inc.; Norm Levinson, Trans-Texas Theatres, and Manager Bill Bohling of the Capri. The campaign included:

Table tents at all restaurants.

Bookmarks in public libraries.

Features with art in Herald-Post and El Paso Times.

Contest for free trip to Bavaria, where the picture was filmed.

Contest in dancing schools for the city's Dancing Princess.

Tieup with Popular department store involving Coro-Teen jewelry, Betsy McCall dolls and Joseph Love dresses. The latter provided 6,000 heralds.

The 13th was an invitational preview. The Latter Day Saints bought out the entire house on the 15th.

## 'Miracle Worker' Shown Free to Deaf and Blind

The Country Club Theatre in Ogden, Utah, was receiving mention and thanks, for the free show given for more than 200 children at the State School for the Deaf and Blind, nearly two months later. The film was "The Miracle Worker."

Robert M. Ellis, projectionist at the 500-seat theatre in the Washington Terrace neighborhood of Ogden, reports the theatre was donated completely for the free show, which started at 2 p.m.

"We were well repaid for our courtesy and goodwill," Ellis relates. "Letters from the students—whole classes—were received during ten days afterward that would pull the heart strings of even the most callous person—'Thank you,' scrawled by hands that were led by eyes that cannot see . . . 'We love you for what you have done for us,' told by voices that cannot speak."

And thankful parents were writing to the theatre weeks afterward.

Business on "The Miracle Worker," Wednesday through Saturday, was fair but not what it should have been, Ellis reports.

## 'Jobs With Thrill' Short Gets Extra Promotion

A short titled "Jobs With a Thrill" received strong promotion and brought in many extra tickets at the Odeon Theatre in Southend-on-Sea, Essex, England. The short features "Tornado Smith" and his team of daredevil motorcycle riders in a Wall of Death arena, who were appearing during playdates at the Southend Kursaal, an amusement park.

Alfred Crisp, Odeon manager, first lined up a local photographer to take a number of pictures (about two dozen) of the Wall of Death riders in action, etc., from which he made standout displays at the theatre. The local paper declined to go along with a picture.

The Smith riders were invited to a screening of a Look at Life featurette, as guests.

\$250<sup>00</sup>
Approved By The Humane Society of Okla. City
\$250<sup>00</sup>

HELLO, I Am The Pigeon That Took Rome, Now Showing At The Center. I Am Also Known as The Lucky Pigeon And YOU WILL BE TOO, IF You Can Find And Capture Me Alive and Unhurt — For The Center Theatre and KOMA Radio Are Going to Release Me Alive at 12:00 NOON On SATURDAY OCT. 13th From The Marquee of The CENTER As The Downtown Siren Sounds. I Will Have Attached to My Leg a Check in The Amount of \$250.00 Payable to You (If You Get Me) And Redeemable At The CENTER THEATRE Anytime Until 8 P.M. Tuesday October 23, 1962. NOTHING TO BUY — JUST CATCH ME!

\$250<sup>00</sup>
P.S. You will have a lot of fun too—if you will come and see me & Charlton Heston with Elsa Martinelli (Wow) in "THE PIGEON THAT TOOK ROME" now showing at The Center.
\$250<sup>00</sup>

Approved By The Humane Society of Okla. City

**\$250  
for  
Lucky  
Pigeon**

Copy in the above ad (4 cols. 4 inches) tells the story of a promotion arranged by John Harvey, publicist for the Center and State theatres in Oklahoma City, for "The Pigeon That Took Rome." Note that this stunt with potent possibilities was sponsored by radio station KOMA, making sure the release of a pigeon worth \$250 to anyone who caught it was widely publicized. Harvey and KOMA officials duly released the bird in front

of the theatre, but we haven't been informed who was the lucky finder of the lucky pigeon!

"The Pigeon That Took Rome" got a good sendoff in Bridgeport, Conn. Jim Landino, Hi-Way Theatre manager, joined forces with Anthony Catalano of the pigeon fanciers in town, to send invitations to the mayor, by a capsule carried by a pigeon.



## Radio Showman Hosts Preview of 'Chapman'

A special invitational preview of "The Chapman Report" held in Detroit was attended by hundreds of people who had written in for tickets in response to a radio invitation by station WXYZ movie commentator Dick Osgood.

Osgood, who has a twice-daily radio show, invited his regular listeners to watch the screen adaptation of the best seller, "The Chapman Report," with him at the Grand Circus Theatre prior to its regular opening. The response was answered in volume, primarily by women, and the outspoken story of a sex survey among suburban housewives was shown at a 10 screening.

Osgood chatted with his audience before and after the showing and went down into the audience to meet his guests.

## Major Book Promotion For 'Who's Got Action?'

A major book promotion for "Who's Got the Action?" has been set up by Paramount Pictures with the Fawcett World Library. Fawcett's paperback edition of Alexander Rose's novel features a provocative front cover illustration of the stars in full color. Paramount and Fawcett field representatives are working closely with thousands of retail outlets in setting up window displays and promotions utilizing rack cards, posters and other materials created especially for the tieup.

The film is booked for special selected holiday engagements at Christmas.

## 'Pigeon' in McCall's

"The Pigeon That Took Rome" received an upbeat review in the October issue of McCall's. This Paramount comedy is set at the time shortly before the Allied liberation of Rome!



An attractive brunette in an authentic Chinese mandarin costume passes out fortune cookies in downtown St. Paul, Minn., with all the wish slips inside telling about "Marco Polo" at the Paramount Theatre. The street promotion was part of the campaign arranged by Charles Zinn.

## Big Mike, on Loan to Theatre, Sounds Out With 'Music Man' Tunes for Eight Days



Showman Cliff Knoll made a fine deal with radio station KELO during the Sioux Empire fair at Sioux Falls, S.D. KELO gave him the use of its mobile "Big Mike" broadcasting unit. Knoll played "The Music Man" soundtrack over its PA system, and at every half hour was on the air briefly.

Cliff Knoll, manager of the State Theatre in Sioux Falls, S.D., promoted the use of a mobile "Big Mike" radio broadcasting unit for approximately 12 hours daily for eight days. The unit also is equipped with a public address system.

The broadcasting unit, owned by station KELO, was put to good use, advertising "The Music Man," whose opening playdates coincided with the Sioux Empire fair. This is tough competition, for "Music Man" Knoll decided to make his main pitch to the crowds attending the big fair.

He took over Big Mike on the opening day of a new downtown parking ramp, and stationed it there. The theatre's own Music Man, an aide, played soundtrack music from the film with the 60-second spots over the public address system to the parking ramp patrons from 9 a.m. to 9 p.m. Every half hour, until 5 p.m., Big Mike would go on broadcast with a KELO personality interviewing someone at the ramp. These interviewees were given either a guest ticket for two to "The Music Man," or a record album. This gave the State and the film 16 gratis plugs daily for two days before the opening of "The Music Man" and through opening day.

On the second day of "The Music Man," Big Mike was moved to the fairgrounds and parked right in front of the grandstand boxoffice and main entrance where everybody attending the fair just had to see and hear it. Here also, from 9 till 9, the State's Music Man had film music on the PA, and the KELO announcer took over every half hour to broadcast reports and interviews from the fairgrounds, awarding guest tickets and record albums to those interviewed.

Thus, the film received 120 gratis radio spots from the fairgrounds, and 60 hours of exposure to the fair crowds.

In addition to banners, Big Mike was decorated with production stills. To get more attention of the crowds, a transistor

radio was promoted from a drugstore and put up as a giveaway on a registration gimmick.

With the restaurants jammed all over town, they were provided with special table tents which featured a "Welcome to Sioux Falls" and "The Music Man" copy.

"The tie-in with KELO produced great results for us," Knoll reports, "and put 'The Music Man' right where the crowds were."

A television exposure started ten days in advance. Ray Loftness, who conducts the Party Line program from 4 to 5 p.m. daily except Saturday and Sunday on KSOO-TV, started a search for all trombone players in the area. He wanted to find 76, but there weren't that many. All he found were interviewed on Party Line on opening day and given tickets if they could play a portion of "76 Trombones."

Knoll also got lots of mention when he arranged a free matinee for invalids and others at a local convalescent home, inviting cab, bus and ambulance operators to provide the transportation.

## Bike Lineup Makes Good Kid Show Publicity Shot

The Daily News at Effingham, Ill., published an intriguing two-color photo, showing a row of bikes nearly a block long. Little else, except some parked cars, was in the picture. Outlines related that:

"Row upon row of bicycles line avenues serving the Heart Theatre, while their owners inside watch the weekly Tuesday afternoon movies sponsored by the local PTA organizations . . . The showings are a series of ten summer vacation movies, which have been screened and approved by the National Council of Women."

This excellent boost for his kiddy series was obtained by Dale Thornhill, the Heart manager.

It just goes to show just what things good publicity can be made of!



# THE EXHIBITOR HAS HIS SAY

## ABOUT PICTURES

### Good Word for 'Lisa'

A word about "Lisa," from 20th-Fox. This is a very good suspense film which did better than average. It is in beautiful color and well made. Used it on my Sun., Mon., Tues. change.

B. W. BERGLUND

Trail Theatre,  
New Town, N. D.

### ALLIED ARTISTS

David and Goliath (AA)—Orson Welles, Eleonora Rossi Drago, Ivo Payer. Soso—that's about it for this one. Nothing unusually poor or good about this one.—Don Stott, Southwind Theatre, Solomons, Md. Pop. 950.

### AMERICAN-INTERNATIONAL

Twist All Night (AIP)—Louis Prima, June Wilkinson, Sam Butera. Not bad for a small town on this change. It brought the teenagers. Played Fri., Sat. Weather: Good.—Mel Danner, Circle Theatre, Waynoka, Okla. Pop. 2,018.

### BUENA VISTA

Big Red (BV)—Walter Pidgeon, Gilles Payant, Emile Genest. Another good picture from Disney. Business was above average and we played to satisfied audiences. Played Sun., Mon., Tues. Weather: Good.—Mel Danner, Circle Theatre, Waynoka, Okla. Pop. 2,018.

### COLUMBIA

Pepe (Col)—Cantinflas, Shirley Jones, Dan Dailey. The salesman said he'd eat the print (all 13 reels of it) if we didn't do good business with this one. Well he didn't have to, this was our best grosser since we opened in the spring. And a nearby drive-in followed us with it on a double bill. So, we're happy. Played Sun., Mon. Weather: Warm.—A. Madril, La Plaza Theatre, Antonito, Colo. Pop. 1,255.

Walk on the Wild Side (Col)—Laurence Harvey, Capucine, Barbara Stanwyck, Jane Fonda. Business not up to par on this one. Played on a holiday and as it was an adult picture, the parents couldn't bring the kids. Result: they went to the drive-in and we ate popcorn.—Larry Thomas, Fayette Theatre, Fayette, W. Va. Pop. 2,000.

### METRO-GOLDWYN-MAYER

Horizontal Lieutenant, The (MGM)—Jim Hutton, Paula Prentiss, Jack Carter, Miyoshi Umeki. This is a fair comedy with the popular team of Jim Hutton and Paula Prentiss reunited. They are wonderful in it, but the story and script are very weak. Not up to "The Honeymoon Machine." Business was below average. It is a rather good picture for a double feature, though. Color is quite good. Played Thurs., Fri., Sat. Weather: Warm.—Paul Fournier, Acadia Theatre, St. Leonard, N. B. Pop. 2,150.

### PARAMOUNT

My Geisha (Para)—Shirley MacLaine, Yves Montand, Edward G. Robinson, Robert Cummings. Did well on this as compared to average. Played Sun., Mon.

Weather: Fair.—B. C. Kiehl, Best Theatre, Edinboro, Pa. Pop. 1,800 (college town).

Sweet Bird of Youth (Para)—Geraldine Page, Paul Newman, Sandra Knight. This is a very depressing picture (in its story) but the acting, direction and photography more than make up for it. It must be good for small towns, because our people seemed to enjoy it very well. It's certainly one of the year's best. Average business. Lovely musical score. Page is superb. Played Sun., Mon. Weather: Warm.—Paul Fournier, Acadia Theatre, St. Leonard, N. B. Pop. 2,150.

### 20th CENTURY-FOX

Can-Can (20th-Fox) — Frank Sinatra, Shirley MacLaine, Maurice Chevalier, Juliet Prowse. Business 'way off on this one. A few music lovers came, but somehow we couldn't promote this in our situation. Shirley MacLaine certainly walked away with the show.—P. B. Friedman, Grand Theatre, Lancaster, Ky. Pop. 3,000.

State Fair (20th-Fox)—Pat Boone, Bobby Darin, Tom Ewell, Ann-Margret, Alice Faye. Excellent. Did good business, which is unusual for a Fox picture around here lately. Don't be afraid of this one. You'll have a lot of people ask who the girl was that Pat Boone had with him in his car at the end of the picture. I used this feature four nights and had questions regarding this at the end of each showing. Played Tues., through Fri.—S. T. Jackson, Jackson Theatre, Flomaton, Ala. Pop. 1,480.

Tender Is the Night (20th-Fox)—Jennifer Jones, Jason Robards jr., Tom Ewell. All about a lot of rich people who spend their time drinking and being bored. It hit an all-time low for this situation. Not much story. CinemaScope and color cannot put over a picture of this type. Played Sun., Mon., Tues. Weather: Good.—Mel Danner, Circle Theatre, Waynoka, Okla. Pop. 2,018.

### UNITED ARTISTS

Apartment, The (UA) — Jack Lemmon, Shirley MacLaine, Fred MacMurray.

### His Oscar Nominee

About "The Miracle Worker," from UA, what can I say in addition to the marvelous reviews this picture has already received? I predict, along with many others, that this picture will capture the "best movie" Oscar next year. Miss Bancroft and Patty Duke should also receive Oscars for their penetrating portrayals of Annie Sullivan and Helen Keller. We had several people come back to see this again. This is the most absorbing and stimulating drama ever presented on the screen, in my judgment. Highly recommended only for adults and very mature children. We stressed that parents and children attend together for a fuller understanding of the picture. This seemed to help. We played this seven days.

DONALD E. BOHATKA

Catlow Theatre,  
Barrington, Ill.

Played this one 'way too late. It's too sophisticated for a town this small, anyway. I think this one's about had it. Deserved its Academy Awards, though. Marvelous acting and directing combo here.—Don Stott, Southwind Theatre, Solomons, Md. Pop. 950.

Geronimo (UA)—Chuck Connors, Kamala Devi, Pat Conway. Excellent picture and excellent business. Played Fri., Sat. Weather: Good.—B. C. Kiehl, Best Theatre, Edinboro, Pa. Pop. 1,800 (college town).

Young Doctors, The (UA)—Fredric March, Ben Gazzara, Dick Clark. This one died here. It's not small town stuff.—Don Stott, Southwind Theatre, Solomons, Md. Pop. 950.

### UNIVERSAL-INTERNATIONAL

Cape Fear (U-I)—Gregory Peck, Robert Mitchum, Polly Bergen. Above average business. Worth booking. Played Fri., Sat. Weather: Good.—B. C. Kiehl, Best Theatre, Edinboro, Pa. Pop. 1,800.

Curse of the Werewolf, The (U-I)—Clifford Evans, Oliver Reed, Yvonne Romain. Every time I book one of these horror pictures, I wonder why. Yet this one did twice the business that some of the big, beautiful productions have done for me. This is one of the best of its kind, though, and well made. Played Thurs., Fri., Sat. Weather: Good.—B. W. Berglund, Trail Theatre, New Town, N. D. Pop. 1,200.

### UNIVERSAL-INTERNATIONAL

Lover Come Back (U-I)—Rock Hudson, Doris Day, Tony Randall. High grossing comedy with a cast that the patrons like.

### A Never-Fail Duo

Universal has a pair of oldies, "Feudin', Fussin', and A-Fightin'" and "Comin' Round the Mountain," that make good double feature material for a Friday-Saturday change. Should satisfy small town patronage. Played to satisfactory business here.

MEL DANNER

Circle Theatre,  
Waynoka, Okla.

Can't go wrong on this one. Played late, but still did the business. Played Sun. through Wed. Weather: Good.—Mel Danner, Circle Theatre, Waynoka, Okla. Pop. 2,018.

### WARNER BROS.

Rebel Without a Cause (WB)—James Dean, Natalie Wood, Sal Mineo. I know—it's been on TV 75 times. It still did all right here, in fact A-OK.—Don Stott, Southwind Theatre, Solomons, Md. Pop. 950.

Steel Claw, The (WB)—George Montgomery, Charito Luna. Very good audience reaction. Picture moves fast and while it isn't an epic, our Saturday regulars enjoyed this, and that's all that matters. Weather: Rainy.—P. B. Friedman, Grand Theatre, Lancaster, Ky. Pop. 3,000.

### MISCELLANEOUS

Carry On, Nurse (States Rights)—Kenneth Connor and the "Carry On" crew. Here is a British comedy that really got the laughs, and people nowadays want to laugh. Screen Guild handles this in my territory. Played Wed. Thurs.—Mel Danner, Circle Theatre, Waynoka, Okla. Pop. 2,018.







# REVIEW DIGEST

## AND ALPHABETICAL INDEX

In the summary ++ is rated 2 pluses, = as 2 minuses.

+ Very Good; + Good; ± Fair; - Poor; = Very Poor.

P. G. Page	Title	Run Time	Type	Distributor	Reviewed	Boxoffice	Harrison's Reports	Variety	Film Daily	Hollywood Reporter	Parents' Magazine	New York Daily News	Summary
2653	Marco Polo (100) © Adv.	9-10-62	+	AIP	9-10-62	+			+	±			3+1-
2654	Matter of WHO, A (90) Com.	8-6-62	++	Herts-Lion	8-6-62	++			+	±	+	±	7+1-
2642	Mermaids of Tiburon, The												
	(77) Underwater Adv.	7-2-62	±	Filmgroup	7-2-62	±		±	±				3+3-
2632	Merrill's Marauders (98) © Dr. WB	5-21-62	+	WB	5-21-62	+		±	±	±	±	±	10+1-
2656	Mighty Ursus (90) Adv.	8-13-62	±	UA	8-13-62	±							1+2-
2629	Miracle Worker, The (106) Dr.	5-14-62	±	UA	5-14-62	±	+	±	±	±	±	±	11+
2632	Mothra (90) Tohoscope, HoDr.	5-21-62	+	Col	5-21-62	+		+	+	±	±	±	5+3-
2632	Mr. Hobbs Takes a Vacation												
	(116) © Comedy	5-21-62	±	20th-Fox	5-21-62	±	±	+	±	±	±	±	13+
2624	Music Man, The (151) ©												
	Musical Comedy	4-23-62	±	WB	4-23-62	±	±	±	±	±	±	±	14+
2617	My Geisha (120) © Com-Dr.	4-2-62	+	Para	4-2-62	+	±	±	±	±	±	±	9+
—N—													
2620	Nearly a Nasty Accident (86)												
	Farce-Comedy	6-11-62	+	Embassy	6-11-62	+	-	±	+	±	+	±	5+3-
2649	Never Let Go (90) Melodr.	7-23-62	+	20th-Fox	7-23-62	+		+					2+
2631	Night Creatures (81) Adv.	5-21-62	+	U-I	5-21-62	+		+	±	±	±	±	6+
2666	Night of Evil (88) Melodrama	9-17-62	+	Astor	9-17-62	+							1+
2655	Night They Killed Rasputin, The												
	(87) Melodrama	8-13-62	+	Brigadier	8-13-62	+							1+
2656	No Man Is an Island												
	(114) War Drama	8-13-62	±	U-I	8-13-62	±	±	±	±	+	+	±	10+2-
2638	No Place Like Homicide (87)												
	Farce-Comedy	6-11-62	+	Embassy	6-11-62	+	-	±	+	±	+	±	5+3-
2643	Notorious Landlady, The (123) Com.	7-2-62	+	Col	7-2-62	+	±	±	±	±	±	±	9+1-
2656	Nun and the Sergeant, The (73)												
	War Drama	8-13-62	±	UA	8-13-62	±							1+2-
—O—													
2667	On Any Street (90) Melodrama	9-24-62	+	Miller-SR	9-24-62	+							1+
2610	Only Two Can Play (106) Com.	3-5-62	+	Kingsley	3-5-62	+	+	+	±	±	±	±	8+1-
2669	Operation Snatch (83) Com.	10-1-62	+	Cont'l	10-1-62	+		+	±	±	±	±	3+1-
—PQ—													
2643	Panic in Year Zero! (93) Dr.	7-2-62	+	AIP	7-2-62	+	+	+	±	±	±	±	6+2-
2642	Paradise Alley (81) Comedy	7-2-62	+	Astor	7-2-62	+							1+
2652	Payroll (80) Crime	7-30-62	±	AA	7-30-62	±		+	±	±	±	±	4+3-
2633	Peeping Tom (86) Suspense	5-28-62	±	Astor	5-28-62	±							1+
2678	Period of Adjustment (112) Com.	10-29-62	+	MGM	10-29-62	+		+	+	±	±	±	7+
2677	Phaedra (115) Drama	10-29-62	+	Lopert	10-29-62	+		±	±	±	±	±	9+1-
2640	Phantom of the Opera (84) Ho.	6-18-62	±	U-I	6-18-62	±	±	+	±	±	±	±	11+1-
2637	Phantom Planet, The (82)												
	SF-Fantasy	6-11-62	±	AIP	6-11-62	±							1+1-
2648	Pigeon That Took Rome, The												
	(101) © Comedy	7-16-62	+	Para	7-16-62	+	±	±	±	±	±	±	10+
2652	Pirates of Blood River												
	(87) © Action	7-30-62	+	Col	7-30-62	+	±	+	+	±	±	±	7+2-
2653	Playgirl After Dark (92) Dr.	8-6-62	+	Topaz	8-6-62	+							1+1-
2614	Premature Burial, The (81)												
	© Horror Drama	3-19-62	+	AIP	3-19-62	+	+	±	+	±	±	±	6+2-
2672	Pressure Point (87) Drama	10-8-62	±	UA	10-8-62	±	±	±	±	±	±	±	11+
—R—													
2670	Reluctant Saint, The (105)												
	Dr.	10-1-62	+	Davis-Royal	10-1-62	+							1+
2620	Reprieve (See "Convicts 4")												
2667	Requiem for a Heavyweight (87)												
	Drama	9-24-62	±	Col	9-24-62	±		+	±	±	±	±	9+1-
2629	Ride the High Country (94)												
	© Western	5-14-62	+	MGM	5-14-62	+		+	+	±	±	±	7+
2655	Rider on a Dead Horse (72) W'n	8-13-62	+	AA	8-13-62	+							2+1-
2663	Ring-a-Ding Rhythm (78) Mus.	9-10-62	+	Col	9-10-62	+			±	+	±	±	4+1-
2611	Ring of Terror (71) Horror	3-12-62	±	SR	3-12-62	±							1+1-
2635	Road to Hong Kong, The (91) Com.	6-4-62	+	UA	6-4-62	+	+	±	±	±	±	±	9+
2614	Rome Adventure (118) Com-Dr.	3-19-62	+	WB	3-19-62	+	+	±	±	±	±	±	8+1-
2681	Roommates (91) Comedy	11-12-62	+	Herts-Lion	11-12-62	+		+	+				3+
—S—													
2623	Safe at Home! (83) Com-Dr.	4-23-62	+	Col	4-23-62	+	-	±	+	+	+	+	6+2-
2622	Samar (89) Action Dr.	4-16-62	+	WB	4-16-62	+	±	±	±	±	±	±	7+3-
2627	Satan in High Heels (93),												
	Exploitation Melodrama	5-7-62	-	Cosmic	5-7-62	-							1+4-
2610	Satan Never Sleeps (124) ©												
	Comedy-Drama	3-5-62	+	20th-Fox	3-5-62	+	+	+	+	+	+	+	7+1-
2659	Scarface Mob, The (105) Cr.	8-27-62	+	Desilu	8-27-62	+							1+
2612	Secret File Hollywood (85)												
	Melodrama	3-12-62	±	Crown Int'l	3-12-62	±							1+1-
2682	Secrets of the Nazi Criminals												
	(84) Documentary	11-12-62	±	Trans-Lux	11-12-62	±	±	±	±	±	±	±	8+
2619	Shame of the Sabine Women, The												
	(80) Adv. Dr.	4-9-62	±	UPRO	4-9-62	±			±				2+2-
2627	She Didn't Say No! (96)												
	Comedy Satire	5-7-62	±	Seven Arts	5-7-62	±							2+
2657	Shootout at Big Sag (64) W'n Parallel	8-20-62	±	AA	8-20-62	±							1+
2670	Siege of Hell Street, The (93) Cr.	10-1-62	±	UPRO	10-1-62	±							1+1-
2615	Six Black Horses (80) W'n	3-26-62	+	U-I	3-26-62	+	-	±	+	+	±	±	6+3-
2646	Sky Above—The Mud Below, The												
	(90) Documentary	7-9-62	±	Embassy	7-9-62	±	±	±	±	±	±	±	11+1-
2668	Son of Samson (90)												
	Hist. Spectacle	9-24-62	+	Medallion	9-24-62	+							1+

P. G. Page	Title	Run Time	Type	Distributor	Reviewed	Boxoffice	Harrison's Reports	Variety	Film Daily	Hollywood Reporter	Parents' Magazine	New York Daily News	Summary
2635	⑤Spiral Road, The (140) Adv.	.....U-I	6-4-62	+	+	±	±	±	±	±	±	±	11+1-
2676	Stagecoach to Dancers' Rock (72) Western	.....U-I	10-22-62	+				+			±	±	4+1-
2616	⑤State Fair (118) ⑥Musical	.....20th-Fox	3-26-62	+	±	±	±	±	±	±	±	±	10+1-
2637	⑤Story of the Count of Monte Cristo, The (101) ⑤ Adv.	.....WB	6-11-62	+	±	±	±			±	±	±	7+2-
2647	⑤Stowaway in the Sky (82) Adventure	.....Lopert	7-16-62	+	±	±	±	+	+	±	±	±	10+1-
2654	Strangers in the City (83) Dr.	.....Embassy	8-6-62	±	-	+	+					±	4+3-
2611	⑤Sweet Bird of Youth (120) ⑤ Drama	.....MGM	3-12-62	±	+	±	±	±	±	±	±	±	12+
2622	⑤Swingin' Along (74) ⑥ Com/Mus.	.....20th-Fox	4-16-62	+		±	+	±	±	-			4+3-
2665	⑤Sword of the Conqueror (95) ⑤ Drama	.....UA	9-17-62	+		±	+	+	+	-			4+2-
—T—													
2636	⑤Tales of Terror (90) ⑥ Ho.	.....AIP	6-4-62	±	-	+	±	±	±	±	±	±	10+2-
2644	⑤Tartars, The (83) Action	.....MGM	7-2-62	±	±	-	+	±	±	±	±	±	6+6-
2650	⑤Tarzan Goes to India (86) ⑥ Ac.	.....MGM	7-23-62	+	±	+	+	±	±	±	±	±	9+1-
2630	Taste of Honey, A (100) Dr.	.....Cont'l	5-14-62	±	±	±	±	±	±	±	±	±	12+1-
2614	Tell-Tale Heart, The (78) Horror Drama	.....Danziger-SR	3-19-62	+									1+
2613	Temptation (94) Melodr.	.....Cameo	3-19-62	+									1+
2665	Terror of the Bloodhunters (60) Melodrama	.....ADP-SR	9-17-62	±									1+1-
2632	⑤That Touch of Mink (99) ⑥ Com.	.....U-I	5-14-62	±	+	+	±	±	±	±	±	±	11+
2639	There Was a Crooked Man (106) Comedy	.....Lopert	6-18-62	±									2+
2673	Third of a Man (81) Melo	.....UA	10-15-62	+						+			2+
2629	13 West Street (80) Dr.	.....Col	5-14-62	±	±	±	+	±	±	+	+		7+4-
2659	⑤300 Spartans, The (113) ⑥ Action Spectacle	.....20th-Fox	8-27-62	±		±	±	±	±	±	±	±	6+2-
2647	Three Stooges in Orbit, The (87) Farce-Comedy	.....Col	7-16-62	+	-	+	+	+	±	±	±	±	6+3-
2676	Too Young, Too Immoral (88) Dr.	.....SR	10-22-62	±									1+1-
2646	Trauma (93) Suspense Dr.	.....Parade	7-9-62	+									1+
2650	⑤Trojan Horse, The (105) ⑥ Spectacle Drama	.....Colorama	7-23-62	+				+			±	±	3+1-
2616	Twist All Night (87) Comedy With Music. color prolog.	.....AIP	3-26-62	+		±	±	+	-				4+3-
2666	Two and Two Make Six (89) Com-Dr	.....Union	9-17-62	+		+							2+
2679	Two for the Seesaw (120) ⑥ CD.	.....UA	11-5-62	+		+	±	±	±	±	±	±	7+1-
2669	Two Tickets to Paris (78) Mus.	.....Col	10-1-62	±		±		±	+	±	±	±	4+3-
2657	⑤Two Weeks in Another Town (104) ⑥ Drama	.....MGM	8-20-62	±	±	±	±	+	-	±			6+4-
—U—													
2603	Underwater City, The (78) Adv.-Fantasy	.....Col	2-12-62	±	±	±	±		±	+	±	±	6+5-
—V—													
2648	Valiant, The (89) War Drama	.....UA	7-16-62	+	+	±	+			+	+	+	6+1-
2670	⑤Very Private Affair, A (95) Drama	.....MGM	10-1-62	+		+			+	+	+	+	5+
2606	Victim (100) Drama.	.....Astor	2-19-62	±	±	±	±	±	±	±	±	±	12+
2601	View From the Bridge, A (110) Drama	.....Cont'l	2-5-62	±	+	±	±	±	±	±	±	±	13+
—W—													
2660	⑤Waltz of the Toreadors (105) Comedy-Drama	.....Cont'l	8-27-62	+	±	+	+	+	±	±	±	±	8+1-
2615	War Hunt (81) War Drama	.....UA	4-2-62	±	±	+	+	±	±	±	±	±	10+2-
2680	War Lover, The (105) Ac.	.....Col	11-5-62	+		+	±	+	+				6+
2681	Warriors Five (82) Dr.	.....AIP	11-12-62	+		±	±	±					2+
2683	We'll Bury You! (77) Doc.	.....Col	11-5-62	+				+	±		+	±	4+1-
2638	What a Carve Up! (See "No Place Like Homicide")												
2679	What Ever Happened to Baby Jane? (132) Susp. Dr.	.....WB	11-5-62	±		+	±	±	±	±			9+
2567	⑤West Side Story (155) Panavision. Musical Dr.	.....UA	10-9-61	±	±	±	±	±	±	±	±	±	14+
2646	⑤When the Girls Take Over (80) Comedy	.....Parade	7-9-62	±									1+1-
2674	Where the Truth Lies (83) Drama (Eng-dubbed)	.....Para	10-15-62	±				+	-	-	+	±	3+3-
2612	Whistle Down the Wind (98) Drama	.....Astor	3-12-62	±	+	±	±	+	±	±	±	±	12+
2678	⑤White Slave Ship (92) ⑥ Ad.	.....AIP	10-29-62	+				±			-		2+2-
2645	⑤Wild Westerners, The (70) W'n.	.....Col	7-9-62	+	±	±	±	+	±	±	±	±	7+4-
2609	Womanhunt (60) Mystery	.....20th-Fox	3-5-62	-									2-
2677	⑤Wonderful to Be Young (92) ⑥ Musical	.....Para	10-29-62	+				+					2+
2658	⑤Wonderful World of the Bros. Grimm (137)	.....MGM-Cinerama	8-20-62	±	±	±	±	±	±	±	±	±	14+
2609	World in My Pocket (93) Suspense	.....MGM	3-5-62	+	+	+	+	±	±	±	±	±	6+2-
—XYZ—													
2671	Young Go Wild, The (88) Melodrama	.....Manson	10-8-62	±									1+1-
2675	Young, Willing and Eager (77) Dr.	.....SR	10-22-62	±									1+1-
2638	Zotz! (87) Comedy	.....Col	6-11-62	±	-	+	+	+	+				5+2-



Feature productions by company in order of release. Running time is in parentheses. © is for CinemaScope; ① VistaVision; ② Panavision; ③ Technirama; ④ Other anamorphic processes. Symbol ⑤ denotes BOXOFFICE Blue Ribbon Award; ⑥ Color Photography. Letters and combinations thereof indicate story type—(Complete key on next page). For review dates and Picture Guide page numbers, See REVIEW DIGEST.

# FEATURE CHART

ALLIED ARTISTS	Type	Rel. No.	AMERICAN INT'L	Type	Rel. No.	BUENA VISTA	Type	Rel. No.	COLUMBIA	Type	Rel. No.	CONTINENTAL	Type	Rel. No.	
Hands of a Stranger (85½) D..6204 Paul Lukather, Joan Harvey, Jas. Stapleton, Irish McCalla			Burn, Witch, Burn (89) Ho..704 Janet Blair, Peter Wyngarde			⑤ Moon Pilot (98) .....C..128 Tom Tryon, Dany Saval, Brian Keith, Edmond O'Brien			Don't Knock the Twist (87) .....M..622 Chubby Checker, Marl Blanchard			Harold Lloyd's World of Comedy (94) (Episodes from Lloyd's 1924-39 features) .....C..			APRIL
The Big Wave (73).....D..6202 Sessue Hayakawa, Mickey Curtis			Phantom Planet, The (82) SF..711 Dean Fredericks, Coleen Gray						Experiment in Terror (123)...D..623 Glenn Ford, Lee Remick						
			⑤ Assignment Outer Space (79) .....SF..712 Archie Savage, Gaby Farrow						Safe at Home! (83) .....D..624 Mickey Mantle, Roger Maris, Patricia Barry						
Rider on a Dead Horse (72) .....OD..6212 John Vinyan, Lisa Lu, Bruce Gordon, Kevin Hagen			The Brain That Wouldn't Die (71) .....Ho..705 Herb (Jason) Evers, Virginia Leith						Five Finger Exercise (109)...D..625 Rosalind Russell, Maximilian Schell, Jack Hawkins, Richard Beymer			⑤ Bachelor of Hearts (97) ...C.. Hardy Kruger, Sylvia Syms			MAY
			Invasion of the Star Creatures (81) .....SF..706 Bob Ball, Frankie Ray						13 West Street (80).....D..626 Alan Ladd, Rod Steiger, Dolores Dorn, Michael Callan			A Taste of Honey (100).....D.. Dora Bryan, Rita Tushingham			
									⑤ Mothra (90) .....Ac..627 All-Japanese cast (Eng-dubbed)						
Reprieve (106) .....D..6205 (See "Convicts 4" in October listing)			⑤ Prisoner of the Iron Mask (80) ⑤.....Ac..701 Michael Lemoine, Wandisa Guida			⑤ Bon Voyage (132) ....C..129 Fred MacMurray, Jane Wyman, Michael Callan, Deborah Walley			Advise and Consent (138) ⑥ D..628 Charles Laughton, Henry Fonda, Don Murray, Walter Pidgeon, Gene Tierney, Franchot Tone			Never Let Go (90) .....D.. Peter Sellers, Richard Todd			JUNE
The Bridge (104) .....D..6207 (Eng-dubbed) Volker Bohnet									⑤ The Wild Westerners (70) W..629 Jas. Philbrook, Nancy Kovack, Guy Mitchell, Duane Eddy						
Eater (85) .....D..6206 Vincent Price, Linda Ho															
Payroll (80) .....Ac..6210 Michael Craig, Francoise Prevost															
The Frightened City (97) D..6211 Herbert Lom, John Gregson, Yvonne Romain			⑤ Tales of Terror (90) ⑤ .....Ho..710 Vincent Price, Basil Rathbone, Peter Lorre, Debra Paget			⑤ Big Red (89) .....OD..130 Walter Pidgeon, Gilles Payant			The Notorious Landlady (123) .....MyC..701 Jack Lemmon, Kim Novak, Fred Astaire						JULY
			Panic in Year Zero! (93) ⑥ D..708 Ray Milland, Jean Hagen, Frankie Avalon						Zotz! (87) .....C..702 Tom Poston, Julia Meade, Cecil Kellaway						
			⑤ Marco Polo (100) ⑥ Ad..709 Rory Calhoun, Yoko Tani						The Interns (120) .....D..703 Michael Callan, Cliff Robertson, Jas. MacArthur, Haya Harareet						AUGUST
									The Three Stooges in Orbit (87) .....C..704 Stooges, Edson Stroll						
⑤ El Cid (181) ⑥.....D..6220 Charlton Heston, Sophia Loren, Raf Vallone			⑤ White Slave Ship (92) ⑥ .....Ad..713 (formerly "Wild Cargo") Pier Angeli, Edmund Purdom						⑤ Damn the Defiant! (101) ⑥.....D..705 Alec Guinness, Dirk Bogarde, Anthony Quayle			⑤ Waltz of the Toreadors (105) .....CD.. Peter Sellers, Margaret Leighton			SEPTEMBER
(CinemaScope version, available for special engagements)									⑤ The Best of Enemies (104) .....CD..706 David Niven, Alberto Sordi			The Impersonator (64).....C.. John Crawford, Jane Griffiths			
									Ring-a-Ding Rhythm (78)...M..707 Chubby Checker, Dukes of Dixieland						
Convicts 4 (106) .....D..6205 (was "Reprieve") Ben Gazzara, Stuart Whitman, Ray Walston, Vincent Price, Rod Steiger, Sammy Davis jr.			Warriors Five (84).....Ac..707 Jack Palance, Jo Anna Ralli			⑤ Almost Angels (93) D/M..135 Vincent Winter, Peter Weick			Requiem for a Heavyweight (87) .....D..708 Anthony Quinn, Jackie Gleason, Julie Harris, Mickey Rooney			The Hands of Orlac (...).....D.. Mel Ferrer, Dany Carrel			OCTOBER
									Two Tickets to Paris (78) M..709 Joey Dee, Gary Crosby, Kay Medford			Operation Snatch (83) .....C.. Terry-Thomas, George Sanders, Lionel Jeffries			
									We'll Bury You! (75) ..Doc..711						
Billy Budd (123) ⑥.....D..6208 Robert Ryan, Peter Ustinov, Melvyn Douglas, Terence Stamp			⑤ Reptilicus (...).....SF..715 Carl Otosen, Ann Smyrner			⑤ The Legend of Lobo (67) OD..110 True Life Adventure			⑤ Pirates of Blood River (87) ⑤.....Ad..710 Kerwin Mathews, Glenn Corbett			The Loneliness of the Long Distance Runner (103) ..D.. Michael Redgrave, Tom Courtenay			NOVEMBER
									The War Lover (105) .....D..712 Steve McQueen, Robert Wagner, Shirley Ann Field						
⑤ Day of the Triffids (119) ⑥.....Ho..6209 Howard Keel, Nicole Maurey, Mervyn Johns			⑤ Samson and the Seven Miracles of the World (...) ⑥ Ac..714 Gordon Scott, Yoko Tani			⑤ In Search of the Castaways (110) .....Ad..136 Maurice Chevalier, Hayley Mills, George Sanders			⑤ Barabbas (134) ⑦70...Dr..713 Anthony Quinn, Silvana Mangano, Arthur Kennedy, Katy Jurado						DECEMBER
									⑤ Lawrence of Arabia (...) ⑦70 .....D.. (Special Release) Alec Guinness, Anthony Quinn						
			⑤ The Raven (...) ⑥.....Ho.. Vincent Price, Peter Lorre, Boris Karloff						⑤ The Old Dark House (...) .....MyC.. Tom Poston, Robert Morley			⑤ Your Shadow Is Mine (...)..D.. Jill Haworth			JANUARY
⑤ 55 Days at Peking (...) ⑦...D.. Charlton Heston, Ava Gardner, David Niven			⑤ The Young Racers (...)..Ac..716 Mark Damon, Bill Campbell			⑤ Miracle of the White Stallions, The (...) .....D.. Robert Taylor, Lilli Palmer			⑤ Bye Bye Birdie (...) ⑥ C/M.. Janet Leigh, Dick Van Dyke			The Assassin (...) .....D.. John Ireland			COMING
⑤ Travels of Marco Polo (...)..D.. Anthony Quinn, France Nuyen			The Pit (...) .....Ho.. Dirk Bogarde, Mary Ure			Son of Flubber (...) .....C.. Fred MacMurray, Naney Olson			Congo Vivo (...) .....Ad.. Jean Seberg, Gabriele Ferzetti			The Balcony (...) .....D.. Shelley Winters, Peter Falk			
			Schizo (...) .....Ho.. Leticia Roman, John Saxon						⑤ Diamond Head (...) ⑥.....D.. Charlton Heston, Yvette Mimieux						



FEATURE CHART

The key to letters and combinations thereof indicating story type: (Ad) Adventure Drama; (Ac) Action Drama; (An) Animated-Action; (C) Comedy; (CD) Comedy-Drama; (Cr) Crime Drama; (DM) Drama with Music; (Doc) Documentary; (Dr) Drama; (F) Fantasy; (Ho) Horror Drama; (Hi) Historical Drama; (M) Musical; (My) Mystery; (OD) Outdoor Drama (S) Spectacle; (SF) Science-Fiction; (W) Western.

	EMBASSY	M-G-M	PARAMOUNT	20TH-FOX	UNITED ARTISTS
	Type Rel. No.	Type Rel. No.	Type Rel. No.	Type Rel. No.	Type Rel. No.
APRIL		ⓈSweet Bird of Youth (120) Geraldine Page, Paul Newman .....D..212	The Man Who Shot Liberty Valance (123) .....W..6114 James Stewart, John Wayne, Vera Miles	ⓈState Fair (118) Ⓢ...D/M..208 Pat Boone, Bobby Darin, Pamela Tiffin, Ann-Margret, Alice Faye, Tom Ewell	ⓈThe Magic Sword (80) ..Ad..6214 Basil Rathbone, Estelle Winwood
MAY	No Love for Johnnie (110) Peter Finch, Mary Peach .....D..	ⓈThe Horizontal Lieutenant (90) Ⓢ .....C..213 Jim Hutton, Paula Prentiss	ⓈThe Counterfeit Traitor (140) .....D..6113 William Holden, Lilli Palmer (pre-release)	ⓈBroken Land (60) Ⓢ....W..209 Kent Taylor, Jody McCrea, Dianna Darrin	ⓈMighty Ursus (90)....Ad..6220 Ed Fury
JUNE	Two Women (99) .....D.. (Eng-dubbed) ..Sophia Loren	All Fall Down (111) .....D..211 Eva Marie Saint, Warren Beatty, Karl Malden, Angela Lansbury	ⓈEscape From Zahrain (93) Ⓢ .....Ac..6115 Yul Brynner, Madiyn Rhue, Sal Mineo	Hand of Death (60) .....Ho..212 John Agar, Paula Raymond	ⓈJessica (105) Ⓢ.....C..6219 Maurice Chevalier, Angie Dickinson
JULY	No Place Like Homicide (87) .....HoC.. Kenneth Connor, Shirley Eaton	ⓈRide the High Country (94) Ⓢ .....OD..216 Randolph Scott, Joel McCrea	Hell Is for Heroes (90) ..D..6116 Steve McQueen, Bobby Darin, Fess Parker, Bob Newhart	The Cabinet of Caligari (104) Ⓢ .....HoD..211 Glynis Johns, Dan O'Herlihy	War Hunt (81) .....D..6217 John Saxon, Robert Redford
AUGUST	ⓈThe Sky Above—the Mud Below (90) .....Doc..	Lolita (152) .....D..217 James Mason, Shelley Winters, Peter Sellers, Sue Lyon	ⓈThe Counterfeit Traitor (140) .....D..6113 William Holden, Lilli Palmer	ⓈLisa (112) Ⓢ .....D..210 Stephen Boyd, Dolores Hart	ⓈFollow That Dream (110) Ⓢ .....C..6216 Elvis Presley, Arthur O'Connell
SEPTEMBER	Strangers in the City (80) .....D.. Robert Gentile, Kenny Delmar	ⓈBoys' Night Out (115) Ⓢ C..218 Kim Novak, James Garner, Tony Randall, Janet Blair	ⓈMy Geisha (120) Ⓢ...CD..6118 Shirley MacLaine, Yess Montand, Edw. G. Robinson, Bob Cummings	ⓈIt Happened in Athens (92) Ⓢ .....Ad..214 Jayne Mansfield, Nico Minardos	ⓈGermino (102).....OD..6221 Chuck Connors, Kamala Devi
OCTOBER		ⓈThe Tartars (83) .....Ad..223 Orson Welles, Victor Mature	ⓈHataril (159) .....Ad..6119 John Wayne, Red Buttons, Elsa Martinelli, Hardy Kruger	ⓈMr. Hobbs Takes a Vacation (116) Ⓢ .....C..215 James Stewart, Maureen O'Hara, Fabian, Lauri Peters	Incident in an Alley (83) D..6218 Chris Warfield, Erin O'Donnell
NOVEMBER		ⓈTarzan Goes to India (86) .....Ad..222 Jock Mahoney, Siml, Mark Dana	ⓈThe Counterfeit Traitor (140) .....D..6113 William Holden, Lilli Palmer	Air Patrol (70) Ⓢ.....Ac..216 Willard Parker, Merry Anders	Third of a Man (80) ....D..6226 Simon Oakland
DECEMBER		ⓈTwo Weeks in Another Town (104) Ⓢ .....D..220 Kirk Douglas, Edw. G. Robinson, Cyd Charisse, Geo. Hamilton	ⓈMy Geisha (120) Ⓢ...CD..6118 Shirley MacLaine, Yess Montand, Edw. G. Robinson, Bob Cummings	Ⓢ5 Weeks in a Balloon (101) Ⓢ .....Ad..218 Red Buttons, Fabian, Barbara Eden, Cedric Hardwicke, Peter Lorre	ⓈJack the Giant Killer (94) .....Ad..6222 Kerwin Mathews, Judi Meredith
JANUARY		ⓈThe Wonderful World of the Brothers Grimm (137) Laurence Harvey, Karl Boehm (Cinerama engagements only)	ⓈThe Counterfeit Traitor (140) .....D..6113 William Holden, Lilli Palmer	ⓈHemingway's Adventures of a Young Man (145) Ⓢ...D..213 Richard Beymer, Susan Strasberg, Diane Baker, Paul Newman	The Miracle Worker (106) D..6225 Anne Bancroft, Patty Duke
FEBRUARY		ⓈI Thank a Fool (100) Ⓢ...D..301 Susan Hayward, Peter Finch	ⓈThe Counterfeit Traitor (140) .....D..6113 William Holden, Lilli Palmer	The Firebrand (63) Ⓢ...Ad..217 Kent Taylor, Lisa Montell	ⓈWest Side Story (155) Ⓢ 70mm .....M..6201 Natalie Wood, Richard Beymer,
MARCH			ⓈThe Counterfeit Traitor (140) .....D..6113 William Holden, Lilli Palmer	ⓈI Like Money (81) Ⓢ....C..241 Peter Sellers, Nadia Gray, Herbert Lom	The Valiant (89) .....D..6228 John Mills, Ettore Manni
APRIL			ⓈThe Counterfeit Traitor (140) .....D..6113 William Holden, Lilli Palmer	ⓈThe 300 Spartans (113) Ⓢ .....Ad..219 Richard Egan, Diane Baker, Sir Ralph Richardson	Bird Man of Alcatraz (143) D..6230 Burt Lancaster, Karl Malden
MAY			ⓈThe Counterfeit Traitor (140) .....D..6113 William Holden, Lilli Palmer	ⓈLoves of Salmambo (72) Ⓢ .....Ad..223 Jeanne Valérie, Jacques Bernas, Edmund Purdom	Judgment at Nuremberg (189) .....D..6205 S. Tracy, B. Lancaster, R. Widmark, M. Dietrich, M. Clift, J. Garland
JUNE			ⓈThe Counterfeit Traitor (140) .....D..6113 William Holden, Lilli Palmer	The Longest Day (180) Ⓢ D..221 All-Star cast; depiction of the Al- lied landings on D-Day (Prerelease)	The Nun and the Sergeant (73) .....Ac..6125 Robert Webber, Anna Sten
JULY			ⓈThe Counterfeit Traitor (140) .....D..6113 William Holden, Lilli Palmer	ⓈThe Lion (96) Ⓢ .....D..305 Wm. Holden, Capucine, T. Howard (Prerelease)	ⓈKid Galahad (95)....CD..6231 Elvis Presley, Gig Young, Lola Albright, Joan Blackman
AUGUST			ⓈThe Counterfeit Traitor (140) .....D..6113 William Holden, Lilli Palmer	ⓈSodom and Gomorrah (104) S..301 Stewart Granger, Pier Angeli	ⓈSword of the Conqueror (95) Ⓢ .....Ad..6232 Jack Palance, Guy Madison
SEPTEMBER			ⓈThe Counterfeit Traitor (140) .....D..6113 William Holden, Lilli Palmer	ⓈThe World of Marilyn Monroe (..) Ⓢ .....Doc..302	ⓈHero's Island (94) Ⓢ Ad..6229 James Mason, Neville Brand, Kate Manx, Rip Torn
OCTOBER			ⓈThe Counterfeit Traitor (140) .....D..6113 William Holden, Lilli Palmer	ⓈThe Young Guns of Texas (78) Ⓢ .....W..303 James Mitchum, Jody McCrea	Pressure Point (91) .....D..6233 Sidney Pollier, Bobby Darin
NOVEMBER			ⓈThe Counterfeit Traitor (140) .....D..6113 William Holden, Lilli Palmer	The Day Mars Invaded Earth (..) .....SF..304 Kent Taylor, Marie Windsor	The Manchurian Candidate (126) .....D..6235 F. Sinatra, L. Harvey, J. Leigh
DECEMBER			ⓈThe Counterfeit Traitor (140) .....D..6113 William Holden, Lilli Palmer	ⓈA Girl Named Tamiko (110) Ⓢ .....D..6210 Laurence Harvey, France Nuyen	ⓈWomen Warriors (96) ..Ac.. Louis Jourdan, Sylvia Syms
JANUARY			ⓈThe Counterfeit Traitor (140) .....D..6113 William Holden, Lilli Palmer	ⓈMy Six Loves (..) .....CD.. Debbie Reynolds, David Janssen	Vampire & Ballerina (86) Ho..6236 Helene Romy
FEBRUARY			ⓈThe Counterfeit Traitor (140) .....D..6113 William Holden, Lilli Palmer	ⓈWho's Got the Action? (93) Ⓢ .....C..6207 Dean Martin, Lana Turner, Eddie Albert, Nita Talbot	Tower of London (79)....Ho..6234 Vincent Price
MARCH			ⓈThe Counterfeit Traitor (140) .....D..6113 William Holden, Lilli Palmer	Where the Truth Lies (81) D..6211 Juliette Greco, Lilo Pulver	
APRIL			ⓈThe Counterfeit Traitor (140) .....D..6113 William Holden, Lilli Palmer	ⓈA Woman in July (..) Ⓢ...D.. Joanne Woodward, Richard Beymer	
MAY			ⓈThe Counterfeit Traitor (140) .....D..6113 William Holden, Lilli Palmer	ⓈThe Queen's Guards (..) Ⓢ...D.. Raymond Massey, Daniel Massey	ⓈBeauty and the Beast (77) .....Ad..6223 Joyce Taylor, Mark Damon
JUNE			ⓈThe Counterfeit Traitor (140) .....D..6113 William Holden, Lilli Palmer	ⓈNine Hours to Rama (..) Ⓢ D.. Horst Buchholz, Jose Ferrer, Diane Baker, Robert Morley	A Child Is Waiting (..).....D.. Judy Garland, Burt Lancaster
JULY			ⓈThe Counterfeit Traitor (140) .....D..6113 William Holden, Lilli Palmer	ⓈThe Lion (96) Ⓢ .....D..305 Wm. Holden, Capucine, T. Howard (Prerelease)	The Caretakers (..) .....D.. Robert Stack, Joan Crawford, Polly Bergen
AUGUST			ⓈThe Counterfeit Traitor (140) .....D..6113 William Holden, Lilli Palmer	ⓈA Woman in July (..) Ⓢ...D.. Joanne Woodward, Richard Beymer	
SEPTEMBER			ⓈThe Counterfeit Traitor (140) .....D..6113 William Holden, Lilli Palmer		
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# FEATURE CHART

## UNIVERSAL-INT'L

The Outsider (108).....D..6207  
Tony Curtis, Bruce Bennett,  
James Franciscus

Nearly a Nasty Accident  
(86).....C..6208  
Jimmy Edwards, Shirley Eaton,  
Kenneth Connor

Cape Fear (106).....D..6209  
Gregory Peck, Robert Mitchum,  
Polly Bergen

The Day the Earth Caught  
Fire (91).....D..6210  
Janet Munro, Leo McKern

ⓈNight Creatures (81).....Ho..6213  
Peter Cushing, Yvonne Romain

ⓈSix Black Horses (80).....W..6214  
Audie Murphy, Dan Duryea,  
Joan O'Brien

Lonely Are the Brave (107)  
Ⓢ.....D..6215  
Kirk Douglas, Gena Rowlands,  
Walter Matthau

ⓈThat Touch of Mink  
(99) Ⓢ.....C..6216  
Cary Grant, Doris Day, Gig  
Young, Audrey Meadows

Information Received (77) D..6217  
Sabina Besselman, Wm. Sylvester

ⓈThe Spiral Road (140).....D..6218  
Rock Hudson, Burl Ives,  
Gena Rowlands

ⓈThe Phantom of the Opera  
(84).....Ho..6219  
Herbert Lom, Heather Sears,  
Michael Gough, Edw. de Souza

ⓈNo Man Is an Island  
(114).....D..6220  
Jeffrey Hunter, Marshall Thompson,  
Barbara Perez

ⓈIf a Man Answers (102).....C..6221  
Sandra Dee, Bobby Darin,  
Micheline Presle, John Lund

Stagecoach to Dancers' Rock  
(72).....W..6222  
Warren Stevens, Martin Landau,  
Jody Lawrence, Judy Dan

Freud (..).....D..  
(Special Release)  
Montgomery Clift, Susannah York,  
Larry Parks, Susan Kohner

To Kill a Mockingbird (..).....D..  
Gregory Peck, Mary Badham  
ⓈLancelot and Guinevere  
(..) Ⓢ.....Ad..  
Cornel Wilde, Jean Wallace  
Ⓢ40 Pounds of Trouble  
(..) Ⓢ.....CD..  
Tony Curtis, Phil Silvers,  
Suzanne Pleshette

## WARNER BROS.

ⓈRome Adventure (118).....D..162  
Troy Donahue, Angie Dickinson,  
Rossano Brazzi, Suzanne Pleshette

House of Women (85).....D..163  
Shirley Knight, Andrew Duggan

ⓈSamar (89).....Ad..164  
George Montgomery, Gilbert Roland,  
Ziva Rodann, Joan O'Brien

ⓈLad: a Dog (98).....D..158  
Peter Breck, Peggy McCay

ⓈMerrill's Marauders  
(98) Ⓢ.....D..165  
Jeff Chandler, Ty Hardin

ⓈThe Music Man (151) Ⓢ M..168  
Robert Preston, Shirley Jones  
(Special engagements only)

Guns of Darkness (103).....Ad..169  
Leslie Caron, David Niven

ⓈThe Story of the Count of  
Monte Cristo (101) Ⓢ Ad..167  
Louis Jourdan, Yvonne Furneaux

ⓈThe Chapman Report (125) D..251  
Efrem Zimbalist Jr., Shelley Winters,  
Jane Fonda, Claire Bloom, Glynnis  
Johns

What Ever Happened to Baby  
Jane? (132).....D..252  
Joan Crawford, Bette Davis

ⓈGay Purr-ee (85).....An..253  
Voices of Judy Garland, Robert  
Goulet, Red Buttons, Hermione  
Gingold

ⓈGypsy (143) Ⓢ.....M..254  
Rosalind Russell, Natalie Wood,  
Karl Malden

ⓈTerm of Trial (..).....D..  
Laurence Olivier, Simone Signoret

ⓈNot on Your Life! (..) Ⓢ C..  
Robert Preston, Tony Randall

ⓈPT 109 (..) Ⓢ.....D..  
Cliff Robertson

## A.D.P. PRODUCTIONS

Invasion of the Animal  
People (55).....SF..  
John Carradine, Barbara Wilson  
Terror of the Bloodhunters  
(60).....Ho..  
Robert Clarke, Steve Conte

## ASTOR

Victim (100).....D..Feb 62  
Dirk Bogarde, Sylvia Syms  
Whistle Down the Wind  
(98).....D..Mar 62  
Hayley Mills, Bernard Lee  
Peeping Tom (86).....D..May 62  
Karl Boehm, Moira Shearer  
The Intruder (83).....D..May 62  
William Shatner, Frank Maxwell  
Night of Evil (88).....D..Aug 62  
Lisa Gayle, William Campbell  
The Bloody Brood (69).....D..Sep 62  
Peter Falk, Barbara Lord  
The Outcry (..).....D..Oct 62  
Steve Cochran, Betsy Blair,  
Aida Valli

## ATLANTIC PICTURES

Cry Double Cross (65).....D..Jun 62  
Hardy Kruger, Martin Heid  
ⓈFlame in the Streets  
(93) Ⓢ.....D..Sep 62  
John Mills, Sylvia Syms

## AUDUBON FILMS

I Spit on Your Grave  
(100).....D..Sep 62  
Christ-an Marquand

## BRIGADIER FILM ASSOCIATES

The Night They Killed Rasputin  
(87).....D..Jul 62  
Edmund Purdom, Gianna Maria  
Canale  
The Tell-Tale Heart (78) Ho..Sep 62  
Lawrence Payne, Adrienne Corri  
Smashing of the  
Reich (84).....Doc..Oct 62  
Kamikaze! (89).....Doc..Oct 62

## COLORAMA

ⓈThe Trojan Horse  
(105) Ⓢ.....D..Jul 62  
Steve Reeves, John Drew Barrymore

## CROWN-INTERNATIONAL

The 7th Commandment  
(85).....D..Feb 62  
Jonathan Kidd, Lynn Statten  
Secret File Hollywood  
(82).....D..Feb 62  
Robert Clarke, Francine York  
ⓈDangerous Charter  
(76) Ⓢ.....D..Sep 62  
Chris Warfield, Sally Fraser  
Stakeout (81).....D..Oct 62  
Bing Russell, Bill Hale  
Varan the Unbelievable  
(70).....D..Oct 62  
Myron Healy, Tsuruko Kobayashi  
First Spaceship on Venus  
(81).....D..Oct 62  
Yoko Tani, Oldrick Lukes

## DESILU

The Scarface Mob (106).....D..Aug 62  
Robert Stack, Keenan Wynn

## MISCELLANEOUS

### ELLIS

Make Mine a Double (86) C..Feb 62  
Brian Rix, Cecil Parker

### FAIRWAY INT'L

The Choppers (64).....D..Feb 62  
Arch Hall Jr., Marianne Gaba  
ⓈEegah (90).....Ad..May 62  
Arch Hall Jr., Marilyn Manning  
Fallguy (64).....D..May 62  
Ed Dugan  
Wild Guitar (87).....M..Nov 62  
Arch Hall Jr., Nancy Czar

### FANFARE FILMS

The Concrete Jungle  
(86).....D..Jun 62  
Stanley Baker, Sam Wanamaker

### GOVERNOR

ⓈDoctor in Love (87).....C..Apr 62  
Michael Cragg, Virginia Maskell,  
James Robertson Justice  
Carry On, Teacher (86).....C..Jul 62  
Kenneth Connor, Leslie Phillips,  
Joan Sims, Hattie Jacques  
A Kind of Loving (112).....D..Oct 62  
Alan Bates, June Ritchie

### HERTS-LION INT'L

A Matter of WHO (90) CD..Aug 62  
Terry-Thomas, Sonja Ziemann  
Carnival of Souls (91).....D..Sep 62  
Candace Hillgoss, Frances Feist  
The Devil's Messenger  
(72).....F..Sep 62  
Lon Chaney, Karen Kadler

ⓈDaughter of the Sun God  
(75).....Ad..Oct 62  
Lisa Montell, Bill Holmes  
Escape to Berlin (80).....D..Oct 62  
Christian Doerner, Suzanne Korda  
ⓈRoommates (91).....C..Oct 62  
James R. Justice, L. Phillips

JOSEPH BRENNER ASSOCIATES  
Karate (80).....Ad..  
Joel Holt, Frank Blaine

### KINGSLEY

Only Two Can Play (106) C..Mar 62  
Peter Sellers, Mal Zetterling

### LOPERT FILMS

There Was a Crooked  
Man (106).....C..Jun 62  
Norman Wisdom, Alfred Marks  
The Horror Chamber of Dr.  
Faustus (95).....Ho..Jul 62  
Pierre Brasseur, Aida Valli  
The Monster—Half Man, Half  
Monster (72).....Ho..Jul 62  
Peter Dyneley, Jane Hylton  
ⓈStowaway in the Sky  
(82).....Ad..Jul 62  
Pascal Lamorisse, Andre Gille  
Phaedra (115).....D..Nov 62  
Melina Mercouri, Anthony Perkins

### MAGNA FILMS

ⓈBlack Tights (120) Ⓢ.....M..  
Cyd Charisse, Zizi Jeanmaire

### MEDALLION

ⓈLast of the Vikings (102)  
Ⓢ.....Ad..May 62  
Cameron Mitchell, Edmund Purdom

## FOREIGN LANGUAGE

### ARGENTINA

Summerskin (96).....8-6-62  
(Angel).....Alfredo Alcon

### FRANCE

Back Streets of Paris (94) 6-18-62  
(President).....Simone Signoret  
Cleo From 5 to 7 (90).....10-29-62  
(Zenith) Corinne Marchand  
ⓈEnd of Desire (86).....8-13-62  
(Cont'l).....Marie Schell  
Five Sinners (80).....8-6-62  
(Astor).....Marina Petrova  
Girl With the Golden Eyes,  
The (90).....9-3-62  
(Kingsley).....Marie Laforet  
Jules and Jim (105).....6-11-62  
(Janus).....Jeanne Moreau, Oskar  
Werner  
Last Year at Marienbad  
(98).....4-16-62  
(Astor).....Delphine Seyrig, Giorgio  
Albertazzi, Sacha Pitoeff  
Le Dab Se Rebiffe (96).....8-13-62  
(Times).....Jean Gabin  
Magnificent Tramp, The  
(76).....7-16-62  
(Cameo).....Jean Gabin, Darry Cowi  
Riffifi for Girls (97).....6-11-62  
(Cont'l).....Nadja Tiller, R. Hosseln  
Shoot the Piano Player (92) 9-3-62  
(Astor).....Charles Aznavour  
Sweet Ecstasy (75) Ⓢ.....8-13-62  
(Audubon).....Elke Sommer  
Testament of Orpheus (79) 6-4-62  
(F.A.W.).....Jean Cocteau auto-  
biography  
Tomorrow Is My Turn (117) 4-9-62  
(Showcorp).....Charles Aznavour

Tales of Paris (85).....10-15-62  
(Times).....F. Arnoul, C. Marquand

### GERMANY

Beginning Was Sin, The (88) 9-3-62  
(Globe).....Ruth Niehaus, Viktor  
Staal

### GREECE

Antigone (88).....10-15-62  
(Ellis).....Irene Papas  
Take Me Away, My Love  
(90).....9-3-62  
(Greek M.P.).....Christian Sylba

### INDIA

De i (The Goddess) (95) 11-12-62  
(Harrison).....C. Biswas, S. Chatterjee

### ITALY

Bell' Antonio (101).....5-21-62  
(Embassy).....Marcello Mastroianni,  
Claudia Cardinale, P. Brasseur  
ⓈBoccaccio '70 (165).....7-16-62  
(Embassy).....Sophia Loren, Anita  
Ekberg, Romy Schneider  
Divorce—Italian Style  
(104).....10-1-62  
(Embassy).....Marcello Mastroianni  
Il Grido (The Outcry)  
(115).....11-12-62  
(Astor).....Steve Cochran, Valli,  
B. Blair  
Lady Doctor, The (103).....10-1-62  
(Governor).....Toto, Abbe Lane  
ⓈLa Viaccia (103).....10-22-62  
(Embassy).....Jean-Paul Belmondo,  
Claudia Cardinale  
Night, The (La Notte)  
(120).....3-19-62  
(Lopert).....Jeanne Moreau, Marcello  
Mastroianni, Monica Vitti

ⓈSon of Samson (90).....S..  
Mark Forest, Chelo Alonso

### MPA FEATURE FILMS

Bourbon St. Shadows  
(70).....D..Sep 62  
Richard Derr, Mark Daniels

### PARADE RELEASING ORG.

A Public Affair (75).....D..Mar 62  
Myron McCormick, Edw. Blms  
ⓈWhen the Girls Take Over  
(80).....C..May 62  
R. Lowery, M. Miller, J. Ellison  
Trauma (92).....D..May 62  
Lynn Bari, John Conte  
ⓈMake Way for Lila  
(90).....D..Jun 62  
Erika Remberg (Eng-dubbed)  
ⓈEast of Kilimanjaro (75)  
Vistarama.....Ad..Jul 62  
Marshall Thompson, Gaby Andre

PARALLEL FILM DISTRIBUTORS  
Shootout at Big Sag  
(64).....W..Jun 62  
Walter Brennan, Luana Patten

PLAYSTAR PRODUCTIONS  
Ring of Terror (71).....Ho..  
George Mather, Esther Furst

PRODUCERS INT'L (PIP)  
ⓈThe Centurion (77).....S..  
John Barrymore, Jacques Sernas  
ⓈThe Huns (85).....S..  
Chelo Alonso, Jacques Sernas

SEVEN ARTS ASSOCIATED  
ⓈGirls at Sea (81).....C..  
Guy Rolfe, Ronald Shiner  
ⓈShe Didn't Say No! (96).....C..  
Eileen Herlie, Perla Nellson

TIMES FILM  
Wild for Kicks (92).....D..Jan 62  
David Farrar, Noelle Adam  
Frantic (81).....D..Mar 62  
(Eng-dubbed) Jeanne Moreau  
Also available with sub-titles at  
90 minutes running time

TOPAZ FILMS  
ⓈPlaygirl After Dark  
(92).....M..Jul 62  
Jayne Mansfield, Leo Genn

TRANS-LUX  
ⓈAnd the Wild Wild  
Women (85) Ⓢ.....D..  
Anna Magnani, Giulietta Masina  
Secrets of the Nazi Criminals  
(84).....Doc..Oct 62  
Horror Hotel (76).....Ho..Oct 62  
Dennis Lotis, Christopher Lee

UNION FILM DISTRIBUTORS  
A Coming-Out Party (98) C..Aug 62  
James Robertson Justice, Leslie  
Phillips  
Two and Two Make Six (89).....C..  
George Chakiris, Janette Scott

UNITED PRODUCERS (UPRO)  
The Siege of Hell Street (93) D..  
Donald Sinden, Nicole Berger  
Hot Money Girl (81).....D..Oct 62  
Eddie Constantine, Dawn Addams

ⓈPyscosissimo (88).....10-29-62  
(Ellis).....Ugo Toznazzi

JAPAN  
Happiness of Us Alone  
(133).....9-3-62  
Keiju Kobayashi, Hideo Takamino  
Island, The (96) Ⓢ.....9-24-62  
(Zenith).....Nobuko Otowa  
Yojimbo (110).....10-29-62  
(Seneca).....Toshio Mifune

MEXICO  
Important Man, The (99) Ⓢ C..6-6-62  
(Lopert).....Tosbiro Mifune

NORWAY  
Young Sinners (86).....8-6-62  
(Brenner).....Ldv Ullman

POLAND  
Joan of the Angels? (101).....6-18-62  
(Telepix).....L. Winnicka, M. Volt

RUSSIA  
Apartment in Moscow (70) 11-12-62  
(Artkino).....E. Burenkov  
ⓈFlight to the Stars (46).....8-6-62  
(Artkino).....Documentary  
Home for Tanya, A (97).....7-2-62  
(Artkino).....Ljudmila Marchenko  
ⓈViolin and Roller (55).....9-24-62  
(Artkino).....Igor Fomchenko

SPAIN  
Viridiana (90).....4-16-62  
(Kingsley).....Francisco Rabal, Silvia  
Pinal, Fernando Rey

SWEDEN  
Devil's Wanton, The (72).....8-6-62  
(Embassy).....Birger Malmsten  
Through a Glass Darkly  
(91).....4-30-62  
(Janus).....Harriet Andersson, Max  
von Sydow



# SHORTS CHART

Short subjects, listed by company, in order of release. Running time follows title. Date is national release month. Color and process as specified.

Write—

YOUR REPORT OF THE PICTURE YOU HAVE JUST PLAYED FOR THE GUIDANCE OF FELLOW EXHIBITORS.

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Comment .....

Days of Week Played.....

Weather .....

Title..... Company.....

Comment .....

Days of Week Played.....

Weather .....

Exhibitor .....

Theatre .....

Population .....

City .....

State .....

Prod. No.	Rel. Date
<b>BUENA VISTA</b> (All in color)	
<b>CARTOON SPECIALS</b> (Two-reel)	
0097 Goliath II (15)	Nov 61
122 Donald and the Wheel (18)	Dec 61
119 Saga of Windwagon Smith (14)	Apr 62
<b>FEATUETTE SPECIALS</b>	
118 Horse With the Flying Tail (48)	Jan 62
<b>LIVE ACTION SPECIALS</b> (Three-reel)	
105 Islands of the Sea (28)	Nov 61
127 Bear Country (33), reissue	Apr 62
131 Water Birds (31), reissue	Sep 62
<b>REISSUE CARTOONS</b> (7 mins.)	
17101 Donald's Lucky Day	Jan 62
17102 Donald's Cousin Gus	Feb 62
17103 Fire Chief	Mar 62
17104 Early to Bed	Apr 62
17105 Canine Caddy	May 62
17106 Springtime for Pluto	Jun 62
17107 Dog Watch	Jul 62
17108 The Art of Skiing	Aug 62
17109 How to Play Baseball	Sep 62
17110 Mickey's Delayed Date	Oct 62
17111 Chicken Little	Nov 62
17112 Two Chips and a Miss Dec	62
<b>SINGLE REEL CARTOONS</b>	
125 Aquamania (9)	Jan 62

<b>COLUMBIA</b> <b>ASSORTED &amp; COMEDY FAVORITES</b> (Reissues)	
6423 Flung by a Fling (16)	Dec 61
6424 The Gink at the Sink (16 1/2)	Feb 62
6434 The Fire Chaser (16)	Mar 62
6435 Marinated Mariner (16)	Mar 62
6425 Let Down Your Aerial (17)	Apr 62
6426 Clunked in the Clink (16)	May 62
6436 Microspook (16)	Jun 62
7421 Spies and Guys (16 1/2)	Sep 62
7431 Strop, Look and Listen (15 1/2)	Oct 62
<b>CANDID MICROPHONE</b> (Reissues)	
6553 No. 3, Series 3 (10 1/2)	Jan 62
6554 No. 4, Series 3 (11)	Apr 62
6555 No. 5, Series 3 (10 1/2)	May 62
7551 No. 1, Series 4 (10)	Sep 62
<b>COLOR SPECIALS</b>	
6450 Ball Play (9)	Jul 62
<b>COLOR FAVORITES</b> (Technicolor Reissues)	
6605 Grape-Nutty (6)	Nov 61
6606 The Popcorn Story (6 1/2)	Dec 61
6607 Cat-Tastrophe (6)	Jan 62
6608 Wonder Gloves (7)	Jan 62
6609 Dr. Bluebird (8)	Feb 62
6610 The Family Circus (6 1/2)	Mar 62
6611 Big House Blues (7)	Mar 62
6612 The Oompahs (7 1/2)	Apr 62
6613 The Air Hostess (8)	May 62
6614 Giddyap (6 1/2)	Jun 62
6615 Georgie and the Dragon (7)	Jul 62
7601 Gerald McBoing Boing on Planet Moo (7)	Sep 62
7602 Happy Tots (7)	Sep 62
7603 Willie the Kid (7)	Oct 62
<b>LOOPY de LOOP</b> (Color Cartoons)	
6703 Loopy's Hare-Do (7)	Dec 61
6704 Bungle Uncle (7)	Jan 62
6705 Beef for and After (7)	Mar 62
6706 Swash Buckled (7)	Apr 62
6707 Common Scents (7)	May 62
6708 Bearly Able (7)	Jun 62
7701 Slippery Slippers (7)	Sep 62
7702 Chicken Fracas-See (7)	Oct 62
<b>MR. MAGOO REISSUES</b> (Technicolor)	
6753 Magoo's Masterpiece (7)	Nov 61
6754 Magoo Beats the Heat (6) (Both © and standard)	Dec 61
6755 Magoo Slept Here (7)	Feb 62
6756 Magoo's Puddle Jumper (6 1/2) (© and standard)	Mar 62
6757 Magoo Goes Skiing (7)	May 62
6758 Trail-Blazer Magoo (6)	Jun 62
7751 Magoo's Cruise (6)	Sep 62
7752 Magoo's Problem Child (6) (© and standard)	Oct 62
<b>SPECIAL COLOR FEATUETTES</b>	
6442 Wonderful Israel (19)	Dec 61
6443 Wonders of Philadelphia (18)	Mar 62
6444 Pleasure Highway (19 1/2)	Apr 62
6445 Wonders of Dallas (17)	Jul 62
7441 Wonderful Switzerland (15)	Sep 62
<b>SERIALS</b> (15 Chapter-Reissues)	
6160 Monster and the Ape	May 62

7120 The Batman	Oct 62
<b>STOOG COMEDIES</b> (Reissues)	
6403 Pies and Guys (16 1/2)	Nov 61
6404 Sweet and Hot (17)	Jan 62
6405 Flying Saucer Daffy (17)	Feb 62
6406 Oils Well That Ends Well (16)	Apr 62
6407 Triple Crossed (16)	May 62
6408 Sappy Bull Fighter (15 1/2)	Jul 62
7401 Husbands Beware (16)	Sep 62
7402 Creeps (16)	Oct 62
<b>WORLD OF SPORTS</b>	
6801 Aqua Ski-Birds (9 1/2)	Oct 61
6802 Clown Prince of Rasslin (..)	Feb 62
6803 On Target (9)	Apr 62
<b>CROWN INTERNATIONAL</b> <b>COLOR SUBJECTS</b>	
The Trumpet (23)	Mar 62
The Magic Tide (32)	Jul 62
The Plucky Plumber (18)	Oct 62
<b>M-G-M</b> <b>TOM AND JERRY CARTOONS</b> All 1.75-1 Ratio (Color—All New)	
W363 Greek to Me-ow (7)	Dec 61
W364 High Steaks (7)	Jan 62
W365 Mouse Into Space (7)	Mar 62
W366 Landing Stripling (7)	Apr 62
W367 Calypso Cat (7)	Jun 62
<b>PARAMOUNT</b> <b>COMIC KINGS</b>	
F21-1 Frogs Legs (6)	Apr 62
F21-2 Home Sweet Swampy (10)	May 62
F21-3 Hero's Reward (10)	May 62
F21-4 Psychological Testing (9)	Jun 62
F21-5 Snuffy's Song (8)	Jun 62
F21-6 The Hat (10)	Jun 62
<b>COLOR SPECIALS</b> (2 Reels)	
B21-1 Spring in Scandinavia (15)	Dec 61
B21-2 Fire Away, the Story of a Trotter (17)	Apr 62
<b>MODERN MADCAPS</b> (Technicolor)	
M21-3 Popcorn & Politics (6)	Nov 61
M21-4 Giddy Gadgets (6)	Mar 62
M21-5 Hi Fi Jinx (6)	Mar 62
M21-6 Funderful Suburbia (6)	Mar 62
M21-7 Samson Scrap (10)	Mar 62
<b>NOVELTOON</b> (Technicolor)	
P21-3 Kozmo Goes to School (6)	Nov 61
P21-4 Perry Poppun (6)	Jan 62
P21-5 Without Time or Reason (6)	Jan 62
P21-6 Good and Guilty (6)	Feb 62
P21-7 TV or No TV (6)	Mar 62
<b>SPORTS IN ACTION</b> (1-Reel Color)	
D21-1 Symphony in Motion (10)	Jan 62
D21-2 Bow Jest (10)	Apr 62
D21-3 Fun in the Sun (9)	Jul 62
D21-4 Mighty Mites (..)	Jul 62
D21-5 On the Wing (..)	Aug 62
<b>20th CENTURY-FOX</b> <b>MOVIEONE CINEMASCOPIES</b> (Color, unless specified)	
7111 Assignment South Africa (10)	Nov 61
7112 Sound of Arizona (10)	Dec 61
7201 Sport Fishing Family Style (8)	Jan 62
7202 Mel Allen's Football Highlights of 1961 (10) black and white	Feb 62
7203 Primitive Fighters (8)	Mar 62
7204 Holiday in Ireland (9)	Apr 62
7205 Champion Angler (9)	May 62
7206 Quebec Sports Pageant (9)	Jun 62
7207 City of the World (10)	Jul 62
7209 Story Book Wedding of Princess Sophia and Prince Juan Carlos (10)	Aug 62
7210 Killers and Clowns (9)	Sep 62
<b>TERRYTOON 2-D's</b> All Ratios—Color	
5126 Sappy New Year (7)	Dec 61
5221 Klondike Strike Out (7)	Jan 62
5222 Where There's Smoke (7)	Feb 62
5223 He-Man Seaman (6)	Mar 62
5224 Nobody's Ghoul (7)	Apr 62
5225 Riverboat Mission (7)	May 62
5226 Rebel Trouble (7)	Jun 62
5227 Taming the Cat (7)	Jul 62
5228 Runaway Mouse (7)	Aug 62
5229 Big Chief No Treaty (10)	Sep 62
5230 First Flight Up (6)	Oct 62
<b>TERRYTOON CINEMASCOPIES</b>	
5112 Tree Spree (6)	Nov 61

5201 Honorable House Cat (6)	Jan 62
5202 Honorable Family Problem (7)	Mar 62
5203 Peanut Battle (7)	Apr 62
5204 Loyal Royalty (6)	May 62
5205 Send Your Elephant to Camp (6)	Jul 62
5206 Honorable Paint in Neck (7)	Sep 62
5207 Fleet's Out (6)	Oct 62
5208 Home Life (7)	Nov 62
<b>UNIVERSAL-INT'L</b> <b>COLOR SPECIALS</b> (One Reel)	
4271 Treasure of the Deep..	Nov 61
4272 Caramba ©	Dec 61
4273 Mabuhay	Jan 62
4274 Leaping Dandies	Feb 62
4275 Pink Land Blue Waters (..)	Mar 62
4276 Bahama Holiday (..)	Apr 62
4277 Fabled Island (..) ©	May 62
4278 Strictly Sidney (..) ©	Jun 62
<b>WALTER LANTZ CARTUNES</b> (Technicolor..Can be projected in the Anamorphic Process, 2.35-1) (All run between 6 and 7 min.)	
4211 Doc's Last Stand	Nov 61
4212 Case of the Red-Eyed Ruby	Dec 61
4213 Rock-a-Bye Gator (W. Woodpecker)	Jan 62
4214 Home Sweet Homewrecker (W. Woodpecker)	Feb 62
4215 Pest of Show	Feb 62
4216 Mackerel Moocher	Mar 62
4217 Room and Bored	Mar 62
4218 Fowled-Up Birthday	Apr 62
4219 Rocket Racket	Apr 62
4220 Phoney Express	May 62
4221 Careless Caretaker	May 62
4222 Mother's Little Helper	Jun 62
4223 Tragic Magic	Jul 62
4224 Hyde and Sneak	Jul 62
4225 Voo-Doo Boo-Boo	Aug 62
4226 Crownin' Pains	Sep 62
4227 Punchy Pooch	Sep 62
4228 Little Woody Riding Hood	Oct 62
4229 Corny Concerto	Oct 62
<b>WALTER LANTZ REISSUES</b> (Color Cartunes..Can be projected in the Anamorphic process, 2.35-1)	
4231 The Tree Medic	Nov 61
4232 After the Ball	Dec 61
4233 Chief Charlie Horse	Jan 62
4234 Woodpecker from Mars	Feb 62
4235 Calling All Cuckoos	Mar 62
4236 Niagara Fools	Apr 62
4237 Arts and Flowers	May 62
<b>SPECIAL</b> <b>2-REEL COLOR SPECIALS</b>	
4201 All That Oriental Jazz (16) ©	Nov 61
4204 Football Highlights of 1961 (10)	Dec 61
4202 Land of the Long White Cloud (..) ©	Mar 62
<b>WARNER BROS.</b> <b>BLUE RIBBON HIT PARADE</b> (Technicolor Reissues—7 min.)	
9304 Lephom Swaggled	Nov 61
9305 A Peck of Trouble	Dec 61
9306 Tom-Tom Tomcat	Jan 62
9307 Sock-a-Doodle-Do	Feb 62
9308 Rabbit Hood	Mar 62
9309 Ain't She Tweet	Apr 62
9310 Bye Bye Bluebeard	May 62
9311 Homeless Hare	Jun 62
9312 Bird in a Guilty Cage	Jul 62
9313 Fool Coverage	Aug 62
<b>BUGS BUNNY SPECIALS</b> (Technicolor—7 min.)	
9722 Wet Hare	Jan 62
9723 Bill of Hare	Jun 62
<b>MERRIE MELODIES</b> <b>LOONEY TOONS</b> (Technicolor—7 min.)	
9703 Beep Prepared	Nov 61
9704 The Last Hungry Cat	Dec 61
9705 Nelly's Folly	Dec 61
9706 A Sheep in the Deep	Feb 62
9707 Fish and Slips	Mar 62
9708 Quackodile Tears	Mar 62
9709 Crow's Feet	Apr 62
9710 Mexican Boarders	May 62
9711 Zoom at the Top	Jun 62
9712 Silck Chick	Jul 62
9713 Louvre Come Back to Me	Aug 62
<b>WORLD-WIDE ADVENTURE</b> <b>SPECIALS</b> (Color Reissues) (Two-Reel)	
9002 Fabulous Mexico (18)	Mar 62
<b>9501 This Sporting World</b> (10)	
9501 This Sporting World	Nov 61
9502 Emperor's Horses (9)	Dec 61
9503 Wild Water Champions (9)	Feb 62
9504 Racing Thrills	Apr 62
9505 King of the Outdoors	Jul 62
9506 Water Wizards	Aug 62



# Opinions on Current Productions

# FEATURE REVIEWS

Symbol (C) denotes color; (CS) CinemaScope; (V) VistaVision; (S) Superscope; (P) Panavision; (R) Regalscope; (T) Technirama. For story synopsis on each picture, see reverse side.

**Mutiny on the Bounty** F Ratio: Adventure Drama  
2-1 Ultra P 70 (C)  
MGM ( ) 179 Minutes Rel. \_\_\_\_\_

Jills  
scons

One of the greatest, most exciting and highly dramatic sea adventures ever written comes to the screen for a second time in a magnificent motion picture which has all the elements of violence, romance and thrills, plus incredibly beautiful scenic splendor, to fascinate and enthrall moviegoers of all ages. It should become one of the all-time box office hits. Coming 27 years after the release of MGM's original film version, this new production in Ultra Panavision 70 and Technicolor will all but erase any memories held by the oldtimers and, to today's generation, it will be a terrific and wholly new action spectacle. The various episodes are brilliantly captured by Robert L. Surtees' fine camera-work. The occasional romantic scenes are tenderly handled and act as pleasant interludes between the predominantly exciting action. Trevor Howard's performance as the tyrannical Captain Bligh has authority and brilliance. Under Lewis Milestone's direction, Richard Harris, Hugh Griffith and, particularly Noel Purcell give noteworthy portrayals while Marlon Brando, although acting entirely too foppish at first, gradually builds his role into an impressive, even touching, one. Produced by Aaron Rosenberg.

Marlon Brando, Trevor Howard, Richard Harris, Hugh Griffith, Tarita, Richard Haydn, Noel Purcell.

**Smashing of the Reich** A Ratio: Documentary  
1.85-1  
Brigadier 89 Minutes Rel. Oct. '62

Jc

Going out as part of a double-bill (other is "Kamikaze" reviewed on this page), this Brigadier Film Associates attraction, produced and written by Perry Wolff, with resoundingly effective music score by internationally known Norman Dello Joio, can be depended upon for top grosses, the individual showman putting considerable activity on a local exploitation level. Taken from the archives of both Allied and enemy film sections, plus not a little dramatically compelling underground footage, the documentary goes about its grim task understandably enough with a minimum of frills. Wolff approaches the infamous Hitler Third Reich story with the objective outlook of the poised and professional journalist. A new generation has grown to adulthood since Hitler first mouthed his vicious rantings in the Nuremberg Sports Palace and both the recent arrivals, as well as their elders, should find what the Wolff forces have meticulously culled from film storage of consistently engrossing entertainment. Previous films, of course, have delved deeply into the same subject, but this double-bill, perhaps, marks initial release of an overall study of both major theatres of war, as seen through the intervening years. The impact on the local level can't be over-emphasized.

Produced and written by Perry Wolff.

**Kamikaze** A Ratio: Documentary  
1.85-1  
Brigadier 89 Minutes Rel. Oct. '62

Just as its sister release, "Smashing of the Reich," is concerned with the European phase of World War II, this Perry Wolff produced-and-written attraction, also with music score by Norman Dello Joio, takes the viewer, through edited footage, on a fast-moving, ever-entertaining trek into the Japanese atmosphere, detailing the initial plunder in the Pacific and eventual retribution leveled with mounting intensity by the Allied Forces. As good as any previous documentary studying the cause-and-effect of Japan's expansion through land grabs and submission of bewildered peoples, the film will appeal to the millions of American troops who served in the Pacific, either during the memorable World War II years or in the Korean conflict. It must be remembered, too, that America's entry into the global war of two decades ago was precipitated by the wholly unexpected air attack on a thoroughly unprepared Pearl Harbor, Hawaii. And the youngsters who have grown up in the intervening years should be urged to view the film, if solely out of historical importance and impact. Like its sister film, "Kamikaze" has relied upon the camera records of Allied and Japanese forces, as well as those hardy warriors of the scattered underground valiantly battling a mighty enemy amid terrifying circumstances.

Produced and written by Perry Wolff.

**Swordsman of Siena** F Ratio: Adventure Drama  
2.35-1 (C) (C)  
MGM (304) 92 Minutes Rel. Oct. '62

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Stewart Granger, who indulged in the swashbuckling antics of "Scaramouche" for MGM ten years ago, with great success, is back in another period adventure yarn with swordplay and acrobatics galore. An Italo-French co-production in CinemaScope and Eastman Color made by Jacques Bar for Monica-CCM-CIPRA, this is made-to-order for the youngsters and action fans, who will best relish the skulduggery and adventure taking place in Europe in the 1500s. There's romance aplenty for the women, too, and the still-handsome Granger plays the Errol Flynn-like role with dash and a delightful tongue-in-cheek style. Well directed by Etienne Perier, the screenplay by Michael and Fay Kanin has an exciting opening and maintains a fast pace through scenes of heroism and spectacle climaxed by a thrilling horse race in which riders slash at each other with whips trying to unseat the other riders. The feminine allure is shared by Christine Kaufmann, the fragile German beauty, who is currently in "Escape From East Berlin" and the forthcoming "Taras Bulba," and Sylva Koscina, a voluptuous, scheming lady who finally gets her man, meaning Granger, after Christine meets a tragic death.

Stewart Granger, Christine Kaufmann, Sylva Koscina, Fausto Tozzi, Riccardo Garrone, Tullio Carminati.

**Two Before Zero** F Ratio: Documentary  
1.85-1  
Ellis Films 78 Minutes Rel. Oct. '62

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Following on the heels of "We'll Bury You!" Columbia's documentary tracing the history of Communism, this Motion Picture Corp. of America presentation produced by Fred Niles is also an authentic and factual feature comprised of footage from newsreels and stock shots. While its chief interest is to the mature, serious-minded patrons, the picture will also have more general appeal, due to the "visual narration," in which Basil Rathbone and Mary Murphy, both familiar names, portray the symbols of Communism and the average woman unable to grasp political complexities, respectively. Both appear frequently during the action to argue pro and con and, in addition to presenting these arguments forcefully, they take the picture out of the strictly documentary class and make it suitable as a supporting dueler generally. While many younger patrons might be repelled by the horror of the closeups of Communist brutality and executions, it will serve as an object lesson to today's youth. Directed by William D. Faralla and written by Bruce Henry, the footage presents a step-by-step picture of the rise of the Communist movement, beginning with Karl Marx, through the background and causes of the Russian Revolution and into World War I, when Lenin traded Russian surrender for the Kaiser's promise to support his rebellion.

Visual narration by Basil Rathbone and Mary Murphy.

**The Bellboy and the Playgirls** A Ratio: Novelty-Comedy  
1.85-1 (C)  
United Producers Rel. Org. 94 Minutes Rel. Nov. '62

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Ft. W

June Wilkinson, accoladed and acclaimed as the favorite and biggest (she's a tall gall) playmate of the internationally read and male-respected Playboy Magazine, is starred with a bevy of some fetching females in this strictly adult novelty-comedy, produced by Wolfgang Hartwig and directed by Fritz Umgelter, working from a lively screenplay from Dieter Hildebrandt and Margh Malina. Best audience response is anticipated in the larger population centers known for more liberal policy on attractions highlighting the undraped female form. The dramatic plotting, as such, is unrelatively complicated; hotel billboy Don Kenny would like nothing better in the world than to hold status and stature as a hotel house detective; towards such objectives, he strives ever earnestly. When Miss Wilkinson and coterie of lingerie (!) models check into Kenny's hotel, the fun gets going and never really ends before the tragic-comedy fadeout. The Umgelter directorial prowess, while nothing much to rave about, gets the principal thought across briskly, even boldly, but on an uneven keel, which may distract the more-thinking viewers.

June Wilkinson, Don Kenny, Karin Dor, Michael Cramer, Louise Lawson, Laura Cummings.

The reviews on these pages may be filed for future reference in any of the following ways: (1) in any standard three-ring loose-leaf binder; (2) individually, by company, in any standard 3x5 card index file; or (3) in the BOXOFFICE PICTURE GUIDE three-ring, packet-size binder. The latter, including a year's supply of booking and daily business record sheets, may be obtained from Associated Publications, 825 Van Brunt Blvd., Kansas City 24, Mo., for \$1.00, postage paid.



# FEATURE REVIEWS Story Synopsis; Exploits; Adlines for Newspapers and Programs

## THE STORY: "Swordsmen of Siena" (MGM)

In the 1500s in the Italian city of Siena, Stewart Granger, a gentleman adventurer, leaves one lady employer to join the guard of the Spanish governor, Riccardo Garrone, who is protecting the Italians and plans marriage with Sylva Koscina, an influential noblewoman. Granger is made bodyguard to Sylva, who mocks him while her younger sister, Christine Kaufmann, who resents Garrone, is attracted to Granger. Garrone is planning the annual Siena race, which his cousin, Fausto Tozzi, wins each year. He also schemes to marry Christine but Granger manages to foil both plans. Christine is accidentally killed while running away and Granger then enters the race to outwit Tozzi. With no holds barred, Granger races ahead and, when an arrow is shot at him, he falls but gets on Tozzi's horse, throws the rider off and wins the race. Sylva then realizes it is Granger she loves and she rides after him.

### EXPLOITIPS:

Play up the swordplay to attract the action enthusiasts. Granger is still a favorite with the ladies. Mention that Christine Kaufmann is the German star who attracted attention in "Town Without Pity" and in the current "Escape From East Berlin."

### CATCHLINES:

His Sword Was Sold to the Loveliest Wanton in the World . . . Bodyguard to a Beauty in a Land of Treachery.

## THE STORY: "Two Before Zero" (Ellis)

Basil Rathbone is the symbol of Communist double-talk who tries to explain the meaning of "dialectical materialism" to Mary Murphy, who is the symbol of a naive woman of average intellect. Rathbone presents the backgrounds and causes of the Russian Revolution, when the Tsar and his family were slaughtered, Lenin and Trotsky rose to power and, following the former's death, the Stalinist take-over. Also shown are the Spanish Civil War, which aided the Communist cause, the rape of Hungary, the cunning of Red China and, finally, the threat of Castro's Cuba.

### EXPLOITIPS:

As at the New York engagement, play down the title, which has scant meaning until after seeing the picture, and stress the two words RED HELL. To attract regular moviegoers, mention that Basil Rathbone, star of many horror films, and Mary Murphy, former Paramount player, actually appear in the film. Stills of Trotsky, Stalin, Karl Marx, Castro, etc., will interest the serious-minded.

### CATCHLINES:

RED HELL . . . This Is the Naked Truth of the Communist Plot to Engulf the World . . . Where Are We on the Communist Timetable of World Conquest? . . . Visual Narration by Basil Rathbone and Mary Murphy . . . Authentic Scenes Never Before Shown.

## THE STORY: "The Bellboy and the Playgirls" (UPRO)

Don Kenny, bellboy at a hotel adjacent to a theatre, takes a correspondence course in detective work, hoping to become the hotel's house detective. To better apply himself to handling women, he disguises himself as a theatre stagehand, watching the rapport between theatre director and temperamental actresses. When headliner June Wilkinson and a bevy of beautiful lingerie models check into the hotel, Kenny decides that the gals aren't what they're supposed to be; he contends that male lingerie buyers are calling on them for purposes other than shopgoods. He disguises himself as a telephone repairman, lingerie buyer and after dressing as a lingerie model, he sees the girls complete their modeling show and check out of the hostelry. But he hasn't proved his premise. He returns to the theatre, determined to learn about this creature called woman.

### EXPLOITIPS:

Enforce a strictly-adult viewing policy, via newspaper/radio/TV promotion and lobby (or in case of outdoor, highway) displays. Get local models to participate in an opening night ceremony.

### CATCHLINES:

June Is Busting Out All Over! . . . A Very Funny Tale About a Man With a Theory About Girls! . . . June Wilkinson—She's the Playboy's Favorite Playmate!

## THE STORY: "Mutiny on the Bounty" (MGM)

In 1787, the H.M.S. Bounty sailed from England bound for Tahiti to find and transplant the breadfruit tree. Commanded by the tyrannical Captain Bligh (Trevor Howard) who was stern and unyielding to his seamen, the Bounty had as second in command, Fletcher Christian (Marlon Brando), a dandified nobleman. Bligh and Christian have many clashes over the inhuman treatment of the men and, after they land at Tahiti, Brando is ordered to make love to Tarita, daughter of the native chief. As the Bounty returns to England and Bligh's cruelties continue, Brando and several of the seamen start a mutiny and put the captain and his followers adrift in a small boat. Back in Tahiti, the men are content to stay, but Christian hopes to return to England and take his punishment for mutiny. The seamen burn the Bounty and Christian dies in the attempt to rescue his sextant.

### EXPLOITIPS:

The publicity, both good and bad, about the trials and difficulties during the filming, has whetted the public's interest in the film. Brando is a top marquee name, Trevor Howard scored in "Sons and Lovers" and other British films and Hugh Griffith won an Academy Award for "Ben-Hur."

### CATCHLINES:

On the Screen for the Second Time—Greater and More Magnificently Scenic Than Ever . . . The World's Most Incredible Sea Adventure, Filmed in Tahiti Where It Actually Happened Many Years Ago.

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### EXPLOITIPS:

Tie up with a local parachute jumping club for a key member to leap with a film can, ostensibly containing a print of the war combination fastened to his pack. He should be met at a designated point and escorted directly to the theatre with appropriate fanfare. News media should be alerted.

### CATCHLINES:

This Is Not Motion Picture Make-Believe! The Bombs, the Bullets, the Hell of Battle Is Very Real! . . . Astonishingly and Absolutely Authentic! . . . From Normandy to the Rhine! Third Reich! Smashed!!

## THE STORY: "Kamikaze" (Brigadier)

An anthology of Allied and enemy footage and underground films, this is concerned with the takeover by the military of the Empire of the Rising Sun of the vast Pacific reaches, beginning with the paralyzing Pearl Harbor sneak attack and then moving to the ruthless action by Japanese troops in the South Pacific, particularly the terrifying attacks by do-or-die Kamikaze pilots. U.S. troops battle the enemy in bitter island-to-island and hand-to-hand encounters.

### EXPLOITIPS:

Get veterans of the most famous Marine campaigns in the South Pacific—Guadalcanal, Iwo Jima—to attend a special screening. Set up book store window cards and streamers in displays featuring current and past best sellers on World War II. If possible, secure a surplus light army tank or weapons-carrier to go around your community several days in advance with bannered theatre and playdate information. Urge local officialdom to proclaim the playdate week as "Veterans' Remembrance Week."

### CATCHLINES:

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NOVEMBER 26, 1962

# Box Office

*The Pulse of the Motion Picture Industry*



The Motion Picture Pioneers, Inc., and its president Herman Robbins, left, presented the Pioneer of the Year Award for 1962 to Milton R. Rackmil, right, president of Universal Pictures and Decca Records, at the 24th annual Pioneers' dinner Monday (19) in New York. The Award cited Rackmil for "dynamic leadership and distinguished service to the motion picture industry." . . . Story on page 6.

In This Issue

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featuring

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Vol. 82 No. 6

## A NEW ERA AT HAND

THE RECENT convention of Theatre Own-  
ers of America in Miami Beach might be  
considered the threshold to a new era in the mo-  
tion picture industry. There were proposals  
which, if adopted, could bring about some  
revolutionary developments, although some were  
not completely on the new side.

Mentioned before, but not pushed so diligently,  
were pleas for exhibitor participation in pic-  
ture financing and a "share the risk" policy.  
Such pitches were made by Max Youngstein and  
Spyros Skouras.

Youngstein, heading up the new Entertainment  
Corp. of America, laid it on the line when he  
told the convention that a "production pool"  
must be formed to assure a flow of product. And  
Skouras, board chairman of 20th Century-Fox,  
asked that a formula for "guaranteeing" the  
producers' return on their investments be cre-  
ated. Neither Youngstein nor Skouras went into  
specific details in regard to their proposals, but  
they aroused enough interest to cause TOA  
president John Stember to announce that he  
would appoint a committee to delve into the  
recommendations and come up with a plan which  
would not involve legal complications.

Another possible development of the so-called  
new era could stem from an authorized study  
of an American version of Britain's Eady Fund,  
as outlined by Ellis Pinkney, head of Cinema-  
tograph Exhibitors Ass'n, who came over from  
London to address the convention. The plan,  
which has been in operation in England for  
more than ten years, calls for the allotment of a  
percentage of theatre receipts to a fund for the  
financing of British production. Considerable  
interest in the Eady Fund was expressed by the  
TOA conventioners who admitted, however,  
that, because of different laws in the two coun-  
tries, the Eady plan could offer only a pattern  
on which a formula could be created.

A deeper realization that distribution methods  
were changing, and had changed, was stamped  
on the convention delegates. Sumner Redstone  
of New England called it a revolution and ad-  
vocated the discarding of archaic practices. S. H.  
Fabian, president of Stanley Warner Corp.,  
favored a more tempered approach, preferring  
the retention of the good points and separating  
them from the bad. Nevertheless, the apparent  
success of United Artists' Premiere Showcase  
Plan and the TOA-sponsored Hollywood Pre-  
view setup made profound impacts on the con-  
ventioners. There was a definite feeling that  
the old system of clearance and runs was passing  
into limbo for both the hardtop and drive-in  
theatres.

Perhaps the only dark cloud on the horizon, as  
presented to the convention, was the progress  
made by pay television and the legal setbacks  
suffered by the medium's opponents. And yet,  
Philip Harling, chairman of the Joint Com-  
mittee Against Pay TV, was not downhearted.  
He told the convention he was confident that, if

exhibitors continued their grassroots activities  
in arousing Congressional opposition to the  
medium, there would be ultimate victory.

The TOA convention and the concurrent con-  
clave of the National Ass'n of Concessionaires  
will go down in the industry's annals as unquali-  
fied successes. The sessions were well attended,  
sometimes capacity, despite the lure of the pool,  
surf and neighboring golf courses. Exhibitors  
and concessionaires went there to learn more  
about their business and they returned to their  
homes with a wealth of information.

And hats off to those who worked so hard to  
put both conventions over with a bang.

★ ★

The curtain has come down on the Theatre  
Owners of America convention and a new cur-  
tain will rise next Monday (3) in Cleveland,  
where Allied States Ass'n will stage its annual  
conference.

It cannot be denied that the Allied of today  
is a much different Allied from that which ex-  
isted a decade ago. The old Allied, it must be  
conceded, achieved many goals with noise, soap-  
box oratory, appeals to the government, fights  
on the convention floor and stamped resolutions.  
But Allied today has new leadership and  
it has a different kind of distribution leadership  
to contend with. Both segments have changed.

Ben Marcus, chairman of the board of Allied,  
gives a very clear picture of his association's  
present policy in the forthcoming convention.  
His entire plea for peaceful coexistence appeared  
in last week's issue of BOXOFFICE, but one para-  
graph bears repeating:

"Ever since a new, young and vigorous leader-  
ship came into National Allied, a distinct change  
has taken place in our relationship with dis-  
tribution. Where bickering, mistrust and con-  
fusion formerly prevailed, this new leadership  
has created an atmosphere of serenity in our  
relations with distribution in the hope that on  
this groundwork a sound basis would be built  
for mutual understanding and cooperation."

Perhaps some of the old Allied warriors who  
have passed on would shake their heads in dis-  
belief if they could read brother Marcus' state-  
ment. But it has been proven that more problems  
can be solved by such an attitude than with  
brickbats. That doesn't mean, however, that  
Allied has gone soft; it can be interpreted that  
a new approach is the order of the day.

Allied has a constructive program lined up for  
its Cleveland sessions. In addition to industry  
affairs on the agenda, exhibitors will be offered  
the opportunity to get a first-hand look at new  
equipment developments through the TESMA-  
TEDA trade show. BOXOFFICE urged exhibitors  
to attend the TOA convention and is repeating  
that advice in regard to Allied's affair. The price  
is an investment—not an expense.

—AL STEEN



# WAYS TO STEP UP PRODUCTION TO UNDERGO COMPO STUDY

## Eady Plan Outlined: Need for Similar Setup Expressed

NEW YORK — The Council of Motion Picture Organizations will take a stand toward devising ways of increasing production, it was voted at the annual meeting of the association in the Americana Hotel here Tuesday (20). While there was some discussion as to whether COMPO could step into that role under its bylaws, it was decided that it came within the framework, provided COMPO served as a coordinator and a focal point in uniting various ideas.

### COMMITTEE TO BE NAMED

Ellis Pinkney, executive secretary of the Cinematograph Exhibitors Ass'n of England, outlined the workings of the Eady Fund under which, for the last ten years, a portion of theatre admissions was placed in a pool for the financing of British producers. Pinkney previously had explained the Eady plan at the recent Theatre Owners of America convention in Miami Beach. A need for a plan similar to the Eady formula or some other approach that would stimulate more American production was expressed by the COMPO membership. A motion calling for the appointment of a committee to study all phases of stepped-up production ideas was passed.

It was noted that at the TOA convention, that body named Herman Levy, general counsel, as a one-man committee to delve into the workings of the Eady Fund with an eye toward the adoption of a similar plan for the United States.

Another important decision was the approval of the reactivation of the Audience Awards through a plan recommended by Robert Selig, executive vice-president of National Theatres. Although Selig was not present, his proposal was presented by Charles E. McCarthy, COMPO's executive vice-president, who had been in communication with Selig via letters, telegrams and long distance telephone calls.

### DISCUSS TV SPECTACULAR

Selig, McCarthy said, had been doing missionary work on plans for a mammoth television spectacular in which results of audience polls on best pictures and performances would be telecast by means of the TV show. Selig indicated that a sponsor could be obtained for the program which would cost in the neighborhood of \$400,000. It was proposed that the sponsor's fee, after deducting costs, would go to the Motion Picture and Television Museum in Hollywood which is headed by industry veteran Sol Lesser. It was the opinion of the COMPO members, however, that the proceeds should be split between the museum and the Will Rogers Hospital in Saranac Lake, N.Y., and that recommendation will be forwarded to Selig. The awards

## Association Formed by Publishers Of Motion Picture Tradepapers

NEW YORK—The Film Industry Publishers Association (FIPA) was formed late last week following a series of meetings of trade press publishers held at the Hotel Americana.

Formation of the national industry organization was motivated by the conviction of the participating publishers that they could collectively devise constructive programs for better serving the motion picture industry at large in much the same manner as exhibitor and distributor organizations are doing.

Ben Shlyen was appointed chairman of FIPA, with Martin Quigley jr. serving as co-chairman and Morton Sunshine as executive director for the group. Directors present at the meeting included Charles Alicoate, Film Daily; Jay Emanuel, Motion Picture Exhibitor; Ray Gallo, Greater Amusements; Quigley, Motion Picture Film Daily and Motion Picture Herald; Shlyen, Boxoffice; Sunshine, Independent Film Journal, and Mo Wax, Film Bulletin.

A decision to withdraw the trade press representative on the board of COMPO was reached at the meeting. The association emphasized, coincident with the resignation, that FIPA was in complete sympathy and accord with the principles and programs of COMPO. However, it was felt that COMPO affiliation should never hinder or restrict the editorial independence of any trade publication.

would be based on pictures released between October 1 of this year and Oct. 15, 1963.

Harry Goldberg, director of advertising and publicity for Stanley Warner Corp., praised the idea and urged speed in its adoption. He said he regarded it as a box-office stimulant and would promote pictures in release rather than those of a year back, as was the case with the Academy Awards. There would be no conflict with the Oscar and TV's Emmy awards, it was said; in fact, both the Motion Picture Academy and the Television Academy had approved the program.

Milton London of Detroit discussed COMPO's participation in the Academy Awards. The membership, following his report, authorized COMPO to join with the Academy in all activities involving the public and the theatres.

Ben Marcus, who presided at the session, brought the members up to date on the so-called Marcus and COMPO plans for saturation bookings and campaigns. He said that distribution should give greater help. This was echoed by Harry Hendel of Pittsburgh who told of successful campaigns on Columbia's "The Interns" and Warner Bros.' "Lad: a Dog," but he said the big problem was getting pictures. He pointed out that western Pennsylvania and West Virginia were distress areas with considerable unemployment, and yet, under the COMPO plan, both pictures did outstanding business. He said teamwork was necessary and that press agency alone would not do the job.

Discussing a positive campaign for a free screen, Michael Mayer, counsel for the Independent Film Importers & Distributors Ass'n, said that a new approach to the censorship threat was necessary. He asked for a committee which would devote its time to a long range fight against censorship and for the freedom of the screen. Marcus was authorized to appoint a committee to carry on the work.

C. Elmer Nolte jr., chairman of the COMPO tax committee, in his report said it was evident that the Kennedy administration expected to bring about some sort of tax reduction next year and that COMPO should keep that in mind when preparing its campaign for admission tax repeal and that a definite tax reduction or elimination plan should be adopted. McCarthy urged speed in devising a tax plan because of the present "atmosphere" in the national scene. That speed was promised.

It was the first overall COMPO meeting for Eugene Picker, vice-president of United Artists, who was named as the Motion Picture Ass'n's representative on the COMPO triumvirate to succeed the late A. Montague. Picker, in addressing the meeting, said that the industry too often took COMPO for granted and that it needed advice and participation by all segments of the industry.

Leslie Schwartz recommended that production be better represented on the COMPO executive committee and Marcus replied that he would try to get producers to attend the meetings.



# AMERICAN INTERNATIONAL SETS 24 FEATURES FOR 1963 RELEASE

## Will Double Company's Schedule for 1962; New IBM System

NEW YORK — American International will make great strides in 1963, both in a total number of releases which will double the company's schedule, and by installing a complete IBM system of digital computers which will reduce the company's releasing operation overhead, according to James H. Nicholson, president.

AIP's 1963 release schedule will include 24 features, double the number released in 1962, mainly by handling the U.S. distribution of all forthcoming Filmgroup product. The deal was made by Nicholson and Samuel Z. Arkoff of AIP with Roger Corman and Harvey Jacobson, president and executive vice-president, respectively, of Filmgroup.

### 'BATTLE' WILL BE FIRST

The new distribution agreement will start with Filmgroup's "Battle Beyond the Sun," a science-fiction thriller in color and VistaScope, while the second production will be "The Terror," in color and VistaScope, starring Boris Karloff, now being produced in Hollywood.

Corman and Jacobson plan to produce 15 features, budgeted at a total of \$12,000,000, over the next two years with 12 of these to be made in Hollywood. Among the titles slated for Filmgroup production are "The Man Who Sold the Earth," "Robert E. Lee," "Women in War," "Haunted Dream" and "Juliet."

Corman produced the first film for AIP release, "The Fast and the Furious," eight years ago. His current film for AIP release is Edgar Allan Poe's "The Raven," which will be released in January 1963, following "Tales of Terror," which he produced for AIP for release in July 1962.

"In order to cope with our expanded release schedule, we are installing this new IBM system, which will revolutionize branch operations as we know it today," Nicholson said.

"This will not only insure independent producers of a minimum of releasing overhead to cut down their profits but will also take care of the branch managers' eternal cry: 'We are not bookkeepers, we are supposed to sell film.' This will reduce each branch's overhead from almost 45 per cent to 20 per cent of its gross revenue. We expect that the complete installation of the system will take five years to function completely automatically."

### PILOT COMPANY FOR SYSTEM

Nicholson mentioned that the new system is just being installed and will not be able to show the effect in savings until late in 1963 or early 1964. AIP is the pilot company for this new system of IBM digital computers but it is expected the other releasing companies will eventually embrace it also, he said.

Nicholson, who made the two AIP announcements at a luncheon at the Tower



Long-range production and distribution plans for American International were outlined by James H. Nicholson, president, at a press luncheon November 20 at the Tower Suite's Hemisphere Club in New York. In the photo are AIP executives, left to right: George Waldman, New York, Buffalo and Albany franchise holder; Ed Heiber, regional manager; Nicholson, and Howard Mahler, New York, Buffalo and Albany franchises.

Suite's Hemisphere Club Tuesday (20), then introduced David J. Melamed, financial vice-president of the company, who explained the new AIP digital computer system in detail.

"We are installing two digital computer systems, one, the 1401, which will work at the home office, and, two, the 1440, which will extend into national branch operations. This will give us a complete record of bookings and extend into the physical operation of making certain a print is serviced to the branches, including the typing of the label for the print can. It will technically approve and disapprove contracts," Melamed said.

AIP's five-year plan shapes up like this, according to Melamed. "1963—the installation of the basic operation into the home office, which means the feeding of all records into the machine so that, at a moment's notice, we can learn exactly what product has played where, how long and at what terms; 1964—we expect to be able to hook up departments at the home office into the 1401 computer so that all print traffic information, contract information, accounting information, etc., is fed into the machine from the particular department instead of releasing it into the computer typist in the sales operation office. The machine will be able to completely control print traffic. At a moment's notice, we will know how many prints are in a branch, for how long and what their next destination is. The machine will be its own follow-up, typing shipping labels and invoices for the particular engagement," Melamed pointed out.

By 1965, Melamed said, "We hope to have all of our exchanges in the field hooked up directly to the machine in Hollywood. This will eliminate all record-keeping on a local

level. The branch manager will devote all his time to selling and will need one secretary in order to feed information into the digital machine, instead of filing and entering facts into various ledgers and sales control sheets and cards. A local manager will be able to get any information he needs, instantly, by feeding the question into the machine."

Melamed concluded his remarks by stressing: "This will not necessitate laying off of any personnel. This will mean a reduction in office space but not in shipping space. We will still require a shipping room. Our machine does not have arms and legs—just a super brain."

Questioned as to whether the new system will help production and exhibition, Melamed said he believes that the old distribution systems are dedicated to the principle that producers "are being saddled with an excessive cost at current distribution rates" and that "the most successful general audience pictures derive 80 per cent or more of their revenue from the top accounts, numbering about 3,000."

According to Melamed, "Can any producer or distributor afford to forego 20 per cent of his potential?" and "what happens to the unfortunate producer whose picture does not get a 100 per cent distribution effort in 100 per cent of the market?" He mentioned that 12,000 theatres throughout the country are dependent on a steady and orderly release of product in order to help maintain and increase our audience for motion pictures.

Melamed believes that producers should plan as to cost, cast, subject matter and script his package to maximize the "want to see" and that distributors should offer the producer a schedule of distribution fees

(Continued on page 8)



# Motion Picture Pioneers Honor Milton Rackmil

NEW YORK—The industry in general and the Motion Picture Pioneers in particular saluted Milton Rackmil, president of Universal Pictures and Decca Records, Monday night (19) when he was named Pioneer of the Year at the 24th annual dinner of the organization in the Americana Hotel here.

It was a sellout and gala affair, punctuated by a series of lampoon acts under the general title of "That Touch of Milt," featuring H. H. "Hi" Martin, Tony Randall, Ross Hunter, Jackie Wilson, Rock Hudson, Johnny Ray, Toni Arden, Bobby Darin and Gregory Peck.

## SEES INDUSTRY ADVANCE

In accepting the award, Rackmil scored the frequent remarks that the American motion picture industry was washed up, asserting that the industry had the manpower, enthusiasm, intelligence, showmanship and money to go forward to even greater heights of leadership in the entertainment world.

Rackmil said that he and his new associates in MCA had plans for expansion and not contraction, for going forward, not backward and for growth and not decay. He said the industry had attained its great heights because of the courage and aggressiveness of its leaders who had profited from their experiences and by their willingness to experiment and to chart out new courses.

After noting that Universal was celebrating its 50th year, Rackmil said the American motion picture industry had a wonderful history of great accomplishments, of providing great entertainment for the masses throughout the world.

"The American motion picture industry also has a glorious history of leadership in mass communication," Rackmil said. "It spread the good will and greatness of America and brought the people of the world closer together long before the scientific marvels of which we read and hear so much today."

## PRAISES FOUNDATION

Rackmil praised the Motion Picture Foundation of the Pioneers for taking care of those persons in the industry who had been less fortunate and had fallen on bad times and asked that everybody contribute generously to the Foundation so that the work could be continued.

Herman Robbins, president of the Pioneers, in his dedication in the dinner program, said of Rackmil:

"It is noteworthy that the man we honor tonight symbolizes the cherished traditions of the American success story and the principles of free enterprise. For Milton Rackmil made the 'Horatio Alger' trip from Brooklyn to Park Ave. via night schools, hard work and the courage to tackle opportunity.

"It is fitting that the mantle of 'Pioneer of the Year' should be worn by one whose pioneering spirit has been so successfully demonstrated during his venturesome career in show business. His foresight and

## Inscription on Plaque

The text of the inscription on the plaque presented to Milton Rackmil by the Motion Picture Pioneers was as follows:

"The Motion Picture Pioneers, Inc. Bestows Its Highest Honor, Pioneer of the Year, To MILTON R. RACKMIL.

"For dynamic leadership and distinguished service to the motion picture industry;

"For true pioneer spirit in breaking with precedent to revitalize Universal Pictures Company so that it now reigns among the giants in the world of entertainment;

"For his faith in the integrity and future of the film industry; and for his dedication, achievement and contributions to all phases of show business and show business life."

(Presented At The 24th Annual Dinner, November 19th, Nineteen Hundred Sixty Two.)

HERMAN ROBBINS,  
President.

courage, at a time when our industry has indicated its greatest need for leadership, has made outstanding contributions to motion pictures.

"His boundless energy, business acumen, integrity and warm personality have earned Milton Rackmil the respect of the entertainment world and the friendship of those who are privileged to know him. We salute Milton R. Rackmil—Motion Picture Pioneer of the Year—a warm and generous friend—a distinguished leader of our industry."

The "That Touch of Milt" sketches were produced by Norman Gluck and written by Gene Woods. Dick Jacobs was musical director. Al Rickey and his orchestra provided the music.

## INDUCT NEW MEMBERS

Judge Ferdinand Pecora inducted the new Pioneers, those veterans of 25 years or more in the industry, who have been enrolled as members during the past few weeks:

Alfred L. Baker, A. "Ike" Bartimoccia, Robert H. Benton, Edward P. Bertsch, Louis H. Bress, Phillip Bress, Arthur Cohen, Robert L. Conn, Robert M. Corbin, Joseph T. DeGennaro, Jerome C. Diebold, D. "Bud" Edele, Lou Formato, A. Raymond Gallo, Phillip Gerard, Joe V. Gerbrach, Murray Goodman, Allen A. Grant, William Sherman Greene jr., Harold Gutman, Charles Hacker, Bernard Helfand, Samuel Horwitz, Jack B. Huber, Ben R. Katz, James A. Kellock, Abraham I. Kessler, Karl B. Knust, Robert I. Kronenberg, Charles E. Kurtzman, Maurice Lipson, George Lewin, Clifford B. Loth, Phillip L. Lowe, Frank J. A. McCarthy, James McKeon, Gabriel J. Malafrente, John H. Maynard, Theodore Mann, Joseph I. Maser, Thomas M. Mead, Milton Menell, Nathan Milgram, Harold H. Newman, James H. Nicholson, Charles Okun, Vincent J. O'Neill, Anthony Petti, Ken Prickett, Milton R. Rackmil, Reid H. Ray, Carl F. Reardon, Allan Robbins, Barney Rose, Peter F. Rosian, Robert L. Scottino, Samuel L. Seidelman, Harold H. Seiden, Samuel S. Sigman, Joseph P. Smith, Stanley Sobelson jr., Sidney P. Solow, Samuel C. Sunness, Henry Ushijima, Lew Wasserman,

Irving Weiner, Alexander Weiss, Hans C. Wohlrab.

On the dais were Charles Alicote, Barney Balaban, Robert S. Benjamin, Steve Broidy, Max A. Cohen, Bobby Darin, George Dembow, Sam Dembow jr., Ned E. Depinet, Jay Emanuel, Gus Eysell, S. H. Fabian, Leopold Friedman, William J. German, Leonard H. Goldenson, Abel Green, William J. Heineman, Alfred Hitchcock, Rock Hudson, Ross Hunter, Rube Jackter, Leo Jaffe, Benjamin Kalmenson, Marvin Kirsch, Felix Knight, Arthur B. Krim, Joseph E. Levine, the Right Rev. Msgr. Thomas F. Little, David Lipton, Albert List, Harry Mandel, H. H. Martin, Arthur L. Mayer, Robert Mochrie, Edward Muhl, James H. Nicholson, Gregory Peck, Hon. Ferdinand Pecora, Eugene D. Picker, Seymour Poe, Martin J. Quigley, Milton R. Rackmil, Tony Randall, Sam Rinzler, Herman Robbins, Samuel Rosen, Abe Schneider, Adolph Schimel, Serge Semenenko, Ben Shlyen, Spyros P. Skouras, Jules Stein, Laurence A. Tisch, Preston R. Tisch, Joseph R. Vogel, Richard F. Walsh, Lew Wasserman, Jackie Wilson, Max Youngstein and Adolph Zukor.

Alfred Hitchcock and Francis McSorley were the winners of Triumph sports cars at the dinner. The lucky numbers were drawn by Rock Hudson. McSorley bought his ticket at the Universal branch in San Francisco.

## ECA Formally Elects Arthur Mayer Director

NEW YORK—Arthur Mayer, formerly executive vice-president of the Council of Motion Picture Organizations and veteran film industry figure, has been elected formally to the board of directors of Entertainment Corp. of America, a wholly owned subsidiary of Television Industries, Inc., according to Max E. Youngstein, president of the latter. Mayer will serve as consultant to ECA in all phases of the newly formed company's motion picture activities.

Commenting on his new affiliation, Mayer said: "I have been associated with the motion picture industry for a long time—45 years to be exact—and in all of that time I cannot recall anything that seemed to me more timely and more exciting than the formation of ECA. What we need today in our industry is more good motion pictures and more young men in positions of authority. All of these needs will be satisfied by this new organization."

Mayer is also the author of several books, including "The Movies."

## 'Period of Adjustment' Set For 65 Key City Runs

LOS ANGELES — "Period of Adjustment," has been booked in 65 key city engagements throughout the U. S., following premiere openings in New York and Los Angeles.

November openings for MGM's Thanksgiving attraction include Sacramento, San Francisco, Kansas City, Seattle, Washington, D. C., San Diego, Pittsburgh, Cincinnati, Toronto, Omaha, Miami, Salt Lake City, Portland, Milwaukee, Minneapolis, Syracuse, Indianapolis, Toledo, Des Moines.

Lawrence Weingarten produced and George Roy Hill directed.



## 25 Managers to Lead New NGC Sales Policy

HOLLYWOOD—National General Corp. has named 25 of its top theatre managers "field representatives" of the advertising-publicity department as part of a new picture-selling policy, to be called the "Terrific Twelve," according to Robert W. Selig, general manager of theatre operations.

The 25 theatremen, selected by their division and district managers on their past record of exploitation-promotion activities, will hold monthly film-selling workshops in each of the territories covering the circuit's 220 theatres.

The project will be supervised by Paul Lyday in association with studio and distribution advertising department.

Explaining the setup, Selig said, "Our stepped-up selling efforts will air at extracting the maximum gross from a selected list of 12 boxoffice pictures which will play our circuit during the coming months. We have no intention of abandoning promotional and exploitative efforts on other pictures not included in the 'Terrific Twelve.' Our project will be all-points selling on those attractions we think the greatest number of people will want to see—and getting those people to the boxoffice."

Selling sessions in each territory will be aimed at formulating ticket-selling plans and each manager in the circuit will play a key role in the campaign by assignment. The workshops began last week on the first attraction, "In Search of the Castaways," with sessions in Los Angeles, Kansas City, San Diego, St. Louis, San Francisco, Denver, Seattle and Salt Lake City.

The 25 field representatives are: Murt Makins, Bremerton, Wash.; Dean Matthews, Portland, Ore.; Bob Apple, San Francisco; John Fredericks, Fresno, Calif.; Emil Franke, San Diego; Fay Reeder, Yuma, Ariz.; Al Sachs, Hollywood; Al Bogatch, Los Angeles; Dudley Winscott, Santa Monica, Calif.; Jerry Nutting, South Pasadena, Calif.; Bill Hertz, Anaheim, Calif.; Roy Quinn, Long Beach, Calif.; Bob Sweeten and Charlie Allum, Denver; Russ Berry, Cheyenne, Wyo.; Jim Sutton, Laramie, Wyo.; Bill Souttar, Ogden, Utah; Al Young, Murray, Utah; Bob Peck, Wichita, Kas.; Willis Shaffer, Hutchinson, Kas.; Harold Guyett, Kansas City, Mo.; Cobby Stewart, Topeka, Kas.; Phil Hill, Belleville, Ill.; Bob Hockensmith, Jacksonville, Ill., and George Hunter, Springfield, Mo.

## McWilliams' Cover Feature In Public Relations Journal

CINCINNATI—The Public Relations Journal, official publication of the Public Relations Society of America, has devoted its November cover to a feature article by Harry McWilliams, coordinator of community relations for the University of Cincinnati, on the university's fair.

This was the second time in two years that the publication had given its cover and feature to campaigns coordinated by McWilliams. The first, published in September 1960, was devoted to the Academy Awards for which McWilliams served as coordinator for the Motion Picture Ass'n of America.

# Joe Levine, Sophia Loren To Receive Allied Awards

DETROIT — The top annual awards presented by Allied States Ass'n, representing the judgment of highly boxoffice-conscious exhibitors upon the product they buy to merchandise to the American public, will be given to Sophia Loren as actress and to Joseph E. Levine as producer. Awards will be presented as the climax of the Awards Banquet to conclude the National Allied-TESMA-TEDA three-day conventions and tradeshow in Cleveland on Wednesday (Dec. 5).

"Recognition is being made of the fact that Sophia Loren is the outstanding boxoffice attraction in the United States today," Milton H. London, Allied executive director, said. He noted the high boxoffice record of "El Cid," the awards given "Two Women," and current raves over "Boccaccio '70," with the upcoming appearance in "Madame."

Miss Loren follows Charlton Heston as Allied winner, with previous awards going to Rock Hudson, Doris Day, Tony Curtis, and Lana Turner.

Levine, long recognized as an outstanding exhibitor for his showmanship, is being honored because "during the past year his Embassy Pictures has become a major supplier to the screens of the world," London said, awarding the coveted accolade of "major producer" to this young company. He cited Loren films, "Long Day's Journey Into Night," "The Sky Above—the Mud Below," and "Divorce—Italian Style" as qualifying Embassy for the award, with 20 more features, led off by "The Carpetbaggers" slated for the coming year.

Incidentally, Levine's "Madame" with Sophia Loren as star was slated for its first screening anywhere in the country during the Allied conclave.

Levine follows Walt Disney as award winner, with previous Allied honors going to Milton Rackmil, Harold J. Mirisch, and Joseph R. Vogel.

The Awards Banquet is being sponsored by Coca-Cola Co., with George Murphy, Technicolor vice-president and known as

"Hollywood's Ambassador of Goodwill," as master of ceremonies.

Major social events will feature each evening of the tripartite convention, with Embassy Pictures as hosts for both the cocktail party and dinner on Monday evening in the Whitehall Room. After the dinner, convention guests will view the first public screening of the new Sophia Loren film "Madame," Embassy's latest release, in 70mm.

Tuesday evening the Pepsi-Cola Co. will host a champagne dinner in the Gold Room, with entertainment and dancing to the music of the Bob Lorence band.

Wednesday, the final evening, will be opened by a traditional President's Reception with National Carbon Co. as host. This will be followed by the Allied Awards Banquet, first major event to be held in the new Whitehall Room of the Sheraton-Cleveland, giving this climax exceptional eclat.

The three convention luncheons will be sponsored by MPA Service Co., Monday; National Screen Service Corp., Tuesday, and American International Pictures on Wednesday.

Continental breakfasts will be featured on both Tuesday and Wednesday mornings, with the Tuesday sessions devoted successively to market research and to merchandising, as part of the general convention theme of "Patron Motivation."

A principal speaker on Tuesday morning will be Robert Yelton Robb, associate professor of marketing at Wayne State University's School of Business Administration, talking on the question-title, "Who Are the Ghosts at the Ticket Window?" Robb, known as a communications consultant with clients including major fields of business and government, has written 40 articles and 25 short stories. With a variety of background, he was an INS war correspondent, and in a Japanese prison camp for three years.

The session on market research also will be addressed by D. F. Miller, director of market and consumer research for the Chrysler Corp.

The merchandising session on Wednesday morning (Dec. 5) will be conducted by Dr. G. Herbert True, famed research psychologist, author and lecturer. Dr. True has conducted many executive seminars, management clinics and creativity presentations for top corporations.

## NT's 'Showmen of the Year'

BEVERLY HILLS, CALIF. — Four National Theatres' theatre managers have been tabbed as "Showmen of the Year" by the circuit for the 1961-62 fiscal year, it was announced by Robert W. Selig, general manager of theatre operations. Those who will receive engraved desk sets and checks are Bill Hertz, Fox Theatre, Anaheim, Calif.; Dick Goldsworthy, Everett Theatre, Everett, Wash.; Sid Page, Villa Theatre, Salt Lake City, Utah, and Phil Hill, Lincoln Theatre, Belleville, Ill.

## Herts-Lion Conducting Its First Sales Drive

Hollywood — Herts-Lion International has announced its first annual distribution sales drive, the "Ken Herts Anniversary Drive," for its 20 franchise holders in key cities throughout the country, which started on November 15 and runs through March 31, 1963.

Prizes totaling \$15,000 will be divided among exchange managers and salesmen for gross film rentals on company's current program of 1962-63 features including "A Matter of WHO," "Roommates," "The Devil's Messenger," and "Carnival of Souls."





**AWARDS TWIST TROPHY**—The Feppo Trophy for the couple who best danced the twist was presented to Mrs. Sonny Shepherd, left, and her son Sonny jr. at the recent TOA-NAC convention Pepsi-Cola champagne twist party by Mrs. Esther L. Green, right, owner and general manager of Feppo Theatre Advertisers, Omaha. The winners are the wife and son of Sonny Shepherd of the Carib Theatre, Miami, a vice-president of Wometco Theatres. Mrs. Shepherd and Sonny jr. were a popular selection of those in attendance at the party, with young Sonny putting on a particularly enjoyable performance.

## Allied Artists Reports First Quarter Profit

**HOLLYWOOD** — Allied Artists Pictures Corp. and its wholly owned subsidiaries for the first quarter ended September 29 showed a net profit before federal income taxes of \$163,000. Due to prior losses, no provision for federal income taxes was necessary. This compares with a net loss of \$730,000 as reported for the corresponding quarter of the previous year.

The gross income in the quarter ended September 29 amounted to \$7,986,000 as compared with \$2,365,000 in the corresponding quarter in 1961. Steve Broidy, AA president, attributed the increase in the gross income for the current quarter to the distribution of "El Cid."

The AA board of directors on November 14 elected officers as follows: W. Ray Johnston, chairman of the board; Steve Broidy, president; George D. Burrows, executive vice-president; Edward Morey, vice-president; Norton V. Ritchey, vice-president (foreign); Earl Revoir, treasurer; Jack M. Sattinger, assistant vice-president and secretary; G. N. Blatchford, controller and assistant treasurer; Lamar Criss, assistant controller; J. P. Friedhoff, assistant secretary; Milton Segal, assistant secretary; and Constantine Hambas, chief accountant.

The board also authorized payment of the December 15 quarterly dividend on the company's preferred stock. The dividend of 13¾ cents per share on the company's 5½ per cent preferred stock is payable December 15 to stockholders of record December 3.

## 350 'Action' Prints for New Year's Eve

**LOS ANGELES**—Paramount has ordered 350 prints of "Who's Got the Action?" Jack Rose production to be screened on New Year's Eve only, in a similar number of situations where the picture later will play regular runs. The film goes into ten situations for Christmas release; general distribution in February.

## AIP Charts Releases

(Continued from page 5)

whereby the distributor "shares the risk" so long as there is exposure.

But, most important, Melamed believes the exhibitor should put the "show back into show business by supporting each picture with an adequate exploitation campaign and "share the risk" by playing every possible picture so that the producer of the "weak picture" can be encouraged to try again.

Nicholson concluded the luncheon by showing AIP's 15-minute film presentation of highlights from releases for the first part of 1963, including excerpts for "The Raven," "Schizo," "The Seafighters" and "The Young Racers."

In addition to Nicholson and Melamed, those attending the AIP luncheon for the trade press included: Salvatore Billitteri, east coast production head; Ed Heiber, eastern regional manager; George Waldman and Howard Mahler, New York, Albany and Buffalo franchises; Samuel L. Seidelman, head of the foreign contingent; Richard Guardian, Latin American supervisor; Keith Goldsmith, foreign administrative manager, and Ruth Pologe, eastern publicity manager.

## AIP Plans 10th Exchange In Boston and New Haven

**NEW YORK** — American International, which has nine wholly owned exchanges in the U. S., will open its tenth wholly owned exchange in Boston and New Haven around December 1, James H. Nicholson, president, told the trade press November 20. The branch manager will be announced shortly, he said.

AIP distributes through franchise holders in 18 other areas in the U.S.

## J. Lee Thompson Touring U.S. Keys for 'Taras'

**NEW YORK**—J. Lee Thompson, director of Harold Hecht's "Taras Bulba" for United Artists release, will act as host for a series of screenings and interviews for newsmen of 36 cities, starting in New York. Thompson was scheduled to be in New York from Saturday (24) through Wednesday (28), during which time editors, columnists and representatives of the trade press will view "Taras Bulba" and meet him informally at a supper party. Newsmen will also attend from Philadelphia, Boston, Cleveland, Pittsburgh, Buffalo, New Haven, Hartford, Toronto, Hamilton and Montreal.

The next showing and interview will be held in Washington November 29, 30 with representatives from Atlanta, Baltimore, Charlotte, Miami and Jacksonville on hand. The Chicago preview-interview will be held December 3, 4 with press visiting from Detroit, Indianapolis, Minneapolis, St. Paul, Milwaukee and Cincinnati.

The Kansas City sessions will take place December 5, 6 with newsmen from St. Louis, Omaha, Des Moines, Dallas, Fort Worth, Houston and Oklahoma City. The final conference will be held in Denver December 7, 8 with guests from Salt Lake City, Albuquerque and Colorado Springs on hand.

## National General to Add Mobile Rental Trailers

**LOS ANGELES**—The board of directors of the National General Corp. voted to acquire Mobile Rentals Corp. on a share-for-share exchange of stock, according to joint announcements of Eugene V. Klein, NGC president, and M. E. Hersch, MRC head. The latter company is national designer-producer of "Instant Space" mobile trailer-type units used as classrooms, offices and a wide variety of industrial and commercial applications.

NGC's move is in line with its large-scale diversification program, with heavy emphasis upon real estate. The deal, which was approved recently by the MRC directorate, is subject to approval of company stockholders and a final tax ruling, Hersch reported. The latter will continue as his company head and also a top officer in NGC. National currently has 2,830,363 shares of common outstanding, Mobile 482,000.

## Russell Downing Elected Treasurer of COMPO

**NEW YORK**—Russell Downing, president of Radio City Music Hall, was elected treasurer of the Council of Motion Picture Organizations at its annual meeting here Tuesday (20). He will succeed Herman Robbins, chairman of the board of National Screen Service, who had served in that post for several years.

Harry Mandel, president of RKO Theatres and chairman of the nominating committee, brought in a slate that would be the same as that of the past year, with the exception of the post of treasurer. The triumvirate was re-elected as was Edward Schreiber of the MPAA as secretary and Charles E. McCarthy as executive vice-president. The triumvirate consists of Samuel Pinanski of Boston, Marcus of Milwaukee and Picker of New York.



M·G·M PRESENTS

An All New Series Of

# TOM and JERRY CARTOONS

IN WIDE SCREEN AND METROCOLOR

— ★ —

*Available for Bookings*



In response to world-wide public and exhibitor demand for "TOM and JERRY" cartoons, Metro-Goldwyn-Mayer is preparing and will release six new subjects during the next year.

Two of these cartoons are immediately available for bookings in theatres both here and abroad. They are "Dickie Moe" and "Cartoon Kit." The other four that will be available soon are "Tall In The Trap," "Sorry Safari," "Buddies Thicker Than Water" and "Carmen Get It." All are completely new cartoons in Wide Screen and Metrocolor.

"TOM and JERRY" cartoons have proved to be so popular that many theatres, both here and abroad, regularly book "TOM and JERRY" Festivals, a program made up entirely of these cartoons.



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**IN SHORT—FOR THE BEST IN SHORT FEATURES... CONTACT YOUR M-G-M BRANCH**



# Hollywood Report

By CHRIS DUTRA

**C**URTIS ENTERPRISES, headed by Tony Curtis, will film "The Adventures of Marco Polo," with Stan Margulies coproducing in association with Raoul Levy. Reported to be in the multi-million dollar bracket, the epic will roll in Hollywood late in 1963. The feature augments Curtis' schedule, and will follow "How Now, Bow Wow?" for Universal and "Playboy," for Columbia. The company initiates talks this week to sign a writer and director for the upcoming film . . . Noted playwright and screenwriter Alex Coppel has been signed by producer-director Anatole Litvak and the Mirisch Co. to write the screenplay of "A Shot in the Dark," based on the stage hit. Sophia Loren stars in the film which will be shot on location in France next spring for United Artists release. Coppel leaves for France later this month where he will meet with Litvak. His latest film credit is John Huston's currently filming "The List of Adrian Messenger" for Universal.

Sam Marx and John Florea have announced they will film Evelyn Waugh's "A Handful of Dust" as an independent production in the summer of 1963, with David Niven set to star and Judy Garland doing a vignette role. Marx and Florea have just completed the screenplay, and their production marks the first Waugh novel to reach the screen. "A Handful of Dust" will have five starring roles and also other vignette roles in addition to Miss Garland's . . . Sidney Poitier has arrived in Hollywood from New York and goes before the cameras in his starring role in Ralph Nelson's "The Lilies of the Field" for United Artists release, now shooting on location in Tucson.

Filming of exterior scenes began last week in New York for the film version of "The Girl Hunters," screen adaptation of Mickey Spillane's latest Mike Hammer detective novel. Spillane makes his screen debut as an actor in the film and portrays the title role of Hammer. Robert Fellows produces and Roy Rowland directs . . . MGM has finalized negotiations for the release of the A. C. Lyles production, "Attong," a suspense adventure story set in Korea with Rory Calhoun and William Bendix starring. Francis D. Lyon directs from a screenplay by Beirne Lay jr. Filming gets under way in the next few weeks on location in Korea.

Patti Page has been signed for a non-singing role in the Mirisch Co. production "A Rage to Live," based on the John O'Hara novel . . . Jack Kelly has been signed by Carlo Ponti to star with Claudia Cardinale in "The Idol," to be filmed in Rome next summer. Kelly is currently on Broadway in Sidney Kingsley's play "Night Life," but plans to exit after five months, according to contractual obligations . . . George Montgomery has purchased "North of Durango" by Vincent Fotre and "Red Blizzard" by Caly Fisher for production under his independent banner . . . The entire company of David Susskind's "All the

Way Home," headed by stars Jean Simmons and Robert Preston, have arrived in New York from Knoxville, Tenn., after completing five weeks of location filming. The unit resumes production immediately at the WNEW-TV studios on East 67th street, to complete interior filming.

Jimmy Durante has signed a schedule of nightclub engagements up until May, with a special three-week period set aside for promotion activities in connection with holiday openings of MGM's "Billy Rose's Jumbo." The entertainer is currently at Las Vegas' Desert Inn until November 26 . . . Chancellor Records topper Bob Marcucci will take singer-actor Rod Lauren east in January to tee off a nationwide buildup tour. Lauren was formerly under contract to Hal Wallis and RCA Victor. He is currently before the cameras in Herman Cohen's "Black Zoo," shooting at Producer's Studio for Allied Artists release . . . Director Phil Karlson adds Walter Friedel and Sig Ruman to the cast of "Rampage," joining stars Robert Mitchum, Elsa Martinelli, Jack Hawkins and Sabu . . . In Madrid, Samuel Bronston has started filming a dramatized documentary titled "The Valley of the Fallen," which will be written and narrated by Jim Bishop. Andrew Marton is directing with Jack Hildyard handling the Technicolor cinematography and Dimitri Tiomkin supervising the musical score, utilizing a basilica choir of 100 voices. Bronston will distribute the film worldwide, with revenues donated to the basilica.

Representatives of 17 countries attended a combination press conference-fete for writer Abby Mann, who is in the Mexican capital completing the script of "Children of Sanchez." Mann was honored by the Mexican film industry for his Oscar-win-



**FILMING 'FREUD' IN MUNICH—** John Huston, left, is shown directing Montgomery Clift (lying) in a scene from "Freud," while shooting on location in Munich. The John Huston production for Universal will open in New York and Los Angeles in December with general release slated for spring.

ning writing of Stanley Kramer's "Judgment at Nuremberg" . . . James Stewart has been set to narrate the half-hour television documentary in color telling the story of the San Francisco Theological Seminary which will be put before the cameras on December 3 by Allied Artists Informational Films Division. The film will be produced and directed by Jack L. Copeland from a script by Don Hall.

Young Broadway actress Nat Martin has been signed by producer Walter Mirisch to make her motion picture debut in "Toys in the Attic," under the direction of George Roy Hill. Miss Martin joins stars Dean Martin, Geraldine Page, Yvette Mimieux, Wendy Hiller and Gene Tierney in the film version of Lillian Hellman's play . . . Reflecting an unusual concentration of musical interest in "The Theme From 'Two for the Seesaw'" ("Second Chance"), a total of six recordings of the song from the Robert Mitchum-Shirley MacLaine starrer have been made to date on six different record labels. Heading the list of recordings is the Film Soundtrack Album, currently in release from UA Records. Additionally, a Sammy Davis jr. single is about to go into release through Reprise, an Al Hirt single recording is currently in release through RCA Victor, as is a Columbia Records piano arrangement single by Andre Previn, who composed the "Seesaw" song (lyrics by Dory Langdon), as well as composing and conducting the entire score for the film. Still to be released are two albums which will feature "The Theme From 'Two for the Seesaw.'" George Chakiris' next album for Capitol release in December will include the song from the film, as will Choreo Records' forthcoming album, "Bossa Nova Goes to the Movies," performed by Harry Betts and his Orchestra.

Producer Doris Vidor has inked writers Larry Markes and Michael Morris to write the screenplay of "Royal Flush," her initial production in association with the Mirisch Co. for United Artists. The comedy is based on an original story by Fay and Michael Kanin . . . Ted Apstein has been signed to do the treatment and screenplay of "The Big Island," an original, with a South Pacific setting, for producer Edmund Grainger which MGM will release . . . Producer-director Otto Preminger has signed Leon Shamroy as director of photography for "The Cardinal," his next for Columbia Pictures. . . . Producer Herman Cohen has signed Jerome Cowan for a featured role in "Black Zoo," now shooting for Allied Artists. Stephen Boyd has been set by producer Joe Pasternak to star in MGM's "The San Franciscans" from the Niven Busch novel, set to roll next spring . . . David Hedison has been cast as one of the Apostles in George Stevens' "The Greatest Story Ever Told." The United Artists release is being shot on location in Utah.

Miss Terry Higgins, shapely blonde cigarette girl at Jerry Lewis' Sunset Strip cafe, is doubling as a shapely blonde cigarette girl at Jerry Lewis' movie set cafe. There being no need for a change, she even wears the same uniform in her screen debut in the Purple Pit cafe sequence of Lewis' "The Nutty Professor," now shooting on the Paramount lot. Miss Higgins is 21 and recently arrived in Hollywood from Iowa, "because the winters are too cold!"



# Promotion

## featuring Short Subjects

### MORE DISTRIBUTORS ENTERING SHORTS FIELD

#### Three Companies Join Majors in Answering Plea for High-Quality Subjects

By AL STEEN

**T**HE INCREASING importance of short subjects to exhibition is indicated for the 1962-63 season by the entrance of three established companies into short subject distribution, adding considerably to the number of subjects available. American International Pictures in major cities will make its debut in the theatrical short subject field, releasing 13 new UPA cartoons. The rapidly expanding Herts-Lion International Corp. has entered the field with 20 theatrical award-winning cartoons, and Crown International has three color subjects ranging from 18 to 32 minutes in length.

It has become a bromide to say that the public likes short subjects but doesn't get enough of them; and that the patrons feel cheated if they don't get at least a newsreel with their features. That has been said for years, but it holds just as true, if not more so, today.

The fact that the public is becoming more short subject-minded has awakened the major companies, and independents as well, to the realization that more attention should be paid to the production of the cartoons, travelogs and sports reels—and to the longer featurettes. A pressing need for the longer subjects, two-reelers and even three-reelers, was expressed over and over by exhibitors attending the recent Theatre Owners of America convention in Miami Beach.

"We could use many more two-reelers than are available," one exhibitor said. "We've had to bring back some for re-runs because there weren't enough new ones. And some three-reelers would be mighty helpful."

This feeling was particularly true among those exhibitors who operate on a single-feature policy. With features getting longer and longer, they said, there is a place for slightly longer short subjects to fill out the program.

Exhibitors, generally, have barely tapped the merchandising field on short subjects. But where they have gone out of their way to promote a short, the results have been beneficial. A TOA representative from New England said that recently he booked what he thought was a weak feature, and, to bolster the program, he booked a two-reel subject for which he gave almost equal space in his advertising. Business was surprisingly good; and the feature turned out to be far better than he had anticipated,

with word-of-mouth, after the first day, a factor in holding power which increased during the four-day engagement.

The exhibitor gave most of the credit for the opening-day business to the plugging of the short subject, not realizing that he had a good feature as well.

"This may be a rare instance," he said, "but it opened my eyes to the interest the public has in good short subjects."

A Missouri theatreman said that he had been showing one or two shorts as sort of a curtain-raiser at his drive-in, presenting them in that period just before it became dark enough to start the feature. He noticed a surprising increase in early attendance and, based on that, he advertised his shorts on the attraction sign at the entrance to the drive-in. He said he could not "put his finger" on how this might have brought in new customers, but that he was sure it had some effect.

As much as short subjects are liked, the public is demanding quality in this field, too, and the companies apparently are

complying. A study of the shorts program outlined in this issue of **BOXOFFICE** will prove that point.

One distributor pointed out that the public has become so travel-conscious that a mediocre travelog would draw adverse comments. People who had visited the countries shown on the screen knew whether it was correctly covered, while those persons who had not been there could "sort of feel" that the locale had not been properly depicted. And yet, he added, travel films were among the top favorites.

In the late 1940s, Hal Roach was a little ahead of his time when he turned out a series of three-reel Technicolor comedies. And he poured a lot of money into them. In those uncertain post-war days, they probably did not get the attention and the playdates they deserved, but in today's market they probably would be snapped up.

The late E. W. Hammons, maker of comedies and other types of short subjects,

(Continued on page 17)

#### 1962-63 Shorts Lineup, Company by Company

##### AMERICAN INTERNATIONAL

Seven new UPA Mr. Magoo cartoons; six Dick Tracy cartoons.

##### BUENA VISTA

One new 20-minute musical featurette; one Goofy cartoon; three Donald Duck cartoons; two live-action subjects; two two-reel cartoons; 12 Disney cartoon reissues; two reissued live-action subjects; seven People and Places reissues; two True-Life Adventure reissues.

##### COLUMBIA

Two two-reel color travel featurettes; ten Loopy de Loop cartoons; eight Mr. Magoo reissues; 15 Cream of the Crop cartoon reissues; eight Three Stooges reissues; 10 World of Sports subjects; six Candid Microphone reissues; three serial programs, and Assorted Comedy and Comedy Favorites two-reel comedies.

##### CROWN INTERNATIONAL

Three color subjects, 18 to 32 minutes in length.

##### HERTS-LION INTERNATIONAL CORP.

20 award-winning color cartoons, 10 minutes each.

##### METRO-GOLDWYN-MAYER

Six new Tom and Jerry one-reel cartoons; 12

Gold Medal cartoon reissues; 104 issues of News of the Day.

##### PARAMOUNT

Six Popeye cartoon reissues; 20 cartoons; three two-reel specials; six Sports in Action; five one-reel subjects.

##### LESTER A. SCHOENFELD

Five featurettes, ten two-reel subjects, seven one-reel subjects; one Academy Award-winning documentary short subject; one Academy Award-winning live action short subject.

##### 20th CENTURY-FOX

Movietone CinemaScopes in color, encompassing travel, sports and music; new Terrytoons and reissues of Terrytoons of the past.

##### UNIVERSAL-INTERNATIONAL

Two two-reel color specials; eight one-reel short subjects; 19 Walter Lantz Cartunes; seven Walter Lantz Cartune reissues; one Football Highlights; 104 issues of Universal-International News.

##### WARNER BROS.

Three two-reel Worldwide Adventure specials; six one-reel Worldwide Adventure specials; 16 new Merrie Melodies and Looney Toons cartoons; 13 Blue Ribbon cartoons.



# LINEUP FROM COLUMBIA OFFERS WIDE SELECTION OF SUBJECTS

By MAURICE GRAD

Columbia Pictures  
Short Subjects Sales Manager

Columbia Pictures has prepared a truly diverse and highly appealing schedule of short subjects for its 1962-63 release program, including two-reel color featurettes, one-reel color cartoons, comedy favorites, general interest short subjects and the latest in serial adventures.



Maurice Grad

Highlighting the two-reel color featurettes, which can be played to great advantage by accompanying pictures on single-feature programs, will be "Wonderful Switzerland," a truly fascinating motion picture visit to the fabled country of the Alps including all the scenic high-spots, and "Wonders of Arkansas," the newest in the musical travelark series from Columbia. "Wonders of Arkansas" offers a legend-drenched, tuneful tour of the whole state of Arkansas with narrator Dick Powell as guide. Bill Hayes and Ray Ellis and his orchestra handle the musical chores in the colorful movie salute to the state.

Turning to one-reel color cartoons, Columbia's upcoming release program will offer ten new Loopy de Loop cartoons, starring the extremely popular character created by William Hanna and Joseph Barbera, the Academy Award-winning creators of "Tom and Jerry" and TV's "Huckleberry Hound."

Eight more top-ranking cartoon hits featuring two-time Academy Award-winner "Mr. Magoo" will also highlight the forthcoming Columbia array of short subject entertainment, as well as 15 carefully selected "Cream of the Crop" cartoons, including outstanding UPA winners that received widespread public applause in past months. These popular favorites will include cartoons of all types for all kinds of audiences that have gained for Columbia's short subjects the spot they hold in the Technicolor cartoon field.

Among the two-reel comedies will be eight Three Stooges short subjects, starring the inimitable clowns who rank as the number one short subject comedy favor-

ites in America. Other two-reel comedies in the coming months will include such all-time popular favorites as Buster Keaton, Joe Besser, Hugh Herbert, Wally Vernon and many others.

Rounding out the new short subject program for the coming year will be ten "World of Sports" thrillers in which Bill Stern will handle the narration of exciting sports events. The popular "Candid Microphone" series will present six new short subjects starring funnyman and creator of the show, Allen Funt, in the latest series of misadventures of people acting like themselves.

On the 1962-63 serial program will be "Batman," "Roar of the Iron Horse" and "Gunfighters of the Northwest."

## Three Shorts Scheduled By Crown International

The rising tide of interest in short subjects for theatre programming reflects the showman's active interest in competing with stay-at-home entertainment, in the opinion of Newton P. Jacobs, president of Crown International Pictures.



A magic boat for "The Magic Tide."

"Short subjects," says Jacobs, "should be in every exhibitor's arsenal. Carefully selected to enhance the features he shows, short subjects provide the 'total satisfaction' available only in film theatres. We have embarked recently on a short subject program and already have three aces, in our opinion. We will add more to our schedule as we find those of the quality we feel will best serve the exhibitors' program needs."

Crown International's three short subjects are "The Magic Tide," "The Trumpet" and "The Plucky Plumber." All are in color. "The Magic Tide" will be presented for Academy Award consideration.

It is the story of two eight-year-olds, a boy and girl, who make their dream come true as they ride "the magic tide" that washes Baja California. It was filmed in the untouched natural surroundings of San Felipe, with Alazan, the bashful burro, as a leading character.

"The Trumpet" shows off the dazzling musical artistry of Rafael Mendez, regarded as the world's greatest trumpet virtuoso, and his trumpet-playing twin sons.

"The Plucky Plumber" is a pantomime hilarity in the best tradition of Chaplin, Harold Lloyd and other of the all-time comedy greats.

## Promotional Material Use Urged by Buena Vista

With fewer pictures and longer running features, the short subject is beginning to receive more and more attention on theatre screens, according to M. G. Poller, Buena Vista short subjects sales manager.

"As in previous years, Buena Vista will continue to provide an outstanding program of Walt Disney short subjects, all in Technicolor and for audiences of all ages and interests. Entertainment is the keynote of the Disney program, along with showmanship to help theatres properly publicize the subjects by making available press sheets, stills, accessories, ad mats, etc. By all means, we urge showmen to take advantage of these campaign tools," Poller said.

Heading the list of new entries in the Disney short subject program is a 20-minute featurette, entitled "A Symposium of Popular Songs." The central character is Professor Ludwig Von Drake, well-known through the Walt Disney World of Color television shows, who composes and illustrates seven popular songs, all with a comedy angle, finishing up dancing the Twist.

Included in the program are two 48-minute, live-action subjects, "The Horse With the Flying Tail," and "The Hound That Thought He Was a Raccoon."

In the cartoon field, BV has the nine-minute subject, "Aquaman," with Goofy; "The Litterbug" (seven minutes) with Donald Duck; "Donald in Mathmagic Land," (28 minutes); "Donald and the Wheel," (18 minutes); also "Goliath II" (15 minutes), the story of a pint-sized elephant, and "The Saga of Windwagon Smith" (13 minutes), the story of the world's only land-going schooner.

Buena Vista will reissue "Bear Country" (33 minutes) and "Water Birds" (31 minutes), both of which have been out of circulation for some seven or eight years, Poller said. Both were Academy Award winners.

There also will be 12 reissued Disney cartoons, two undersea adventure subjects and reissues in the "People and Places" series.

## Six New Tom & Jerrys Are Slated by MGM

Six new Tom and Jerry one-reel cartoons in Metrocolor are included in Metro-Goldwyn-Mayer's 1962-63 "junior feature" release schedule. In addition, MGM has 12 Gold Medal cartoons in Technicolor and will continue to release 104 issues of News of the Day at the rate of two a week.

Titles of the Tom and Jerry subjects are "Dickie Moe," "Cartoon Kit," "Tall in the Trap," "Sorry Safari," "Buddies Thicker Than Water" and "Carmen Get It."

The Gold Medal subjects, each one reel in length, are "Puss Gets the Boot," "Fraidy Cat," "Dog Trouble," "The Bowling Alley Cat," "Fine Feathered Friend," "Sufferin' Cat," "The Lonesome Mouse," "Mouse Comes to Dinner," "Baby Puss," "Zoot Cat" and "Puttin' on the Dog." They all are selections from previous Tom and Jerry releases.



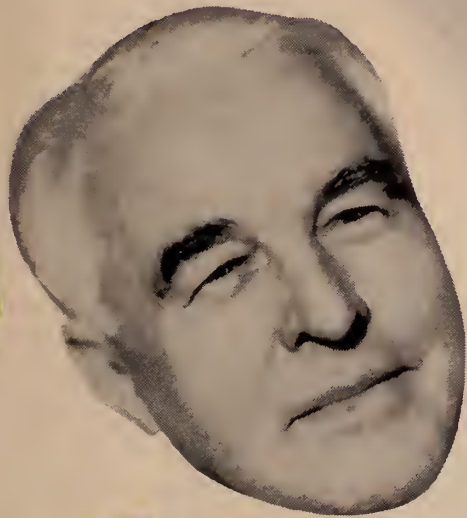
The Stooges in a comedy scene.



# UNIVERSAL'S SHORT SUBJECT SALES DRIVE

*Honoring*  
F.J.A. "FRANK" McCARTHY

DECEMBER • JANUARY



**ONE REEL  
COLOR SPECIALS**

**THE  
UNIVERSAL NEWSREEL**  
*(Twice Weekly)*

**FOOTBALL  
HIGHLIGHTS  
OF 1962**

**WALTER LANTZ  
COLOR CARTUNES**

**TWO REEL  
SPECIALS**  
*in COLOR*



**MAKE SHORT SUBJECTS BIG BUSINESS!**



# Diversified Program of Short Subjects to Be Available

## Universal Offers 36 Color, One in Black and White

With an eye on well-balanced programs, Universal again will offer a varied menu of 36 short subjects in color and one in black and white during the 1962-63 selling season, according to F. J. A. McCarthy, assistant general sales manager, who supervises the distribution of the company's short subjects.



F.J.A. McCarthy

During the 1961-62 season, Universal released 35 shorts in color and one in black and white, along with 104 issues of Universal-International News.

McCarthy said that the new season would see the release of two unusual two-reel specials in color. The first, "The Land of the Long White Cloud," was filmed entirely in New Zealand and offers scenes of that remote country which are unfamiliar to almost everyone except the native and veteran world travelers. The second, "Octoberfest," features scenes of Munich during its famed festival time and embodies some of the most exciting pageantry ever seen, according to McCarthy.

Universal again will release eight one-reel short subjects in color, most of them dealing with distant places which have proven to be of interest to both the stay-at-homes as well as the limited number of persons who have visited these places.

Walter Lantz Cartunes will be represented with 19 new subjects during the 1962-63 season, as well as seven re-releases to provide as large a reservoir of this popular type of screen fare as possible, McCarthy said.

Now well-established since its introduction several seasons ago, Universal's "Football Highlights" again will be released late this year so that patrons can re-live the great moments of the gridiron season.

McCarthy said that with newsreels continuing to hold their appeal as a means of bringing news of important national and international events in the ever-changing world, the Universal-International newsreel will continue to reach the company's regular customers and new ones on a bi-weekly basis during the coming season.



Universal's Woody Woodpecker.

As part of Universal's Golden Anniversary observance, the company sought to focus greater attention on its short subjects by launching a shorts drive among its bookers who will be paid a bonus for the booking and playing of 15 Walter Lantz subjects originally released between 1956 and 1959. The stipulation was that the specific cartoons be played and paid for during the period of July 1 through December 29.

## Featurettes, Two-Reelers, Due From Schoenfeld

Lester A. Schoenfeld Films is offering a diversified program of short subjects for the 1963 season with five featurettes, ten two-reelers and seven one-reelers. Four of the featurettes and five of the one-reelers are in color. All of the two-reelers are in color.

In addition, Schoenfeld is releasing two



"Giuseppina," award winner.

Academy Award winners: "Giuseppina," voted the best documentary short subject, and "Seawards the Great Ships," voted the best live action short subject. The latter also won awards and citations at the Venice Film Festival, Montreal Film Festival, Salerno Film Festival and other festivals in Ireland, Belgrade, Boston and Turin.

The featurettes, which run from 25 to 30 minutes, are "Cattle Carters," "Jessy," "Mikahli," "This Is Hong Kong" and "Angle Bay."

The two-reelers are "Pearlers of the Coral Sea," "Heart of the West," "Another Sunny Day," "Newspaper Run," "Wings to the Future," "Design in the Sky," "People of the Rock," "Saddlemaker," "Captain H" and "Australian Landscape."

In the one-reel category are "Roman Way," "Morocco's Saharan Regions," "Ravenna," "Inside the Tiger," "Making Music," "Ray Ellington and His Band" and "Blue Tunes."

## Pintoff's "Shoes" Booked

NEW YORK—Ernest Pintoff's live-action film, "The Shoes," starring Buddy Hackett, distributed by Union Films had its first American showing along with "Candide," at the Baronet Theatre Monday (19). "Shoes," a 25-minute film written and directed by Pintoff, was photographed entirely on location in New York City.

## Warner Bros. to Continue Worldwide Adventures

Warner Bros., during the 1962-63 season, will continue offering its Worldwide Adventure one and two-reel subjects, according to Charles A. Baily, in charge of short subjects for the company. In addition, Merrie Melodies and Looney Toon cartoons will again feature the Road Runner, Tweety, Sylvester, Daffy Duck, Foghorn Leghorn, Speedy Gonzales, Yosemite Sam and others, plus Bugs Bunny.

"Shorts are definitely an asset to every theatre. A check of the movie-going audiences throughout the nation proves that they are very much interested in seeing good adventure, sport reels and cartoons," Baily said.

Warner Bros., he added, believes there is a place in motion picture entertainment for this type of product and again will place in release during the 1962-63 season three two-reel Worldwide Adventure specials, including "A Touch of Gold," story of South Africa; "Thar She Blows," a whaling picture, and one other two-reeler to be announced later; also, six one-reel Worldwide Adventure specials, including "Moroccan Rivas," "Sporting Courage," "Sea Sports of Tahiti" and three others to be announced. In addition to these live shorts, WB will again release 16 new Merrie Melodies and Looney Toons and 13 Blue Ribbon cartoons.

"We will deliver the best," Baily said. "We know shorts are wanted. They do have an important place in motion picture entertainment and will add, if exploited, revenue to the boxoffice. They can do all these things only if they are booked, played and advertised. The public is interested in shorts and I hope, in view of this, exhibitors will be too."

## New 'Feature Page' Format For Movietone News

Movietone News will take on a new look next year, giving it a "feature page" format rather than a spot news medium.

William R. Higginbotham, the new president of the 20th Century-Fox subsidiary, has been studying the status of the newsreel in today's market and has decided that changes are in order.

It has become apparent that the theatrical newsreel cannot keep pace with the news as presented on television, giving certain events same-day exposure which becomes stale news on the theatre screen.

To meet the challenge, Higginbotham plans to revamp the style, reducing the number of "stories" in each issue and giving greater emphasis to material of the human interest variety. Events that have permanent appeal will be retained, but many of the trite newsreel subjects that have been covered since news-on-film was inaugurated will be eliminated.

The company will continue to produce short subjects for 20th Century-Fox, principally of the travel category.



# THE <sup>PARAMOUNT</sup> SHORT WAY TO SUCCESS AT THE BOXOFFICE...



40 OUTSTANDING SHORTS  
FROM  
**PARAMOUNT PICTURES!**

**3**

**TWO-REEL  
SPECIALS**

(COLOR) LIVE ACTION



**6**

**"SPORTS  
IN ACTION"**

(COLOR)

**20**

**CARTOONS**

(COLOR)



**7**

**NOVELTOONS**

**7**

**MODERN  
MADCAPS**



**6**

**COMIC KINGS**

**5**

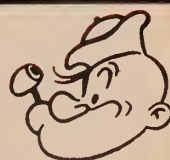
**HIGH  
TOPPERS**

THE WORLD TOMORROW

**6**

**POPEYE  
CHAMPIONS**

(COLOR)

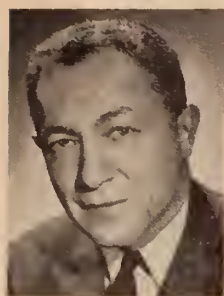


**PARAMOUNT'S SHORTS WILL STRETCH  
YOUR BUSINESS IN A BIG WAY!**



## 40 Short Attractions On Paramount Schedule

Paramount Pictures will continue to maintain its high level of short subjects releases during the 1962-63 season, when it will present 40 assorted attractions, according to Burton Hanft, home office production executive in charge of the company's short subjects program.



Burton H. Hanft

In response to the great demand from exhibitors for fresh and unusual subjects, all but six of the shorts will be new releases. The six re-releases will all be "Popeye" cartoons, which still enjoy great popularity with adults and children alike.

The 34 new releases for 1962-63 include 20 cartoons, three two-reel "specials," six "Sports in Action" and five one-reelers on various subjects. All 40 releases will be in color and many in anamorphic wide-screen. Hanft said that cartoons continue to be the most popular short subjects. Like Paramount's California studio, the company's cartoon studio is constantly on the look-out for "new faces" for its shorts. In the past year, Paramount has introduced a number of new comic strip characters to the screen, including Goody the Gremlin and Kosmo the kid from Mars.

Paramount's live-action shorts are designed to meet all types of audience tastes



Paramount's new cartoon characters.

Since Americans have more leisure time on their hands than ever before, Paramount has had unusual success with shorts concentrating on such popular activities as horse-racing, motor boating, bowling and free-fall parachute jumping. The company has launched a global production program for its live-action shorts in seeking new ideas.

## Three Arts to Distribute

NEW YORK—Three Arts Productions will distribute "Speak to Me, Child," a 25-minute "filmed poem" in color, based on the works of Sobloff, with narration by David Wayne. The scenes of children at play were filmed on location in New England, Florida and the West Indies.

"Speak to Me, Child" will open at the Guild Theatre, New York, December 3.

## Wendell Corey's Daughter in TV Show

HOLLYWOOD—Robbin Corey, 18-year-old daughter of Wendell Corey, has been signed by MGM-TV to make her acting debut in a top supporting role in the "Which Man Will Die" episode of "The Eleventh Hour," which stars her father and Jack Ging.

## Awards-Winning Cartoons On Herts-Lion Schedule

Led off by "Ersatz," the 1962 Academy Award-winning short subject produced in Yugoslavia, Herts-Lion International Corp. this year is offering a package of 20 cartoons, all in Eastman color and running ten minutes each in length.


In addition, H-L will introduce a new cartoon character, "Barbara," in the off-beat story of a little girl who refused to conform. "Barbara" was written and produced by Bill Jennings, directed by Max Hutto and narrated by Hans Conried. In color, it will run six and one-half minutes.

Among the other prize-winning cartoon subjects available through H-L are "The Egg," Bronze Medal winner at the Venice Film Festival; "Two Snails," winner at the International Film Festival at Tours, France; "At the Photographer's" grand prize winner at Bergamo; "Poor and Unhappy," winner of special mention at the International Film Festival of Cork; "Don Quixote," award winner at the Oberhausen Film Festival.

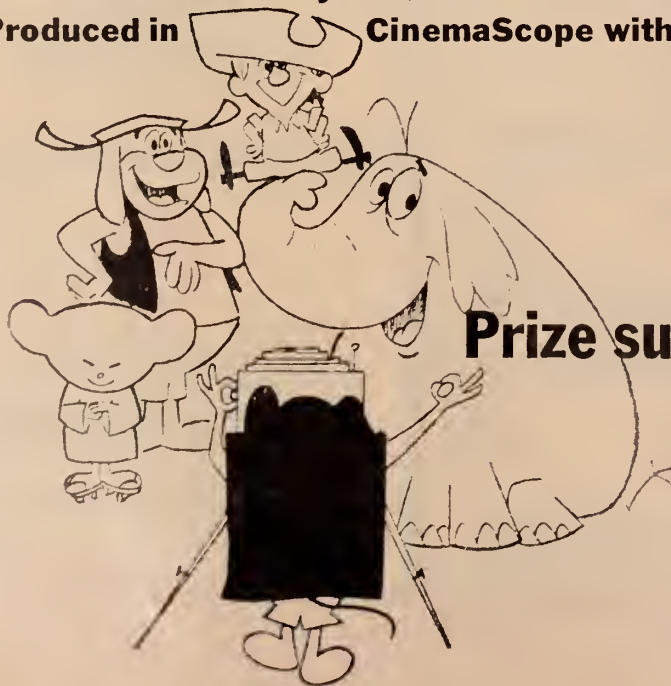
Other titles include "Low Midnight," "The Kite," "Dance on the Roof," "The Man and His Shadow," "Spring Tunes," "The Boy and the Ball," "Adam and Eva," "Because of a Plate," "The Lion Tamer," "A Doll," "Doctor Sinus and Robot Minus," and "The Blacksmith's Apprentice."

## 'Jumbo' Recording Demand Up

LOS ANGELES—An order for an increased 25 per cent of the Columbia Records' soundtrack album for MGM's "Billy Rose's Jumbo," brings the total to 125,000 copies.

**Brighten your profit picture with audience-winning attractions like Deputy Dawg, Hashimoto-San, Hector Heathcote, Silly Sidney. They're just a few of the many prize properties created by Terrytoons...once again rated among the top ten producers (fourth consecutive year!) in Motion Picture Herald's Annual Short Subjects Poll. Produced in CinemaScope with Color by Deluxe.  TERRYTOONS**

*A Division of CBS Films Inc./Distributed by Twentieth Century-Fox Film Corp.*



**Prize subjects!**



## More Distributors Enter Short Subjects Field

(Continued from page 11)

used as his slogan: "The Spice of the Program." The term made a strong penetration on the patrons and when it spelled itself out at the bottom of the lamp of knowledge, which was his trademark, the audience often would cheer.

Hammons once told this writer that he used to get as high as \$5,000 rental for his short subjects at Broadway theatres. Why? Because the customers liked them and expected them.

Public taste in short subjects has not changed over the years. The only difference is that they don't get them as frequently as they once did. Double-feature programs naturally have cut into the short subjects market, but the wise showman feels it a duty to brighten up the program with at least a lively cartoon or newsreel.

Short subjects still are the "spice of the program." They are the "dessert" to every program menu and too many exhibitors are passing up good public relations by not giving their patrons what they want. The coming season's shorts program is good, varied, enlightening, diverting. No program should be without one.

## Astor Pictures Acquires Stoumen's 'Naked Eye'

NEW YORK — Astor Pictures has acquired worldwide distribution rights to "The Naked Eye," an art documentary feature written, directed and produced by Louis Clyde Stoumen and narrated by Raymond Massey, according to George F. Foley, president.

Astor had previously acquired worldwide rights to Stoumen's more recent feature, "Black Fox," a documentary about Adolf Hitler, narrated by Marlene Dietrich.

"The Naked Eye," which is the story of the art and fun of photography, has received an Academy Award nomination, the Robert J. Flaherty Award and a special Venice Film Festival Award, among others. The picture was originally handled by Film Representations in 1957.

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## THE BIG SHORT SUBJECT

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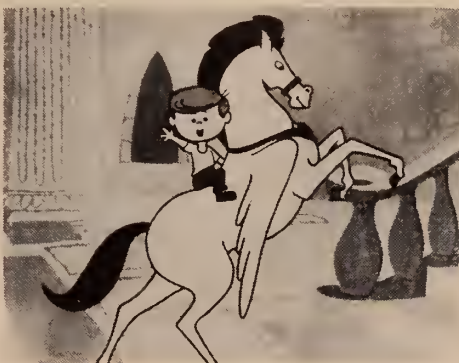
"A FEW PICTURES"

A TEN MINUTE STORY ABOUT A PHOTOGRAPHER AND A FILM STARLET

## 'Soaring Stallion' Cartoons New Terrytoon Series

A new series of animated cartoons has been started by Terrytoons. Titled "Luno, the Soaring Stallion," the shorts also feature the stallion's friend, Tim.

According to William M. Weiss, vice-



Stars in new cartoon series.

president and general manager, the stories take the viewer from the present to the past and future and, through the use of an ingenious transition, brings him back to the present. The first of the series will be "The Missing Genie."

Weiss said the company was encouraged by the reception which had been given to the company's latest cartoons featuring Hector Heathcote, Hashimoto and Sidney throughout the world.

A number of these cartoons, Weiss said, had been selected for showing in film festivals at Venice, San Sebastian, Locarno, Cork, Melbourne, Mexico City, San Francisco and Brussels. One of the Sidney cartoons was nominated for an Academy Award.

Each of the new series, he said, was distinctive in story, concept, music, character design, art style, voices, etc.

## Crown Int'l Completes Ten Franchise Pacts

LOS ANGELES—Franchise agreements with nine leading independent distributors in the United States and one in Canada have been completed by Crown International Pictures, president N. P. "Red" Jacobs announced on his return from a nationwide tour.

The agreements will begin with four features and three short subjects. The new features are "First Spaceship on Venus," "Varan the Unbelievable," "Dangerous Charter" and "Stakeout." The three short subjects are "The Magic Tide," "The Trumpet," and "The Plucky Plumber."

The nine distributors for the United States cover 24 major areas. They are: George Waldman, New York, Albany and Buffalo areas; Sam Wheeler, Washington, D. C.; Scott Lett of Howco, Charlotte, Atlanta, Jacksonville and Memphis; Phil A. Sliman and Mamie C. Dureau, New Orleans; Bob O'Donnell, Dallas; Herman Gorelick, St. Louis and Kansas City; Jack Zide, Detroit, Cleveland, Cincinnati and Indianapolis; Favorite Films, Los Angeles, San Francisco, Portland, Seattle, Salt Lake City, Denver; Kermit Russell of Russell Films, Chicago and Milwaukee. Crown International features and short subjects will be distributed in Canada by Jerry Solway of Astral Films.

## Wm. Morris Broadens Its Film Operations

NEW YORK — The William Morris Agency has been expanding the scope and manpower of its motion picture department and in the last ten months has helped to develop film projects which will result, or already resulted, in the distribution of more than 35 features, the company reported last week. The films have been produced, in production or scheduled for filming.

The agency, during this period, also represented director Arthur Penn in closing a one-picture deal with independent producers Lawrence Turman and Stuart Millar with United Artists and a two-picture production-distribution deal with Columbia. A three-picture deal was signed by producer-director George Schaefer with Paramount and a four-picture deal by producer-director J. Lee Thompson with the Mirisch Co. Director Norman Jewison was set for a multiple picture deal with Universal and Curtis Enterprises.

In addition, the agency announced, there are in various stages of planning and preparation several other feature film projects involving the agency's writer, producer, director and actor clients.

The motion picture department is under the direction of Phil Kellogg and Joe Schoenfeld on the coast. Bernie Wilens is in charge of the film department in New York and John Mather supervises the organization's offices in Rome, Madrid and Paris. Christopher Mann, Ltd., handles the British segment of the global operations.

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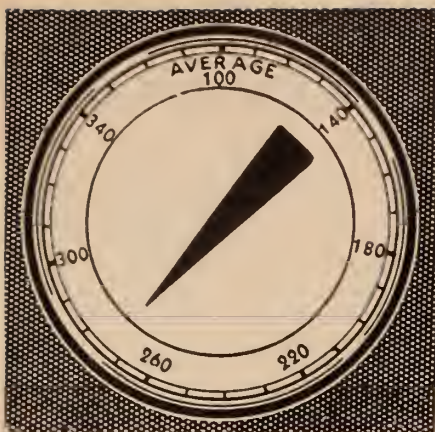


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# BOXOFFICE BAROMETER

This chart records the performance of current attractions in the opening week of their first runs in the 20 key cities checked. Pictures with fewer than five engagements are not listed. As new runs are reported, ratings are added and averages revised. Computation is in terms of percentage in relation to normal grosses as determined by the theatre managers. With 100 per cent as "normal," the figures show the gross rating above or below that mark. (Asterisk \* denotes combination bills.)

	BALTIMORE	BOSTON	BUFFALO	CHICAGO	CINCINNATI	CLEVELAND	DENVER	DETROIT	INDIANAPOLIS	KANSAS CITY	LOS ANGELES	MEMPHIS	MILWAUKEE	MINNEAPOLIS	NEW HAVEN	NEW YORK	OMAHA	PORTLAND	SAN FRANCISCO	SEATTLE	AVERAGE
Air Patrol (20th-Fox)							100		100	100					95			100			99
Ashes and Diamonds (Janus)	150			145	70	90								100		150			100		115
Belle Sommers (Col)					100		80	100		100			80								92
Best of Enemies, The (Col)	135	200		160	110	155	150		110	100	125	100	175		100	190					139
Bird Man of Alcatraz (UA)	150	250	200	210	100	150	225	130	125	160	325	100	150	120		200			200		175
Black Pit of Dr. M. (UPRO)					100						70			130	100			100			100
Bon Voyage (BV)	140	150	115	200	250		360	125		365	290	150	200	150	105	175	325	165	150	150	198
Boys' Night Out (MGM)	140	400	135	225	100		150	125	135	200	205	300	300	175	110	195		150	125	125	183
Broken Land, The (20th-Fox)				100				100		100					90					100	98
Burn, Witch, Burn (AIP)		150	120		125			105		110		90	100		80				85		107
Cabinet of Caligari, The (20th-Fox)	100	175	85	145			100	70	100	115	190		95	100	90	135	100		100		113
Carry On, Teacher (Governor)	130		150	165	110		200		100	285	95			125	115						148
Chapman Report, The (WB)	150	300	200	225	150		150	125	135	350	360	200	130		105	195	150		200		195
Concrete Jungle, The (Fanfare)				100			100								65	100			100		93
Convicts 4 (AA)	120	140	105	160	110						185		90		80	150	100	150	100	90	122
Counterfeit Traitor, The (Para)	140		125	150	95		150	135	100	130	185		125	300	115	200	110	150	150	100	145
Damn the Defiant! (Col)	115	150	75			75		105	115		65				100	160	85				105
Damon and Pythias (MGM)	125		100			65						100				110		100			100
Desert Patrol (U-I)							90	100	100			100				85	100				96
Dr. Blood's Coffin (UA)		135		125				100			75					115					110
Five Weeks in a Balloon (20th-Fox)	110	200		185		90	130	100	110	160	120		200		90			150	95		133
Gigot (20th-Fox)	170		125	165	100			200			250			150		160					165
Guns of Darkness (WB)	100		125		95	75				95	80			90	75	110		100	90		94
Jules and Jim (Janus)	120	130		150					90						115	175					130
If a Man Answers (U-I)				235				115	200		75	175		150				155	125		154
It Happened in Athens (20th-Fox)				150			65	100					100		75						98
Kid Galahad (UA)	100	220	105		90		125	115		210	130	300	200					150			159
Longest Day, The (20th-Fox)		250		250	185		200	270		250	375			300		200					253
Manchurian Candidate, The (UA)	150	200	175	175	100	85	160		175	150	90	125	200	120	100	180		155	200		149
No Man Is an Island (U-I)	125		90	100	90		70	130		125	80	115	85		90	150	110		100		104
Phaedra (Lopert)	150	300		200		150									100	200			300		200
Phantom of the Opera, The (U-I)		200	120	160	115		90			115	75	150	95			140	85	125	100		121
Pigeon That Took Rome, The (Para)	140		125	195	100		100	120	90	120	175	150	100					135	100		127
Pirate of the Black Hawk (Filmgroup)	135						65						100					100	100		100
Requiem for a Heavyweight (Col)	160	300	125	200			90	130		125	250			180		195	100				169
Ride the High Country (MGM)	110		100		110	90		100	110	100		100	100	90	105		95	100	150		104
Shoot the Piano Player (Astor)	125			155		100										160	85				125
Sky Above—Mud Below (Embassy)	140	200	130	200	400	150	140	100		185	420	110	175	125	120	195		150	100	150	177
Tomorrow Is My Turn (Showcorp)	130			155		115						90			100	175					128
Very Private Affair, A (MGM)	100		120	175	95		100		90		75	115	175		90	150	100		90		113
What Ever Happ'd to Baby Jane? (WB)	170	300	200	250	165	275	140			200	175	100	200	200	90		210	155	200		189
White Slave Ship (AIP)					100		80			120		100					120	130	75		104

## TOP HITS

— OF —

## THE WEEK

Individual runs, not an average.  
Listings are confined to opening  
week figures on new releases only.

### 1. What Ever Happened to Baby Jane? (WB)

Cleveland .....275  
Omaha .....210

### 2. Mutiny on the Bounty (MGM)

Chicago .....250  
New York.....210

### 3. Longest Day, The (20th-Fox)

Kansas City.....250

### 4. Carry On, Teacher (Governor)

Milwaukee .....250

### 5. If a Man Answers (U-I)

Buffalo .....200

### 6. Manchurian Candidate, The (UA)

Milwaukee .....200

### 7. Gigot (20th-Fox)

Detroit .....200

### 8. War Lover, The (Col)

Denver .....200



## Milwaukee Managers Settle for Okay Week

MILWAUKEE—"Carry On, Teacher" at the neighborhood Times Theatre drew the best figure for the week, a 250. Otherwise, a sprinkling of 150 ratings was the best the local first-run scene could muster. "The Wonderful World of the Brothers Grimm" closed at the Palace after a 13-week run.

(Average Is 100)

Downer—Jules and Jim (Janus) .....	140
Palace—The Wonderful World of the Brothers Grimm (MGM-Cinerama), 13th wk. ....	150
Riverside—Lady and the Tramp (BV), reissue; Almost Angels (BV), 3rd wk. ....	150
Strand—El Cid (AA), 3rd wk. ....	125
Telenews—Gigi (MGM); Les Girls (MGM), revivals, 2nd wk. ....	150
Times—Carry On, Teacher (Governor), 3rd wk. ....	250
Towne—Ramon Holiday (Para); Sobrina (Para), reissues .....	90
Warner—What Ever Happened to Baby Jane? (WB); Samar (WB), 2nd wk. ....	150
Wisconsin—The Manchurian Candidate (UA), 2nd wk. ....	100

## 'Girls!' Dominates Otherwise Sluggish Mill City Week

MINNEAPOLIS—Business slacked off considerably from last week here as all but a few percentages from the 11 first-run Mill City theatres hovered around or slightly below average. Elvis Presley's "Girls! Girls! Girls!" in its initial week at the Gopher posted a powerful 200 per cent, and "The Wonderful World of the Brothers Grimm" now in its 16th week at the Cooper held firm at 180 per cent. Two other holdovers remained strong—"Only Two Can Play" and "What Ever Happened to Baby Jane?"—but "The Longest Day," at the Mann, suffered a severe drop from the previous week's 250 per cent to last week's 125.

Academy—The Legend of Lobo (BV) .....	100
Campus—Shadows (Lion Int'l) .....	100
Century—What Ever Happened to Baby Jane? (WB), 2nd wk. ....	130
Cooper—The Wonderful World of the Brothers Grimm (MGM-Cinerama), 16th wk. ....	180
Gopher—Girls! Girls! Girls! (Para) .....	200
Lyric—Pressure Point (UA) .....	90
Mann—The Longest Day (20th-Fox), 5th wk. ....	125
State—The Manchurian Candidate (UA), 3rd wk. ....	80
St. Louis Park—Carry On, Teacher (Governor), 4th wk. ....	90
World—Gigot (20th-Fox), 3rd wk. ....	100

## Several Omaha Situations Enjoy Good, Solid Week

OMAHA—Three holdovers did plus-average business last week, paced by "Lady and the Tramp," which doubled the average receipts in its third week at the State Theatre. "The Manchurian Candidate" had a big opening week at the Admiral and Chief and the Sky View Drive-In. "Windjammer" showed a continued upswing in its 11th week as its closing date at the Cooper Theatre draws near.

Admiral, Chief and Sky View Drive-In—The Manchurian Candidate (UA) .....	165
Cooper—Windjammer (Cinemiracle), 11th wk. ....	140
Dundee—The Swan (MGM), revival .....	80
Omaha—What Ever Happened to Baby Jane? (WB), 2nd wk. ....	150
Orpheum—Constantine and the Cross (Embassy) ..	90
State—Lady and the Tramp (BV), reissue; Almost Angels (BV), 3rd wk. ....	200

## Three Signed for 'Greatest'

From Western Edition

PROVO, UTAH—George Stevens has cast British actor Raymond Gary as St. Peter in "The Greatest Story Ever Told." Broadway thespian Paul Brinkerhoff will portray the Apostle Andrew, and legitimate theatre actor Robert Blake will appear as Simon the Zealot. All three will join the troupe shooting here on a schedule extending until at least Christmas.

## John Reddy Succeeds Strachota As Chief Barker at Milwaukee



John Reddy, station manager for WKOY, was elected chief barker for Variety Tent 14 at Milwaukee. He is seen at extreme left. Other new officers and crewmen, left to right: Robert Hindin; Pat Halloran, first assistant chief barker; Henry Berger; Herb Kratze, second assistant; Don Perlewitz; Jerry Levy, property master; Lee Rothman; Jack Dionne, dough guy; Harry Zaidins and Joe Strother. Bill Nichol, BOXOFFICE correspondent, was re-elected press guy.

MILWAUKEE — Johnny Reddy, station manager for WOKY, was elected chief barker of Variety Tent 14 at the annual election of officers held at Marcus' Pfister Hotel Monday (12). He succeeds Bernie Strachota, general manager of radio station WRIT, who has served for two terms.

Also elected were Pat Halloran, U-I manager, first assistant; Herb Kratze, meat packer, second assistant; Jerry Levy, station WXIX, property master; Jack Dionne, UA salesman, dough guy, and Bill Nichol, who was renamed press guy. The other crewmen are Don Perlewitz, Theatres Service; Joe Strother, Marcus Theatres Management; Harry Zaidins, attorney for the Milwaukee Braves; Lee Rothman, WRIT, and Samuel Kaufman, Theatre Insurance.

Hugo Vogel, secretary, was chosen to attend the International Variety convention with Andy Spheeris, Towne Theatre Corp., Kaufman and Kratze as alternates.

Nat Nathanson of Chicago, Allied Artists official and representative for International Variety in this area, said he was proud of the Milwaukee tent, as were others elsewhere of the achievements chalked up for the local group.

"Perhaps," he said, "this is due to the

superb leadership you have had down through the years. One of the difficulties I note as I get around to the various tents, particularly where they have beautiful clubrooms, is the struggle to maintain these sumptuous quarters. Your excellent bank balance, and the more than \$125,000 you have contributed in the past five years to the Mount Sinai epilepsy clinic, in addition to the hundreds of thousands previously to the Marquette University heart clinic and others, is proof of the caliber of men behind this organization. But again I say, bear in mind that clubrooms are costly and the upkeep a terrific burden to bear. You are better off without them."

Nathanson conducted induction ceremonies for the following new members: Henry Berger, Stanley Warner; Pat Halloran, U-I; Howard Pollack, Variety epilepsy clinic; Ken Siem, UA; Aaron Shlesman, Stanley Warner; Stanley Stacey, Stacey Vending Co.; Spiros Kallas, insurance; Henry Kratze, Allied of Wisconsin secretary, and Al Elewitz, public relations.

Bernie Strachota, in turning the gavel over to Reddy, got a rousing ovation for the tremendous job he has done during his two terms as chief barker.

## Odebolt, Iowa, Exhibitor William Horstman Dies

ODEBOLT, IOWA—Funeral services were conducted at the Methodist Church for William George Horstman, 71, operator of the Princess Theatre here for 20 years. He had been ill since last spring and died suddenly while at work at the theatre. He also was a carpenter and builder.

Mrs. Horstman, who has participated in the operation of the Princess for many years, planned to continue managing the theatre after a short closing period.

Other survivors include two daughters and a son.

## Connecticut Revives 'Parrish'

From New England Edition

EAST WINDSOR, CONN.—The Lockwood & Gordon East Windsor Drive-In played a revival engagement of Warners' "Parrish," shot on East Windsor tobacco field locations several years ago.

## Barkers of Tent 16 Re-Elect Don Shane

OMAHA—Don Shane, city manager for the Tri-States Theatres and chief barker of Variety Tent 16, got a rousing vote of confidence and appreciation when he was re-elected at the annual voting session.

Walter Creal is the first assistant and William Bode second assistant. The dough guy is King George; property and pressman, Charles Ammons. Canvasmen are Charles Carey, Mel Dunn, Frank Larson, Joe Rothkop, Abe Slusky and Willie Wilson. Also on the crew are past chief barkers Pat Halloran, Bob Hoff, Jack Renfro, Meyer Stern and Glenn Trump.

Shane said the first new business on order is the planning for the annual Christmas party. A meeting will be held soon to select the time and place and arrange entertainment.



# Madison Police and Theatremen Join Hands Against Dirty Films

MADISON, WIS.—The police here are charged with the authority to ban movies judged to be obscene or immoral. And in the opinion of both the public and theatremen, they've been doing an excellent job, having banned but two pictures in the past six years.

Both of the banned films were foreign made, says Inspector Herman Thomas, who has been responsible for enforcing the ordinance since 1956. One of them he said, dealt with a love story in a nudist colony, and the other dealt with love in rural and urban Japan. To be banned in Madison, he said, a movie has to be overtly immoral. Suggestive sequences do not warrant a ban, and any scene which can be considered ambiguous does not justify the ban.

The police department depends to a great deal on the exhibitor to bring pictures of a questionable nature to its attention, for Thomas said the theatre managers often ask the police to preview a film in question, and they go along with the department's decision.

In previewing the movies, the police rely for the most part on an advisory board, seldom on the judgment of one person. Thomas said the board usually consists of a police officer, a representative of the district attorney's office, a member of the Madison Ministerial Ass'n, and an ordinary citizen or so. The routine procedure is for the board to preview a questioned picture and then decide by majority vote what should be done. The police chief then acts on the basis of the majority vote.

Thomas said an average of about five movies a year are previewed by the police. Of these five, four are brought to the attention of the police by citizens, and the other by theatre managers. The police will preview a picture whenever a citizen feels that

a particular film should not be shown in Madison.

A recent example was "The Chapman Report." Thomas said he previewed the movie, found it suggestive but not overtly immoral, and allowed it to be shown. However, the theatre earlier had agreed to limit attendance to persons 16 years of age or older. Thomas said he has never had to invoke the ordinance to ban a movie, as "the theatre managers have always co-operated with the police department's suggestions."

During the discussion on motion picture censorship, Thomas came up with what he called the best possible answer to immoral movies—parental supervision. However, he added, "The 16-year age limit on some movies is fine, although my 16-year-old son will never see them while I'm around!"

## May Opening Fox Target For Albuquerque Theatre

From Western Edition

ALBUQUERQUE — Fox-Intermountain's \$1 million theatre here is scheduled to be open in May, according to a circuit spokesman.

Construction of the new house has been under way about a month, by the Roy Construction Co. of Denver.

Albuquerque Theatres' Sunshine Theatre, downtown, has already been okayed for Cinerama, but the Fox spokesman said that firm still anticipates a favorable decision on showing of Cinerama in the new house. The theatre being built in Winrock Shopping Center is the first Fox house in Albuquerque.

## Mike Callan, Associates Into Production Field

From Western Edition

HOLLYWOOD — Michael Callan has formed New Hope Productions, with his manager Jerry Levy and business representative Douglas Barr. The trio has purchased Ronald Buck's novel "Carnival on the Carpet," which will be made under the new company banner following Callan's completion of his current exclusive Columbia Pictures contract.

Columbia has reoptioned Callan for his fifth year, ten weeks in advance of his pact due date.

# MINNEAPOLIS

Actor Jim Hutton, due in town for the "Period of Adjustment" opening at the Lyric, came up with infectious mononucleosis while on tour and canceled his Twin Cities visit . . . Local theatremen are again proving their hearts are in the right place this holiday season. Both the Cooper and the Century are serving as collection headquarters for the annual Santa Anonymous drive for toys for needy children. Over 22,000 toys are sought.

J. T. McBride, manager at Paramount, was in Chicago for a meeting conducted by Charles Boasberg . . . On Filmrow were Ray Blakeslee, Medford, Wis.; Arvid Olson, Pine Island; Herb Stolzman, River Falls, Wis.; George Jonkowski, New Prague, and Art Bean, Harvey, N.D. . . . The Ingmar Bergman film festival at the Varsity Theatre, a Mann unit, was extended a few days to take advantage of the superb business. Full houses were reported several nights during the 14-film festival. The entire festival opened at a crosstown Mann theatre, the Westgate, this week.

The minute Tribune entertainment columnist Will Jones got back from his vacation, Star entertainment columnist Don Morrison left on his . . . Everytime local moviegoers turn around, it seems that Ted Mann has another film festival waiting for them. Mann's latest is a seven-film opera festival to be run at the Campus Theatre, starting November 28 and continuing through December 11. Illustrated pamphlets containing complete information on each opera are being handed out in other Mann theatres to advertise the festival . . . The Orpheum, a Mann unit, continued with live theatre, with the Broadway roadshow of "A Sound of Music" the current attraction. As soon as it finishes, another roadshow, "A Far Country," will move in. Cinema fans will have to wait until December 2 for a movie again at the Orpheum.

Bob Thill, Lyric manager, wonders to himself these days if the Twins will trade Earl Battey . . . Minnesota Amusement theatres have announced their Christmas features. The Lyric will play "The Lion"; the Century, "Gypsy," and the State, "Billy Rose's Jumbo" . . . Samples of Movie Guide, a new promotional magazine previewing new motion pictures, were given away to all moviegoers. Lyric Manager Bob Thill reported that the magazine was well-received. The magazine is distributed nationally and resembles TV Guide in format.

## International TV Award For Non-U. S. Programs

From Western Edition

LOS ANGELES—In line with its growing interest in the development of international television, the National Academy of Television Arts and Sciences has created a new international award to honor outstanding programing produced outside the U.S., it was announced by Robert F. Lewine, president.

He pointed out that the award would be confined to programs "not intended primarily for American broadcast." The award will be judged by a panel of former Emmy Award winners.

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## Memphis Censors Rule Out First Picture in 3 Years

From Southeast Edition

MEMPHIS—After three years without banning motion pictures, the Memphis Board of Censors last week cracked down on "Paradisio," a nudie scheduled to open at the Studio Theatre. Mrs. Minter Somerville Hooker, chairman of the censors, said the film was banned for obscenity.

The theatre substituted two comedies for the objectionable feature. Bill Kendall, Studio manager, said "Paradisio" required the use of stereoptical 3-D process glasses to see the girls divested of their clothes.

"I'm stuck with 300 3-D glasses," said Kendall.

The film has been showing across the Mississippi river in West Memphis, Ark., for several weeks. There is no censor board in West Memphis.

## OMAHA

Jack Klingel said bad weather moving into the area would not change the target date of December 21 for the opening of the Cooper Foundation Theatres' new Indian Hills Cinerama Theatre in western Omaha. The building is all enclosed and the concrete work is well in hand. The first offering will be "The Wonderful World of the Brothers Grimm." Klingel said no trace had been found at the week's end of Jack Harris, an employee of the State Theatre, or \$1,136 of the theatre's receipts. The employee was last seen November 6 carrying two money sacks from the theatre. He told fellow employees he was en route to make a deposit. Police have issued a warrant naming Harris and accusing him of grand larceny.

The State has signed "In Search of the Castaways" for its Christmas show . . . Vivian Schertz, Buena Vista secretary, and her husband are on vacation. She said they had made no plans. "We're just going to go or do whatever we want to as the notion strikes" . . . "Marco Polo" had big success in Omaha and Lincoln and has been continuing in the territory.

## George Axelrod Prepares Busy Production Slate

From Western Edition


HOLLYWOOD—George Axelrod and associates Richard Quine and John Frankenheimer have signed French actress Michele Mercier for upcoming films on Axelrod's Charstone Productions slate. One title already scheduled is an Axelrod original, "How to Murder Your Wife."

Axelrod also said he has secured commitments from William Holden and Audrey Hepburn, stars of "Paris When It Sizzles," to do another picture with him and Quine.

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## DES MOINES

The Vista Theatre at Storm Lake is undergoing an extensive face-lifting. A new entrance design, new marquee and relocation of the concessions area are some of the remodeling projects slated for the Pioneer-owned Vista. Del Farrell is manager . . . "Diamond Head," Columbia's drama filmed in Hawaii, was screened for the trade here November 20. The film stars Charlton Heston, George Chakiris and Yvette Mimieux and deals with present day Hawaii and a dynastic Hawaiian family.

For Joanne Miller of Universal, Thanksgiving was quite an event. She cooked her first turkey! . . . Back to Universal after a bout with flu was Thelma Washburn, booker. At the same office, Marilyn Smith, Ralph Olson's new secretary, was out with a bad tooth. The tooth came out, too . . . On the hospital list at Central States: Ray Cox, accounting, who underwent surgery in Des Moines . . . Lionel Wasson, manager of the Iowa Theatre at Sheldon, was reported feeling some better, but due to remain a few weeks at the Veterans Hospital in Sioux Falls.

Des Moines Orpheum Manager C. L. McFarling had two good promotion contests going at the same time on two local radio stations, KSO and KIOA, in connection with "Girls! Girls! Girls!" One contest awarded prizes for the longest lists of song titles including "girl." The other was a name-matching "girls" test. Prizes included Presley albums, theatre passes, etc. Both stations are the platter-chatter type that naturally attract Presley fans and the two contests, running concurrently and gratis on rival stations, were a bit of all right, McFarling thought . . . Abbott Swartz of Independent Film Distributors was in Des Moines on business.

The Variety auxiliary will meet at the 20th Century-Fox screening room for a box lunch and screening Wednesday (28) . . . Ken Bishard, Paramount booker for the Nebraska territory, was on vacation the week of the 25th . . . Eleanor Jackson, Joe Jacobs' secretary at Columbia, planned to "finish painting the basement walls" at her home during her week's vacation . . . Mar-

garet McGaffey of MGM looked forward to a week in Indianapolis.

According to Dave Gold, Des Moines manager, 20th Century-Fox has set up sneak previews in key Iowa centers to sell "Gigot" to the public. Under the plan, representatives of the press, radio and TV will be invited along with key organization leaders from the PTA and other educational and civic groups. In addition, exhibitors from surrounding towns are being invited to come and bring representatives of these groups from their locale. Already scheduled is the Go-to-"Gigot" sneak for the November 30 at the Paramount in Cedar Rapids, the Capitol in Davenport and the Fort at Rock Island. Dubuque had one earlier. Additional previews are planned for other cities with dates yet to be set.

Al Morey, 61, well-known entertainer here back in the days of stage shows at the Paramount Theatre, died recently aboard a United Air Lines plane shortly before it made an emergency landing at Chicago. Morey, whose home was in Hastings on Hudson, N.Y., collapsed on the plane which was on a nonstop flight from Los Angeles to New York. At the time of his death, he was vice-president of Broadcasters Advertising Reports of New York. He also had been a radio and TV script writer. To Iowans, he is remembered as the handsome, popular master of ceremonies and band leader who brightened the Paramount stage in the 1930s. He left Des Moines in 1936.

Exhibitors on the Row included Mr. and Mrs. Fay French, Coggon; Mr. and Mrs. Eben Hays, Winterset; Harrison Wolcott, Eldora; Dick Kuhl, Greenfield; Bill McGraw, Ogden; Tim Evans, Anamosa; Glenn Lambert, Monticello; Earl Kerr, Pine, Colo., and his manager Carl Schwanebeck of Knoxville.

## Metropolitan Builds Ainer

From Western Edition

LOS ANGELES — Metropolitan Theatre Corp. was granted a permit by the Ventura planning commission to build an 800-car drive-in theatre in Simi Valley.

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JOHN  
SCOTT

BOXOFFICE

# Showmandiser

THE GUIDE TO BETTER BOOKING AND BUSINESS-BUILDING

## 'Drum Song' Players Get Photo Plugs for Film

Nearly 40 inches—two 3-col. photos and one 1-col. picture—of newspaper space were obtained by an invitation extended by manager A. G. Crisp to officers and cast of a Little Theatre Club to attend the opening night of "Flower Drum Song." Crisp manages the Odeon Cinema at Southend-on-Sea, Essex, England. The Little Theatre Club had presented just the week before a production of "Flower Drum Song" on the stage. The Southend Times, Standard and Sun took pictures of the Little League girls, in costumes, appearing at the Odeon Theatre, which were published.

Crisp wrote Jabley, Ltd., "creators of beauty preparations," London and obtained cooperation for a lobby display and tieup on Flower Drum perfume. Jabley provided posters and samples. One of his female staffers supplied her own Japanese costume to serve as hostess at the perfume display, and pass out Jabley perfume discount slips.

A display board out front, invited passersby to guess where in the "Flower Drum Song" scene the perfume was hidden.

## Savage in Breech Cloth

A "savage" in breech cloth, with a human skull suspended from his neck and carrying an African-type spear, walked the streets around 6675 Hollywood Blvd. in Los Angeles with a sign reading: "Follow me to the Vogue Theatre and see 'The Sky Above—the Mud Below.'"

The realistic looking jungle denizen was an expertly gotten-up usher. Manager Al Sachs comments he proved quite effective. Note: be sure the usher is well-muscled.

## Bingo Jams Theatre

Around 2,200 persons crowd the Gaumont Cinema in the Shepherd's Bush section of London each Sunday afternoon to play bingo. Admission is 2s. 6d (about 35 cents). Play starts at 2:15. Bingo in public for profit has been legal since the summer of 1961 by action of Parliament. E. J. Smith, manager of the theatre, said 200 and more people are turned away at some sessions.

## A Papaya Tiein

Columbia has completed arrangements for a tieup in behalf of "Diamond Head" with the Hawaiian Papaya Growers Ass'n, which is conducting a national push to put its tropical fruit drink on U.S. breakfast tables. Pan-American World Airways will cooperate, flying specially packaged baskets of the fruit to selected persons throughout the country as a gift of the "Diamond Head" cast.

## Newspaper Screamer Format Clicks In Campaign for 'Earth Caught Fire'



A bulletin on "The Day the Earth Caught Fire" appeared along with the displays of prominent British newspapers on the boards they use daily throughout Clacton-on-Sea, Essex, thus capitalizing on the role of the Daily Express in the picture.

The newspaper angle was played up heavily for the science-fiction thriller, "The Day the Earth Caught Fire," at the Odeon Clacton Theatre at Clacton-on-Sea, England.

Large circulars, done up in big headlines and plenty of photos in newspaper style, apparently available on a national (or circuitwide) basis, were most effective in getting this cliff-hanger to the attention of the screen fans. They measured approximately 22x18 inches. One was designated DAILY EXPRESS, the other SHOW PICTORIAL.

Manager S. P. Caro carried the screaming newspaper headlines format in his display boards at the theatre and around town at the newsstands, etc. The display sheets, in large black type, shouted:

**THE FILM THAT FEATURES THE DAILY EXPRESS . . . THE DAY THE EARTH CAUGHT FIRE . . . See it at the ODEON.**

This appeared on the newspaper bulletin boards right beside the screaming bulletins of the London Sunday Times, the Daily Express, the Daily Sketch and other mass

circulation British papers.

This free, impressive assistance resulted from the fact that the "Daily Express" plays a major part in the film.

Caro had 1,000 of the newspaper-type circulars distributed to homes. Also for home distribution, he had 1,000 leaflets, 5x9 inches, printed (one side). These were simple, just phrases, descriptive words from reviews of the film by 15 major newspapers over the country, such as the Financial Times, the Manchester Guardian, the Daily Mirror, the Sunday Times, Reynold's News, etc.

A timely break helped the campaign along, Arthur Christiansen, a prominent newspaper executive who has a part in the film, was in the area at the time Manager Caro hosted an invitational screening, and Christiansen agreed to attend the preview and appear on the stage.

## Balloon Riot for 'Music'

Hundreds of multicolored balloons were released in downtown Detroit to herald "The Music Man" at the Michigan Theatre. Passes were attached to some of them.



# Huge Caricature Head Proves Worth Its Cost on Four-Week 'Toreadors' Run



A huge cutout caricature head of Peter Sellers on the front window of the University Theatre in Toronto directs the attention of passersby to stills and playdate signs on "Waltz of the Toreadors." Animated eyes rarely failed to stop people passing by on the street for at least a second look.

In examining the promotion sheets and ads for "Waltz of the Toreadors," booked at the University Theatre in Toronto, Ont., Tiff Cook, exploitation manager there for Famous Players Canadian, noted that the caricature head of Peter Sellers, the comedian who stars in this British-made film, was prominent throughout.

The pressbook head was "quite clever," so it was decided to make it a sort of theme for the whole campaign. How this was accomplished is related as follows:

"A large 11-foot masonite head was made with the eye slots cut out. Eyeballs were placed behind the eye holes, and animated to move sideways by means of a geared motor. The head then was attached on the outside of the huge front picture windows of the University Theatre, as in the accompanying photo.

"In the center of each eyeball, a blue bulb was placed and this gave an added glint to Sellers' roving eyes, particularly at night.

"This head has been quite an attraction and the passersby often do a double take when they see the eyes moving, and some even stop and look behind to find out what is going on.

"We are now in our fourth week and it looks like we will be playing it right through till November 29 when we open 'Mutiny on the Bounty.' The cost of this large head was roughly \$130 installed and if we play through, this cost will be broken down to \$14.50 a week for one of our largest front displays we have ever used."

The caricature head also was prominent in an atop-the-marquee sign, lobby standees, ads, circulars, etc.

The FPC showmen at Toronto frequently go in for impressive outside displays such as the huge head. Cook and his colleagues made a kiosk 12 feet high for use in behalf of "The Music Man." It will be serviceable

on a number of films. It is now sitting out in a shopping plaza, carrying signs for "The Wonderful World of the Brothers Grimm" at the Eglinton Theatre.

The kiosk, which has a removable top, is made of plywood for durability and can be moved to any desirable spot or repainted for any picture.

Cook reports his only problem with the Sellers head is where to store it after he's finished with it. It is too big for the FPC suburban houses, and Cook says his wife flatly refuses to let him bring it home.

But maybe, he'll figure on remodeling it for another promotion. At least, he will be able to make use the masonite.



Here is a kiosk, of the style familiar in France, in use at Cincinnati as an outdoor promotion piece. Here it is covered with newspaper tear-sheets, press-book copy, etc., for "Gigot," at the Valley.

# Coffee Wins Friends At Small Theatre

Besides being a good businessman, a successful theatre operator should be skilled in promotion and advertising, one facet of which is the art of creating interest in and making friends for his theatre.

Don Horton, who owns the Strand in Mount Vernon, Iowa, sends in a promotion he reports is helping bring in extra customers and creating some interest among the townsfolk.

Every Sunday evening, he serves free coffee in the lobby. He decorates a table and back wall with a motif in keeping with the season or current holiday, such as Easter, Halloween, Thanksgiving, etc. Each week he selects a different host and hostess to do the serving. These are couples who live in Mount Vernon, whose names he includes in his weekly theatre ad.

# Tape on Radio and PA Sets Up Chills for Horror Bill

"Horror Hotel" and "The Devil's Messenger" opened on Halloween night at the Ellis Drive-In on DuPont parkway near Newcastle, Del. There was a good crowd despite the rain, reports Jack Schillinger, manager, who relates:

"One week before playdate, we plugged the features on the tape before the show and also at intermission time. Utilizing the interview spots with famous monsters such as Dracula, Frankenstein and the Wolf Man, we advised patrons that the deadly get-together at Horror Hotel would start on Halloween night! The same monster interview was used on the local radio station.

"Using a three-sheet we mounted flashing red lights in the eyes of the large monster head. This was erected immediately under the attraction sign on busy Route 13.

"Also from the attraction sign we hung a dummy with monster, hands dangling, lighted by a spotlight.

"During the engagement we altered the taped interviews; instead of the playdate, we advised: 'That's what you're in for tonight here at the Ellis Drive-In Theatre . . . We pay immediate attention when you ring for DOOM SERVICE here at Horror Hotel.'

"Also on the tape we instructed patrons to load up a tray of treats at the concession building instead of devouring their fingernails."

# Discounts for 'Zotz!'

For "Zotz!" the Esquire Theatre at Amarillo, Tex., benefited from a tie-in with the Zale Jewelry Co. Numbered certificates were given out to patrons allowing them a 10 per cent discount on diamond purchases. On the last night of "Zotz!" a number was drawn to award a \$100 diamond ring. The holder of the lucky certificate did not have to be present to win.

# 'Taras Bulba' Star in Pageant

Pageant, in its December issue, devotes seven pages to a photo study of Christine Kaufmann, who stars with Tony Curtis and Yul Brynner in "Taras Bulba."



## Two Odeon Showmen Earn Public Esteem

Peter Davis, manager of the Odeon Theatre at Harlow, and Alfred G. Crisp of the Odeon at Southend-on-Sea, both in Essex, England, helped give a group of handicapped children a delightful evening and earned a warm place in public esteem at the same time.

The children were from the Dr. Barnardo Home near Harlow. Davis, who has worked in behalf of the home several years, suggested the excursion to the Kursaal (amusement park) at Southend as sort of a christening trip for a specially equipped coach (bus) presented by the citizens of Harlow to the home. Manager Crisp took charge of the Southend part of the celebration, arranging for the full cooperation of C. J. Moorhouse, owner of the fun park, and 12 student monitors from the nearby Shoburyness High School to push the wheelchairs and otherwise escort the handicapped children around the park.

There was impressive coverage of the big day in the local newspapers of the area. In short, it was a fine public relations activity by two energetic showmen.

## Friskies Ticket Deal Supports 'Gay Purr-ee'

The Friskies pet food division of Carnation is offering 10 to 15 million free theatre tickets for children under 12 in a national promotion involving "Gay Purr-ee," arranged with UPA Pictures and Warner Bros.

Stores handling Friskies will use inside displays of the canned and boxed food, with window signs reading:

"GET FREE MOVIE TICKETS HERE! See Friskies Display Inside."

The inside displays contain a picture of Judy Garland and copy on the film, plus notice that any Friskies cat food label or Little Friskies cat food box top admits one child under 12 to "Gay Purr-ee" when accompanied by an adult paying regular admission.

The Friskies promotion also includes the sponsoring of spot television commercials in 104 major market areas, and a full-page, four-color ad in the November 9 issue of Life magazine.

## Two-for-One Gimmick

Franklin E. Ferguson, Frank McQueeney and Charles LaFlamme, operators of the Rivoli at Hartford, Conn., offered "preview guest passes" during the first two days of "The Best of Enemies" on presentation at the boxoffice of a newspaper ad, entitling the bearer to buy two tickets for the price of one.

## Uses Kennedy Mask

Dorothy Solomon, manager of Loew's King Theatre in New York City, had a man wearing a rubber President Kennedy mask passing out heralds for "Advise and Consent."

## Salute to Abilene Showman

Don Singletary, manager of the Queen Theatre in Abilene, Tex., was accorded a Salute by the Weekly Digest, Interstate Theatres' bulletin to managers, for his selling of his Golden Opera series to music teachers and students of the city.

# Boxoffice Showmandiser

## CITATION WINNERS FOR OCTOBER 1962

BOB WALTER, *manager of the Tristate Drive-In, Joplin, Mo.* His Bugathon promotion of three "buggy" pictures—"Them," "The Angry Red Planet" and "The Deadly Mantis"—brought in a capacity night.

PAUL HANNER, *public relations-exploitation director for Astral Films, Toronto, Ont.* Outstanding promotions in behalf of "Les Liaisons Dangereuses," "Last of the Vikings" and "Tales of Terror."

DON SCOTT, *owner of the Waldorf 301 Drive-In, Prince Frederick, Md.* This handy showman rebuilt a wreck from a junkyard into a big red fire engine as potent ballyhoo for "Big Red" and other attractions.

JOE ANDREK, *owner of the C-Way Drive-In, Ogdensburg, N. Y.* BOXOFFICE Showmandiser adds its Citation of Honor to other kudos he has received for his promotion of the Will Rogers Memorial Hospital collections at his theatre.

DON RIST, *manager, Senate Theatre, Springfield, Ill.* Original ad on holdover week of "El Cid."

F. F. CHENOWETH, *Noll Theatre, Bethany, Mo.* Promotion of his Golden Age Movie Club and weekly Block Party stimulant.

LARRY MALLORY, *manager, Princess Theatre, Toledo, Ohio.* For his 16mm slide promotion in the lobby for "Hatari!"

FRED KOONTZ III, *manager of the Waterford, (Conn.) Drive-In Theatre.* After-vacation season promotions, including a Speed-O-Rama and Movie Quiz.

BILL CHAMBERS, *manager, Plaza Theatre, El Paso, Tex.* For unique use of theatre organ in promotion of "The Phantom of the Opera."

SHELBY BOURNE, *manager of the Missouri Theatre, Columbia, Mo.* Lobby display for "The Music Man."

## Janet Leigh Twists to Get Big Copy for 'Candidate'

"The Manchurian Candidate" received frequent and widely spread boosts as a result of a two-day stay in New Orleans by Janet Leigh, a star of the film. From the time she arrived at the airport and was greeted by a youthful jazz group, with whom she performed the twist dance, she made copy.

The high school jazz players hurried to the Monteleone Hotel to give her another welcome. There Miss Leigh went through her impromptu twist routine again.

"One little fellow was so cute," she said. "He was doing the twist so I kicked off my shoes and joined him. I love to dance."

Hotel guests joined in. There was a tour of the French Quarter; a parade on Canal street sponsored by a sorority; eight radio stations took tapes at a press interview; Mayor Victor Schiro hosted a luncheon for newspaper, radio, TV and motion picture people, and there was a round of visits to civic and commercial clubs and charity homes.

The schedule was arranged by Frank Henson, manager of Loew's State; assistant Bob Ragsdale and Addy Addison, UA publicist.

## Premiere Night on Radio

Maggie Daly, columnist for the American, and Herb Lyons, who does a daily column for the Tribune, will cover premiere activities for "Mutiny on the Bounty" over WCFL radio in the lobby of the Michael Todd Theatre at Chicago. Polynesian musicians, Hollywood studio lighting and a 12-foot high electric sign of the film title will be used at the theatre.

## Contest for Visiting Star

An "Outstanding Girl Contest," in which three winners were picked to meet actor Rock Hudson, was arranged by Jack Chalmers, Interstate circuit showman in San Antonio in the interest of "The Spiral Road." Chalmers got the contest in the San Antonio Express. Entrants had to write essays in 100 words or less.

## The Marienbad in Hairdo

A photographic essay, spotlighting the Marienbad hairdo and Delphine Seyrig, star of "Last Year at Marienbad," are featured in the October issue of Hairdo, the national magazine. The article is another striking example of the popularity of the hairstyle which was first introduced in the Astor release.



# New Twist for Preview: Local Champ Exhibits His Skill for Film Guests

A Columbia "all that's tops in pops" production was distributed in England as "It's Trad, Dad" and in the U.S. as "Ring-A-Ding Rhythm," its 18-odd younger set platter favorites from both sides of the Atlantic, ranging from Helen Shapiro and Craig Douglas to Chubby Checker.

Forwarded to Boxoffice Showmandiser are two campaign booklets on this screen bit, one from B. Ian Craig, who manages the Odeon Theatre in Cardiff, Wales, and the other from H. N. Minnican of the Gaumont in Sunderland, Durham, England.

Manager Craig's press show (preview), held a week or more prior to a Sunday opening for a seven-day run, is of special interest because it set up good newspaper space, 121 inches, much of it in advance, which he values at more than 250 pounds (approximately \$650).

First he had a couple of striking displays at the preview.

Secondly, he put on a twist and jive exhibition headed by Cardiff's own Terry Ellis, described as the 12-hour twist champion of Wales! With Terry was a couple of other performers, Jill Adams, twister, and John Meilan, clarinetist.

He promoted a letter-writing contest, based on "Will Helen Shapiro last?" which was conducted by the Teenage Post section of the South Wales Echo, starting two weeks in advance. Prizes were albums and tickets. Several hundred entries convinced the editors that this was one of the most popular contests sponsored by the paper in a long time.

The campaign put on by Manager Minnican at Sunderland, in the words of his Odeon supervisors, was "excellent coverage—a first-class, hard-working effort." He



A new twist for a press preview comes from the other side of the Atlantic. B. Ian Craig, manager of the Odeon Theatre in Cardiff, Wales, got Terry Ellis, 12-hour twist champion of Wales, and his partners to give a twist and jive exhibition at the press showing of "It's Trad, Dad," titled "Ring-A-Ding Rhythm" in the U.S. Note the musical instruments display in the background.

had displays at all important places, record dealers, a ballroom, road junctions, etc.; distributed 2,000 double-sided folding leaflets, and 1,000 Helen Shapiro autographed pictures, and imprinted 2,000 paper bags for shopkeepers.

An "It's Trad" band contest was promoted at a local ballroom.

## Pinpointed Promotion Pays Off in Big Way

With reissues doing a fair share of today's business, the Eastown Theatre in Des Moines reports that "Country Music Holiday" performed much better than average, pulling in three times normal boxoffice receipts on a three-day weekend booking in the neighborhood theatre.

Limited-budget promotion was pinpointed through KWKY, Des Moines' Country Music radio station, and Smokey Smith, the station's western deejay. KWKY had a booth at the Iowa State Fair at Des Moines. The Eastown got permission to put up a 22x28 at the KWKY fairgrounds booth announcing the coming of "Country Music Holiday." Heralds were passed out to visitors at the booth, most of whom were country music fans.

It pays to advertise—and it pays double when the advertising is earmarked to a special interest audience.

On the bill with "Country Music Holiday" was "Big Country."

## Long 'Requiem' Review

Walter Hawver, amusements editor for the Knickerbocker News at Albany, N. Y., devoted a whole column to his review of "Requiem for a Heavyweight," opening at the Palace Theatre.

# Family Glamor Wins Shower of Publicity

A Most Glamorous Mother and Daughter contest was good for over \$1,000 worth of publicity. The place was Leeds in Yorkshire, England, and the picture was "Pocketful of Miracles" at the Odeon Theatre there. The manager, J. D. Hole-Gale, had some trouble getting the contest accepted, but the Yorkshire Evening News (circulation 113,000) finally gave its okay.

Entry blanks were printed in the paper. Judges were Jan Storey and wife, hair stylists, and a beautician. The several hundred entries were sifted down to 12 by the newspaper staff. These dozen mother-daughter pairs then had to appear at the theatre to undergo 15-minute interviews by the judges. This occurred two weeks before the opening of "Pocketful of Miracles." The Evening News publicized the event as a Family Glamor competition.

An interesting detail is that the judges were supplied grading sheets by which they rated the contestants by points on these five factors: personality, poise and confidence, conversation, appearance and glamor and intelligence. This made sure the final selection was based on other things than personal impression.

The prize, put up by the theatre through United Artists and the Odeon-Rank company was a glamor trip to London, including fur coats for the day. Passes to the theatre went to runnersup. The contest opened about three weeks before playdate.

Hole-Gale had 1,000 serviette (paper napkins) overprints distributed to seven restaurants, 1,000 tie-in taxi cards supplied to cab companies, 2,000 strip folders passed out at the theatre and selected spots, record shop displays (Sinatra), 20 window stickers (cards), and 1,000 handout sheets from block supplied by the distributor.

## Castro's Last Will Wins Circular Spotlight

**LAST WILL and TESTAMENT of FIDEL CASTRO . . . PREMIER BUTCHER, FAMILY and FRIEND MURDERER OF CUBA . . . Dated, the Sooner the Better!**

These were the only words on one side of a folder (3 3/4 x 8 1/2) gotten up by Bill Samuels, manager of the Rialto in Denison, Tex. The inside space was devoted to the purported will of Castro, about 70 per cent, plus an ad for "No Man Is an Island," about 30 per cent. What's the connection? Samuels' explanation was simply:

"This will and testament is, of course, just wishful thinking and it won't be long till it's true . . . In the meantime let's relax at your Rialto Theatre . . ." followed by "Island" copy.

## A Pigeon Problem Ad!

Quick-witted Al Davis, manager of the Englert Theatre at Iowa City, Iowa, took advantage of the local awareness of pigeons to provoke some laughs with his theatre ad. The city has been having "pigeon problems" and the theatre ad read: "If you think the pigeons took Washington street—That's sad . . . Wait till you see the 'Pigeon That Took Rome'! That's FUN."



Here's a variation from the routine sandwich board sign for street ballyhoo. The circular "stop sign" can be carried as shown here or lifted high above the shoulders. The idea comes from Cardiff, the famed seaport in Wales, where Manager B. Ian Craig had the above couple parading the streets for the twist and jazz musical (titled "Ring-A-Ding Rhythm in U.S.).



An interpretive analysis of lay and trade press reviews. Running time is in parentheses. The plus and minus signs indicate degree of merit. Listings cover current reviews, updated regularly. This department also serves as an ALPHABETICAL INDEX to feature releases. © is for CinemaScope; ① is VistaVision; ② is Superscope; ③ is Panavision; ④ is Regalscope; ⑤ is Technirama. Symbol Ⓢ denotes BOXOFFICE Blue Ribbon Award; Ⓢ color photography. For listings by company in the order of release, see FEATURE CHART.

# REVIEW DIGEST

## AND ALPHABETICAL INDEX

⊕ Very Good; + Good; ± Fair; - Poor; = Very Poor.

In the summary ⊕ is rated 2 pluses, = as 2 minuses.

P. G. Page	Title	Run Time	Type	Distributor	Reviewed	Boxoffice	Harrison's	Variety	Film Daily	Parents'	New York	Daily News	Summary
2672	Airborne (78)	Ac.....Diamond-SR	10-8-62	±	±	±	±	±	±	±	±	±	3+2-
2616	All Fall Down (111)	Drama.....MGM	3-26-62	⊕	+	⊕	⊕	⊕	⊕	⊕	⊕	⊕	10+1-
2663	Almost Angels (93)	Dr/Music....BV	9-10-62	±	±	±	±	±	±	±	±	±	8+3-
2637	Assignment Outer Space (79)	SF-Fantasy.....AIP	6-11-62	±									1+1-
—B—													
2628	Bachelor of Hearts (97)	Com...Cont'l	5-7-62	+									1+
2664	Barabbas (134)	① 70 Bib Dr...Col	9-10-62	⊕		+	⊕	⊕	⊕	⊕	⊕	⊕	11+
2605	Bashful Elephant, The (80)	Com-Dr...AA	2-19-62	+		±				±			3+3-
2683	Bellboy and the Playgirls (94)	Novelty-Comedy.....UPRO	11-19-62	±									1+1-
2634	Belle Sommers (62)	Drama.....Col	5-28-62	±	±		+		+	±			5+3-
2653	Best of Enemies, The (104)	① War Comedy-Drama.....Col	8-6-62	+	+	⊕	+	+	+	+	+	+	9+
2609	Big Money, The (89)	Comedy.....Lopert	3-5-62	+									1+
2624	Big Red (89½)	Adv.....BV	4-23-62	⊕	±	+	+	⊕	⊕	⊕	⊕	⊕	11+1-
2640	Big Wave, The (73)	Drama.....AA	6-18-62	+						+	2+		
2662	Billy Budd (123)	② Sea Drama....AA	9-3-62	⊕		+	⊕	⊕	⊕	⊕	⊕	⊕	11+
2461	Bird Man of Alcatraz (142)	Dr.....UA	6-25-62	⊕	⊕	⊕	⊕	⊕	⊕	⊕	⊕	⊕	14+
2667	Bloody Brood, The (69)	Cr.....Astor	9-24-62	+									1+
	Crime-Drama.....Astor	9-24-62	+										1+
2631	Bon Voyage (132)	② Comedy..BV	5-21-62	⊕	+	⊕	⊕	⊕	⊕	⊕	⊕	⊕	13+
2669	Bourbon St. Shadows (70)	Cr.....MPA	10-1-62	+									1+
2640	Boys' Night Out (115)	② Com...MGM	6-18-62	⊕	±	±	+	+	+	⊕	⊕	⊕	10+2-
2651	Brain That Wouldn't Die, The (71)	Horror Dr.....AIP	7-30-62	±									1+1-
2625	Broken Land, The (60)	② W'n 20th-Fox	4-30-62	±									1+1-
2619	Burn, Witch, Burn (89)	Susp.....AIP	4-9-62	+	-		+		+	±			4+2-
—C—													
2633	Cabinet of Caligari, The (104)	② Horror Drama.....20th-Fox	5-28-62	+	-	+	⊕	+	+	+	+	+	7+1-
2613	Cape Fear (105)	Suspense Dr.....U-I	3-19-62	+	⊕	+	⊕	⊕	⊕	⊕	⊕	⊕	11+
2658	Carnival of Souls (91)	Psycho-Melodrama.....Herts-Lion	8-20-62	+		±		+					3+1-
2673	Carry On, Teacher (86)	Com...Governor	10-15-62	⊕		⊕		+					5+
2659	Centurion, The (77)	Spectacle....PIP	8-27-62	±									1+1-
2661	Chapman Report, The (125)	Dr.....WB	9-3-62	+		±	⊕	+	-	+			6+2-
2639	Clewin and the Kid (65)	Com-Dr...UA	6-18-62	±									1+1-
2660	Coming-Out Party, A (98)	Com...Union	8-27-62	⊕	+		⊕		+	⊕			8+
2645	Concrete Jungle, The (86)	Dr...Fanfare	7-9-62	+		+	+		±				4+1-
2650	Confessions of an Opium Eater (85)	Shock Melodrama.....AA	7-23-62	+						±			2+1-
2590	Continental Twist, The (See "Twist All Night")												
2620	Convicts 4 (reviewed as "Reprive") (106)	Drama.....AA	4-9-62	+	+	±	+		+	+	+	+	6+1-
2621	Counterfeit Traitor, The (140)	Drama.....Para	4-16-62	⊕	⊕	+	⊕	⊕	⊕	⊕	⊕	⊕	13+
2665	Cry Double Cross (65)	Melodrama Atlantic	9-17-62	+									1+
—D—													
2655	Damn the Defiant! (101)	② Ac..Col	8-13-62	+	±		+	+	⊕				6+1-
2666	Damon and Pythias (99)	Drama..MGM	9-17-62	⊕		+	+		±	⊕			7+1-
2671	Dangerous Charter (76)	Ac...Crown	10-8-62	±		±		+					3+2-
2625	Dead to the World (87)	Melo.....UA	4-30-62	-						±			1+2-
2658	Devil's Messenger, The (72)	Fantasy-Melodrama.....Herts-Lion	8-20-62	±									1+1-
2624	Doctor in Love (93)	Com. Governor	4-23-62	+	±	+	+	±	±	+			7+3-
2621	Don't Knock the Twist (87)	Drama/Twist numbers.....Col	4-16-62	+	±	±	±	+	±	±	±	±	7+5-
—E—													
2647	East of Kilimanjaro (72)	Adv.....Parade	7-16-62	±									1+1-
2657	Eegah (90)	Com-Fantasy.....Fairway	8-20-62	+									1+
2588	El Cid (184)	① Hist. Spec.....AA	12-18-61	⊕	⊕	⊕	⊕	⊕	⊕	⊕	⊕	⊕	13+
2680	Escape From East Berlin (94)	Dr. MGM	11-5-62	⊕		+	⊕	⊕	+				8+
2636	Escape From Zahrain (93)	② Adventure Drama.....Para	6-4-62	+	±	+	+	+	+	+	+	+	7+1-
2615	Experiment in Terror (123)	Susp...Col	3-26-62	⊕	+	+	⊕	⊕	⊕	⊕	⊕	⊕	12+
—F—													
2653	Fallguy (64)	Crime Drama.....Fairway	8-6-62	±									1+1-
2664	Firebrand, The (63)	② W'n...20th-Fox	9-10-62	±						±			2+2-
2623	Five Finger Exercise (109)	Dr.....Col	4-23-62	+	±	±	⊕	+	+	+	+	+	8+2-
2654	Five Weeks in a Balloon (101)	② Adv-Comedy.....20th-Fox	8-6-62	⊕	+	+	⊕	⊕	⊕	⊕	⊕	⊕	10+
2664	Flame in the Streets (93)	② Drama.....Atlantic	9-10-62	+						⊕	⊕	⊕	5+
2618	Follow That Dream (110)	② Com...UA	4-2-62	+	+	+	⊕	⊕	⊕	⊕	⊕	⊕	9+
2619	Forever My Love (115)	Romantic Drama.....Para	4-9-62	+	±	+	+	±	+	⊕			8+2-
2675	Frightened City, The (97)	Cr.....AA	10-22-62	+	±					-			2+2-

P. G. Page	Title	Run Time	Type	Distributor	Reviewed	Boxoffice	Harrison's Reports	Variety	Film Daily Hollywood Reporter	Parents' Magazine	New York Daily News	Summary
—G—												
2678	Gay Purr-ee (85)	Animation	WB	10-29-62	⊕		+	⊕	⊕	⊕	⊕	9+
2626	Geronimo (101)	② Outdoor Dr.	UA	4-30-62	+	+	+	⊕	+	+	±	8+1-
2644	Gigot (104)	Comedy	20th-Fox	7-2-62	⊕	±	⊕	⊕	⊕	⊕		11+1-
2682	Girls! Girls! Girls! (106)	Comedy Drama/Songs	Para	11-12-62	+		±	+	+			4+1-
2651	Guns of Darkness (103)	Drama	WB	7-30-62	⊕	±	±	⊕	⊕	+	+	8+2-
2671	Gypsy (149)	① Musical	WB	10-8-62	⊕		+	⊕	⊕	⊕	+	10+
—H—												
2613	Hand of Death (60)	S-F'n	20th-Fox	3-19-62	±					±	±	3+3-
2626	Hands of a Stranger (85½)	Susp.	AA	4-30-62	±			±		±	±	5+5-
2625	Harold Lloyd's World of Comedy (94)	Comedy	Cont'l	4-30-62	+	±	⊕	⊕	⊕	⊕		10+1-
2634	Hatari! (159)	Adv. Dr.	Para	5-28-62	⊕	⊕	+	⊕	+	⊕	⊕	12+
2634	Hell Is for Heroes (90)	War Dr.	Para	5-28-62	+	±	+	+		+	+	6+1-
2612	Hellions, The (87)	① Outdoor Drama	Col	3-12-62	+	±	±			-	±	4+4-
2639	Hemingway's Adventures of a Young Man (145)	② Dr.	20th-Fox	6-18-62	⊕	±	+	⊕	⊕	⊕	⊕	12+1-
2668	Hero's Island (94)	② Period Adv. Drama	UA	9-24-62	+		±	+	⊕	⊕		7+1-
2610	Hitler (107)	Drama	AA	3-5-62	±	±	-	+	+	-		4+4-
2620	Horizontal Lieutenant, The (90)	Comedy ②	MGM	4-9-62	+	±	±	+	+	⊕	+	8+2-
2641	Horror Chamber of Dr. Faustus, The (95)	Horror Drama	Lopert	7-2-62	+					±		2+1-
2682	Horror Hotel (76)	Ho Dr.	Trans-Lux	11-12-62	±							1+1-
2674	Hot Money Girl (81)	Melo	UPRO	10-15-62	+							1+
2623	House of Women (83)	Drama	WB	4-23-62	±	±	+	+	+	-	±	6+4-
2662	Huns, The (85)	Spectacle	PIP	9-3-62	±							1+1-
—I—												
2636	I Like Money (81)	② Com.	20th-Fox	6-4-62	+	±	+	⊕		+	+	7+1-
2635	Incident in an Alley (83)	Dr.	UA	6-4-62	±					±	±	3+3-
2661	If a Man Answers (102)	Com.	U-I	9-3-62	+		±	⊕	+	+		6+1-
2626	Information Received (77)	Dr.	U-I	4-30-62	+		±	+		+	+	5+1-
2638	Interns, The (120)		Col	6-11-62	⊕	⊕	±	+	⊕	+	+	10+1-
2628	Intruder, The (83)	Dr.	Astor	5-7-62	+	±	⊕	+	⊕	+	+	9+1-
2661	Invasion of the Animal People (55)	Science-Fiction	ADP-SR	9-3-62	±							1+1-
2651	Invasion of the Star Creatures (81)	Sc.-F'n Comedy	AIP	7-30-62	±							1+1-
2673	It Spits on Your Grave (100)	Melo (Eng-dubbed)	Audubon	10-15-62	+							1+
2668	It Thank a Fool (100)	② Drama	MGM	9-24-62	+		±	+	±	+	+	6+2-
2644	It Happened in Athens (92)	② Comedy-Drama	20th-Fox	7-2-62	+	+	-	+	±	+	±	6+3-
—J—												
2645	Jack the Giant Killer (94)	Adv-Fantasy	UA	7-9-62	+	-		⊕		±	⊕	6+2-
2615	Jessica (105)	② Rom. Comedy	UA	3-26-62	⊕	±	±	+	+	±	+	8+3-
—K—												
2684	Kamikaze (89)	Documentary	Brigadier	11-19-62	+		+			+		3+
2652	Kid Galahad (95)	Com-Dr/Songs	UA	7-30-62	⊕	+	+	⊕	+	+		8+
2672	Kind of Loving, A (112)	Dr.	Gov'n'r	10-8-62	⊕		⊕		⊕	⊕	+	8+
—L—												
2627	Lad: a Dog (98)	Drama	WB	5-7-62	⊕	±	+	±	+	+		7+2-
2631	Last of the Vikings (102)	Dyaliscope, Adv.	Medallion	5-21-62	+			+			±	3+1-
2679	Legend of Lobo, The (67)	Ad.	BV	11-5-62	+		±	⊕	⊕	⊕	+	9+1-
2662	Lion, The (96)	② Drama	20th-Fox	9-3-62	+		⊕	⊕	⊕	⊕		7+
2630	Lisa (112)	② Adv. Dr.	20th-Fox	5-14-62	+	⊕	+		+	⊕	⊕	9+
2642	Lolita (152)	Comedy-Drama	MGM	6-25-62	⊕	±	+	⊕	⊕	±	⊕	11+2-
2676	Loneliness of the Long Distance Runner, The (103)	Dr.	Cont'l	10-22-62	⊕		⊕	⊕	+	⊕	⊕	11+
2628	Lonely Are the Brave (107)	② Outdoor Drama	U-I	5-7-62	+	+	+	⊕	+	⊕	+	9+
2675	Long Day's Journey Into Night (174)	Drama	Embassy	10-22-62	⊕			⊕	⊕	⊕	⊕	12+
2674	Longest Day, The (180)	② War Drama	20th Fox	10-15-62	⊕		⊕	⊕	⊕	⊕	⊕	12+
2590	Lover Come Back (107)	Comedy	U-I	12-25-61	⊕	+	⊕	⊕	⊕	⊕	⊕	12+
2681	Loves of Salammbo, The (72)	② Spectacle Dr.	20th-Fox	11-12-62	-		=	±	-	-		1+6-
—M—												
2622	Magic Sword, The (80)	Fantasy-Adventure	UA	4-16-62	+		+	+	+	+	±	6+1-
2660	Make Way for Lila (90)	Adv. Dr.	Parade	8-27-62	±		±		+			3+2-
2621	Man Who Shot Liberty Valance, The (123)	Western	Para	4-16-62	±	⊕	+	⊕	⊕	+	⊕	11+1-
2677	Manchurian Candidate The (126)	Suspense Drama	UA	10-29-62	⊕		⊕	⊕	+	⊕	+	10+
2641	Manster, The (72)	Horror Dr.	Lopert	7-2-62	±					-		1+2-



# REVIEW DIGEST

## AND ALPHABETICAL INDEX

In the summary ++ is rated 2 pluses, = as 2 minuses.

++ Very Good; + Good; ± Fair; - Poor; = Very Poor.

P. G. Page	Title	Run Time	Type	Distributor	Reviewed	Boxoffice	Harrison's Reports	Variety	Film Daily Hollywood Reporter	Parents' Magazine New York Daily News	Summary
2663	Marco Polo (100) © Adv.	9-10-62	+	AIP					+	±	3+1-
2654	Matter of WHO, A (90) Com.	8- 6-62	++	Herts-Lion					+	±	7+1-
2642	Mermaids of Tiburon, The (77) Underwater Adv.	7- 2-62	±	Filmgroup				±	±	±	3+3-
2632	Merrill's Marauders (98) © Dr.	5-21-62	+	WB				++	++	++	10+1-
2656	Mighty Ursus (90) Adv.	8-13-62	±	UA							1+2-
2629	Miracle Worker, The (106) Dr.	5-14-62	++	UA				+	++	++	11+
2632	Mothra (90) Tohoscope, HoDr.	5-21-62	+	Col				-	+	±	5+3-
2632	Mr. Hobbs Takes a Vacation (116) © Comedy	5-21-62	++	20th-Fox				++	+	++	13+
2624	Music Man, The (151) © Musical Comedy	4-23-62	++	WB				++	++	++	14+
2684	Mutiny on the Bounty (179) Ultra P 70 Drama	11-19-62	++	MGM				++	++	++	10+
2617	My Geisha (120) © Com-Dr.	4- 2-62	+	Para				++	++	++	9+
—N—											
2620	Nearly a Nasty Accident (86) Farce-Comedy	6-11-62	+	Embassy				-	±	+	5+3-
2649	Never Let Go (90) Melodr.	7-23-62	+	20th-Fox				+	+	+	2+
2631	Night Creatures (81) Adv.	5-21-62	+	U-I				+	++	+	6+
2666	Night of Evil (88) Melodrama	9-17-62	+	Astor							1+
2655	Night They Killed Rasputin, The (87) Melodrama	8-13-62	+	Brigadier							1+
2656	No Man Is an Island (114) War Drama	8-13-62	++	U-I				±	±	+	10+2-
2638	No Place Like Homicide (87) Farce-Comedy	6-11-62	+	Embassy				-	±	+	5+3-
2643	Notorious Landlady, The (123) Com.	7- 2-62	+	Col				±	+	++	9+1-
2656	Nun and the Sergeant, The (73) War Drama	8-13-62	±	UA						-	1+2-
—O—											
2667	On Any Street (90) Melodrama	9-24-62	+	Miller-SR							1+
2610	Only Two Can Play (106) Com.	3- 5-62	+	Kingsley				+	+	++	8+1-
2669	Operation Snatch (83) Com.	10- 1-62	+	Cont'l					+	±	3+1-
—PQ—											
2643	Panic in Year Zero! (93) Dr.	7- 2-62	+	AIP				+	+	±	6+2-
2642	Paradise Alley (81) Comedy	7- 2-62	+	Astor							1+
2652	Payroll (80) Crime	7-30-62	±	AA				+	±	±	4+3-
2633	Peeping Tom (86) Suspense	5-28-62	+	Astor							1+
2678	Period of Adjustment (112) Com.	10-29-62	+	MGM				+	+	++	7+
2677	Phaedra (115) Drama	10-29-62	+	Lopert				++	++	±	9+1-
2640	Phantom of the Opera (84) Ho.	6-18-62	++	U-I				±	+	++	11+1-
2637	Phantom Planet, The (82) SF-Fantasy	6-11-62	±	AIP							1+1-
2648	Pigeon That Took Rome, The (101) © Comedy	7-16-62	+	Para				++	++	+	10+
2652	Pirates of Blood River (87) © Action	7-30-62	+	Col				±	+	+	7+2-
2653	Playgirl After Dark (92) Dr.	8- 6-62	+	Topaz				-			1+1-
2614	Premature Burial, The (81) © Horror Drama	3-19-62	+	AIP				+	±	+	6+2-
2672	Pressure Point (87) Drama	10- 8-62	++	UA				++	++	++	11+
—R—											
2670	Reluctant Saint, The (105) Dr.	10- 1-62	+	Davis-Royal							1+
2620	Reprieve (See "Convicts 4")										
2667	Requiem for a Heavyweight (87) Drama	9-24-62	++	Col				+	++	±	9+1-
2629	Ride the High Country (94) © Western	5-14-62	+	MGM				+	+	++	7+
2655	Rider on a Dead Horse (72) W'n	8-13-62	+	AA						±	2+1-
2663	Ring-a-Ding Rhythm (78) Mus.	9-10-62	+	Col				±	+	+	4+1-
2635	Road to Hong Kong, The (91) Com.	6- 4-62	+	UA				+	++	+	9+
2614	Rome Adventure (118) Com-Dr.	3-19-62	+	WB				+	±	+	8+1-
2681	Roommates (91) Comedy	11-12-62	+	Herts-Lion				+	+		3+
—S—											
2623	Safe at Home! (83) Com-Dr.	4-23-62	+	Col				-	±	+	6+2-
2622	Samar (89) Action Dr.	4-16-62	+	WB				±	±	+	7+3-
2627	Satan in High Heels (93), Exploitation Melodrama	5- 7-62	-	Cosmic				=			± 1+4-
2659	Scarface Mob, The (105) Cr.	8-27-62	+	Desilu							1+
2682	Secrets of the Nazi Criminals (84) Documentary	11-12-62	++	Trans-Lux				++	+	++	8+
2619	Shame of the Sabine Women, The (80) Adv. Dr.	4- 9-62	±	UPRO					±		2+2-
2627	She Didn't Say No! (96) Comedy Satire	5- 7-62	++	Seven Arts							2+
2657	Shootout at Big Sag (64) W'n Parallel	8-20-62	+	Col							1+
2670	Siege of Hell Street, The (93) Cr. UPRO	10- 1-62	±								1+1-
2615	Six Black Horses (80) W'n	3-26-62	+	U-I				-	±	+	6+3-
2646	Sky Above—the Mud Below, The (90) Documentary	7- 9-62	++	Embassy				±	++	++	11+1-
2684	Smashing of the Reich (89) Documentary	11-19-62	+	Brigadier				±	-	++	4+2-
2668	Son of Samson (90) Hist. Spectacle	9-24-62	+	Medallion							1+
2635	Spiral Road, The (140) Adv.	6- 4-62	+	U-I				+	±	++	11+1-

P. G. Page	Title	Run Time	Type	Distributor	Reviewed	Boxoffice	Harrison's Reports	Variety	Film Daily Hollywood Reporter	Parents' Magazine New York Daily News	Summary
2676	Stagecoach to Dancers' Rock (72) Western	10-22-62	+	U-I					+	±	4+1-
2616	State Fair (118) © Musical	3-26-62	+	20th-Fox				++	++	++	10+1-
2637	Story of the Count of Monte Cristo, The (101) © Adv.	6-11-62	+	WB				±	±	+	7+2-
2647	Stowaway in the Sky (82) Adventure	7-16-62	+	Lopert				±	++	+	10+1-
2654	Strangers in the City (83) Dr.	8- 6-62	±	Embassy				-	+	+	4+3-
2611	Sweet Bird of Youth (120) © Drama	3-12-62	++	MGM				++	++	++	12+
2622	Swingin' Along (74) © Com/Mus.	4-16-62	+	20th-Fox				±	+	±	4+3-
2665	Sword of the Conqueror (95) © Drama	9-17-62	+	UA				±	+	+	4+2-
2683	Swordsman of Siena (92) © Ad.	11-19-62	+	MGM				±	±	±	3+2-
—T—											
2636	Tales of Terror (90) © Ho.	6- 4-62	++	AIP				-	+	++	10+2-
2644	Tartars, The (83) Action	7- 2-62	±	MGM				±	-	±	6+6-
2650	Tarzan Goes to India (86) © Ac.	7-23-62	+	MGM				±	+	++	9+1-
2630	Taste of Honey, A (100) Dr.	5-14-62	++	Cont'l				++	++	++	12+1-
2614	Tell-Tale Heart, The (78) Horror Drama	3-19-62	+	Danziger-SR							1+
2613	Temptation (94) Melodr.	3-19-62	+	Cameo							1+
2665	Terror of the Bloodhunters (60) Melodrama	9-17-62	±	ADP-SR							1+1-
2632	That Touch of Mink (99) © Com.	5-14-62	++	U-I				+	+	++	11+
2639	There Was a Crooked Man (106) Comedy	6-18-62	++	Lopert							2+
2673	Third of a Man (81) Melo	10-15-62	+	UA						+	2+
2629	13 West Street (80) Dr.	5-14-62	±	Col				±	±	+	7+4-
2659	300 Spartans, The (113) © Action Spectacle	8-27-62	±	20th-Fox				±	++	+	6+2-
2647	Three Stooges in Orbit, The (87) Farce-Comedy	7-16-62	+	Col				-	+	+	6+3-
2676	Too Young, Too Immoral (88) Dr.	10-22-62	±	SR							1+1-
2646	Trauma (93) Suspense Dr.	7- 9-62	+	Parade							1+
2650	Trojan Horse, The (105) © Spectacle Drama	7-23-62	+	Colorama					+		± 3+1-
2616	Twist All Night (87) Comedy With Music, color prolog.	3-26-62	+	AIP				±	±	+	4+3-
2666	Two and Two Make Six (89) Com-Dr	9-17-62	+	Union							2+
2683	Two Before Zero (78) Doc'y	11-19-62	+	Ellis				±	±	±	4+2-
2679	Two for the Seesaw (120) © CD	11- 5-62	+	UA				+	++	±	7+1-
2669	Two Tickets to Paris (78) Mus.	10- 1-62	±	Col				±	+	±	4+3-
2657	Two Weeks in Another Town (104) © Drama	8-20-62	±	MGM				±	±	+	6+4-
—U—											
2603	Underwater City, The (78) Adv.-Fantasy	2-12-62	±	Col				±	±	±	6+5-
—V—											
2648	Valiant, The (89) War Drama	7-16-62	+	UA				+	±	+	6+1-
2670	Very Private Affair, A (95) Drama	10- 1-62	+	MGM				+	+	+	5+
2606	Victim (100) Drama	2-19-62	++	Astor				+	++	++	12+
2601	View From the Bridge, A (110) Drama	2- 5-62	++	Cont'l				+	++	++	13+
—W—											
2660	Waltz of the Toreadors (105) Comedy-Drama	8-27-62	+	Cont'l				±	+	+	8+1-
2618	War Hunt (81) War Drama	4- 2-62	±	UA				±	+	++	10+2-
2680	War Lover, The (105) Ac.	11- 5-62	+	Col				+	++	+	6+
2681	Warriors Five (82) Dr.	11-12-62	+	AIP					++		2+
2680	We'll Bury You! (77) Doc.	11- 5-62	+	Col					±	+	4+1-
2638	What a Carve Up! (See "No Place Like Homicide")										
2679	What Ever Happened to Baby Jane? (132) Susp. Dr.	11- 5-62	++	WB				+	++	++	10+1-
2567	West Side Story (155) Panavision. Musical Dr.	10- 9-61	++	UA				++	++	++	14+
2646	When the Girls Take Over (80) Comedy	7- 9-62	±	Parade							1+1-
2674	Where the Truth Lies (83) Drama (Eng-dubbed)	10-15-62	±	Para					+	-	3+3-
2612	Whistle Down the Wind (98) Drama	3-12-62	++	Astor				+	++	++	12+
2678	White Slave Ship (92) © Ad.	10-29-62	+	AIP				±	±	-	3+3-
2645	Wild Westerners, The (70) W'n	7- 9-62	+	Col				±	±	+	7+4-
2609	Womanhunt (60) Mystery	3- 5-62	-	20th-Fox							2-
2677	Wonderful to Be Young (92) © Musical	10-29-62	+	Para					+		2+
2658	Wonderful World of the Bros. Grimm (137)	8-20-62	++	MGM-Cinerama				++	++	++	14+
2609	World in My Pocket (93) Suspense	3- 5-62	+	MGM				+	+	±	6+2-
—XYZ—											
2671	Young Go Wild, The (88) Melodrama	10- 8-62	±	Manson							1+1-
2675	Young, Willing and Eager (77) Dr.	10-22-62	±	SR							1+1-
2638	Zot! (87) Comedy	6-11-62	±	Col				-	+	+	5+2-



Feature productions by company in order of release. Running time is in parentheses. © is for CinemaScope; V VistoVision; P Panovision; T Technirama; S Other anamorphic processes. Symbol Ⓢ denotes BOXOFFICE Blue Ribbon Award; Ⓢ Color Photography. Letters and combinations thereof indicate story type—(Complete key on next page). For review dates and Picture Guide page numbers, See REVIEW DIGEST.

# FEATURE CHART

ALLIED ARTISTS	Type	Rel. No.	AMERICAN INT'L	Type	Rel. No.	BUENA VISTA	Type	Rel. No.	COLUMBIA	Type	Rel. No.	CONTINENTAL	Type	Rel. No.	
Hands of a Stranger (85½) D..6204 Paul Lukather, Joan Harvey, Jas. Stapleton, Irish McCalla			Burn, Witch, Burn (89) Ho..704 Janet Blair, Peter Wyngarde			Ⓢ Moon Pilot (98) C..128 Tom Tryon, Dany Saval, Brian Keith, Edmond O'Brien			Don't Knock the Twist (87) M..622 Chubby Checker, Mari Blanchard			Hareld Lloyd's World of Comedy (94) (Eplsodes from Lloyd's 1924-39 features) C..			APRIL
The Big Wave (73) D..6202 Sessue Hayakawa, Mickey Curtis			Phantom Planet, The (82) SF..711 Dean Fredericks, Coleen Gray						Experiment in Terror (123) D..623 Glenn Ford, Lee Remick						
			Ⓢ Assignment Outer Space (79) SF..712 Archie Savage, Gaby Farinon						Safe at Home! (83) D..624 Mickey Mantle, Roger Maris, Patricia Barry						
Rider on a Dead Horse (72) DD..6212 John Vivyan, Lisa Lu, Bruce Gordon, Kevin Hagen			The Brain That Wouldn't Die (71) Ho..705 Herb (Jason) Evers, Virginia Leith						Five Finger Exercise (109) D..625 Rosalind Russell, Maximilian Schell, Jack Hawkins, Richard Beymer			Ⓢ Bachelor of Hearts (97) C.. Hardy Kruger, Sylvia Syms			MAY
			Invasion of the Star Creatures (81) SF..706 Bob Ball, Frankie Ray						13 West Street (80) D..626 Alan Ladd, Rod Steiger, Dolores Dorn, Michael Callan			A Taste of Honey (100) D.. Dora Bryan, Rita Tushingham			
									Ⓢ Mothra (90) Ac..627 All-Japanese cast (Eng-dubbed)						
Reprieve (106) D..6205 (See "Convicts 4" in October listing)			Ⓢ Prisoner of the Iron Mask (80) Ac..701 Michael Lemoine, Wandisa Guida			Ⓢ Bon Voyage (132) C..129 Fred MacMurray, Jane Wyman, Michael Callan, Deborah Walley			Advise and Consent (138) D..628 Charles Laughton, Henry Fonda, Don Murray, Walter Pidgeon, Gene Tierney, Franchot Tone			Never Let Go (90) D.. Peter Sellers, Richard Todd			JUNE
The Bridge (104) D..6207 (Eng-dubbed) Volker Bohnet									Ⓢ The Wild Westerners (70) W..629 Jas. Philbrook, Nancy Kovack, Guy Mitchell, Duane Eddy						
Confessions of an Opium Eater (85) D..6206 Vincent Price, Linda Ho															
Payroll (80) Ac..6210 Michael Craig, Francoise Prevost															
The Frightened City (97) D..6211 Herbert Lom, John Grogan, Yvonne Romain			Ⓢ Tales of Terror (90) Ⓢ Vincent Price, Basil Rathbone, Peter Lorre, Debra Paget			Ⓢ Big Red (89) OD..130 Walter Pidgeon, Gilles Payant			The Notorious Landlady (123) MyC..701 Jack Lemmon, Kim Novak, Fred Astaire						JULY
			Panic in Year Zero! (93) D..708 Ray Milland, Jean Hagen, Frankie Avalon						Zotz! (87) C..702 Tom Poston, Julia Meade, Cecil Kellaway						
			Ⓢ Marco Polo (100) Ad..709 Rory Calhoun, Yoko Tani						The Interns (120) D..703 Michael Callan, Cliff Robertson, Jas. MacArthur, Haya Harareet						AUGUST
									The Three Stooges in Orbit (87) C..704 Stooges, Edson Stroll						
Ⓢ El Cid (181) D..6220 Charlton Heston, Sophia Loren, Raf Vallone (CinemaScope version, available for special engagements)			Ⓢ White Slave Ship (92) Ⓢ (formerly "Wild Cargo") Pier Angeli, Edmund Purdom						Ⓢ Damn the Defiant! (101) D..705 Alec Guinness, Dirk Bogarde, Anthony Quayle			Ⓢ Waltz of the Toreadors (105) CD.. Peter Sellers, Margaret Leighton			SEPTEMBER
									Ⓢ The Best of Enemies (104) CD..706 David Niven, Alberto Sordi			The Impersonator (64) C.. John Crawford, Jane Griffiths			
									Ring-a-Ding Rhythm (78) M..707 Chubby Checker, Dukes of Dixieland						
Convicts 4 (106) D..6205 (was "Reprieve") Ben Gazzara, Stuart Whitman, Ray Walston, Vincent Price, Rod Steiger, Sammy Davis Jr.			Warriors Five (84) Ac..707 Jack Palance, Jo Anna Ralli			Ⓢ Almost Angels (93) D/M..135 Vincent Winter, Peter Weck			Requiem for a Heavyweight (87) D..708 Anthony Quinn, Jackie Gleason, Julie Harris, Mickey Rooney			The Hands of Orlac (...) D.. Mel Ferrer, Dany Carrel			OCTOBER
									Two Tickets to Paris (78) M..709 Joey Dee, Gary Crosby, Kay Medford			Operation Snatch (83) C.. Terry-Thomas, George Sanders, Lionel Jeffries			
Billy Budd (123) D..6208 Robert Ryan, Peter Ustinov, Melvyn Douglas, Terence Stamp			Ⓢ Reptilicus (81) SF..715 Carl Ottsen, Ann Smyrner			Ⓢ The Legend of Lobo (67) OD..110 True Life Adventure			We'll Bury You! (75) Doc..711						
									Ⓢ Pirates of Blood River (87) Ad..710 Kerwin Mathews, Glenn Corbett			The Loneliness of the Long Distance Runner (103) D.. Michael Redgrave, Tom Courtenay			NOVEMBER
									The War Lover (105) D..712 Steve McQueen, Robert Wagner, Shirley Ann Field						
			Ⓢ Samson and the Seven Miracles of the World (...) Ac..714 Gordon Scott, Yoko Tani			Ⓢ In Search of the Castaways (110) Ad..136 Maurice Chevalier, Hayley Mills, George Sanders			Ⓢ Barabbas (134) Dr..713 Anthony Quinn, Silvana Mangano, Arthur Kennedy, Katy Jurado						DECEMBER
									Ⓢ Lawrence of Arabia (...) P 70 D.. (Special Release) Alec Guinness, Anthony Quinn						
Ⓢ Day of the Triffids (119) Ho..6209 Howard Keel, Nicole Maurey, Mervyn Johns			Ⓢ The Raven (...) Ho.. Vincent Price, Peter Lorre, Boris Karloff						Ⓢ The Old Dark House (...) MyC.. Tom Poston, Robert Morley			Ⓢ Your Shadow Is Mine (...) D.. Jill Haworth			JANUARY
Ⓢ 55 Days at Peking (...) D.. Charlton Heston, Ava Gardner, David Niven			Ⓢ The Young Racers (...) Ac..716 Mark Damon, Bill Campbell			Ⓢ Miracle of the White Stallions, The (...) D.. Robert Taylor, Lilli Palmer			Ⓢ Bye Bye Birdie (...) C/M.. Janet Leigh, Dick Van Dyke			The Assassin (...) D.. John Ireland			COMING
Ⓢ Travels of Marco Polo (...) D.. Anthony Quinn, France Nuyen			The Pit (...) Ho.. Dirk Bogarde, Mary Ure			Son of Flubber (...) C.. Fred MacMurray, Nancy Olson			Congo Vivo (...) Ad.. Jean Seberg, Gabriele Ferzetti			The Balcony (...) D.. Shelley Winters, Peter Falk			
			Schizo (...) Ho.. Leticia Roman, John Saxon						Ⓢ Diamond Head (...) D.. Charlton Heston, Yvette Mimieux						



FEATURE CHART

The key to letters and combinations thereof indicating story type: (Ad) Adventure Drama; (Ac) Action Drama; (An) Animated-Action; (C) Comedy; (CD) Comedy-Drama; (Cr) Crime Drama; (DM) Drama with Music; (Doc) Documentary; (Dr) Drama; (F) Fantasy; (Ho) Horror Drama; (Hi) Historical Drama; (M) Musical; (My) Mystery; (OD) Outdoor Drama (S) Spectacle; (SF) Science-Fiction; (W) Western.

	EMBASSY	M-G-M	PARAMOUNT	20TH-FOX	UNITED ARTISTS
	Type Rel. No.	Type Rel. No.	Type Rel. No.	Type Rel. No.	Type Rel. No.
APRIL		ⓈSweet Bird of Youth (120) Ⓢ Geraldine Page, Paul Newman .212	The Man Who Shot Liberty Valance (123) .....W..6114 James Stewart, John Wayne, Vera Miles	ⓈState Fair (118) Ⓢ...D/M..208 Pat Boone, Bobby Darin, Pamela Tiffin, Ann-Margret, Alice Faye, Tom Ewell	ⓈThe Magic Sword (80)...Ad..6214 Basil Rathbone, Estelle Winwood
MAY		ⓈThe Horizontal Lieutenant (90) Ⓢ .....C..213 Jim Hutton, Paula Prentiss	ⓈThe Counterfeit Traitor (140) .....D..6113 William Holden, Lilli Palmer (pre-release)	ⓈBroken Land (60) Ⓢ....W..209 Kent Taylor, Jody McCrea, Blanna Darrin	ⓈMighty Ursus (90)...Ad..6220 Ed Fury
JUNE	No Love for Johnnie (110) Ⓢ Peter Finch, Mary Peach .....D..	ⓈRide the High Country (94) Ⓢ .....OD..216 Randolph Scott, Joel McCrea	ⓈEscape From Zahrain (93) Ⓢ .....Ac..6115 Yul Brynner, Madlyn Rhue, Sal Mineo	Hand of Death (60) .....Ho..212 John Agar, Paula Raymond	ⓈJessica (105) Ⓢ.....C..6219 Maurice Chevalier, Angie Dickinson
JULY	Two Women (99) .....D.. (Eng-dubbed)...Sophia Loren	All Fall Down (111) .....D..211 Era Marie Saint, Warren Beatty, Karl Malden, Angela Lansbury	ⓈThe Counterfeit Traitor (140) .....D..6113 William Holden, Lilli Palmer	The Cabinet of Caligari (104) Ⓢ .....HoD..211 Glynis Johns, Dan O'Herlihy	War Hunt (81) .....D..6217 John Saxon, Robert Redford
AUGUST	No Place Like Homicide (87) .....HoC..	ⓈBoys' Night Out (115) Ⓢ C..218 Kim Novak, James Garner, Tony Randall, Janet Blair	Hell Is for Heroes (90)...D..6116 Steve McQueen, Bobby Darin, Fess Parker, Bob Newbart	ⓈLisa (112) Ⓢ .....D..210 Stephen Boyd, Dolores Hart	ⓈFollow That Dream (110) Ⓢ .....C..6216 Elvis Presley, Arthur O'Connell
SEPTEMBER	ⓈThe Sky Above—the Mud Below (90) .....Doc..	ⓈThe Tartars (83) .....Ad..223 Orson Welles, Victor Mature	ⓈMy Geisha (120) Ⓢ...CD..6118 Shirley MacLaine, Yves Montand, Edw. G. Robinson, Bob Cummings	ⓈIt Happened in Athens (92) Ⓢ .....Ad..214 Jayne Mansfield, Nico Minardos	ⓈGeronimo (102) .....OD..6221 Chuck Connors, Kamala Devi
OCTOBER	Strangers in the City (80) .....D..	ⓈTarzan Goes to India (86) .....Ad..222 Jock Mahoney, Simi, Mark Dana	ⓈThe Counterfeit Traitor (140) .....D..6113 William Holden, Lilli Palmer	ⓈMr. Hobbs Takes a Vacation (116) Ⓢ .....C..215 James Stewart, Maureen O'Hara, Fabian, Lauri Peters	Incident in an Alley (83) D..6218 Chris Warfield, Erin O'Donnell
NOVEMBER	ⓈTwo Weeks in Another Town (104) Ⓢ .....D..220 Kirk Douglas, Edw. G. Robinson, Cyd Charisse, Geo. Hamilton	ⓈThe Wonderful World of the Brothers Grimm (137) Laurence Harvey, Karl Boehm (Cinerama engagements only)	ⓈHatari! (159) .....Ad..6119 John Wayne, Red Buttons, Elsa Martinelli, Hardy Kruger	Air Patrol (70) Ⓢ.....Ac..216 Willard Parker, Merry Anders	Third of a Man (80) ....D..6226 Simon Oakland
DECEMBER	ⓈI Thank a Fool (100) Ⓢ...D..301 Susan Hayward, Peter Finch	ⓈA Very Private Affair (95) D..303 B. Bardot, Marcello Mastroianni	The Pigeon That Took Rome (101) Ⓢ .....C..6202 Charlton Heston, Elsa Martinelli, Harry Guardino	Ⓢ5 Weeks in a Balloon (101) Ⓢ .....Ad..218 Red Buttons, Fabian, Barbara Eden, Cedric Hardwicke, Peter Lorre	ⓈJack the Giant Killer (94) .....Ad..6222 Kerwin Mathews, Judi Meredith
JANUARY	Long Day's Journey Into Night (174) .....D..	ⓈSwordsman of Siena (92) Ⓢ .....Ad..304 Stewart Granger, Sylvia Koscina, Christine Kaufmann	ⓈGirls! Girls! Girls! (106) .....C/M..6205 Elvis Presley, Stella Stevens, Robert Strauss, Laurel Goodwin	ⓈHemingway's Adventures of a Young Man (145) Ⓢ...D..213 Richard Beymer, Susan Strasberg, Diane Baker, Paul Newman	The Miracle Worker (106) D..6225 Anne Bancroft, Patty Duke
FEBRUARY	ⓈConstantine and the Cross (114) .....Ad..	ⓈThe Savage Guns (85) Ⓢ OD..306 Richard Basehart, Alex Nicol	ⓈThe Lion (96) Ⓢ .....D..305 Wm. Holden, Capucine, T. Howard (Prerelease)	ⓈWest Side Story (155) Ⓢ 70mm .....M..6201 Natalie Wood, Richard Beymer	ⓈThe Valiant (89) .....D..6228 John Mills, Ettore Manni
MARCH	ⓈConstantine and the Cross (114) .....Ad..	Period of Adjustment (112) Ⓢ Tony Franciosa, Jane Fonda, Jim Hutton	ⓈThe Queen's Guards (...) Ⓢ...D..	ⓈBird Man of Alcatraz (143) D..6230 Burt Lancaster, Karl Malden	ⓈJudgment at Nuremberg (189) .....D..6205 S. Tracy, B. Lancaster, R. Widmark, M. Dietrich, M. Cifft, J. Garland
APRIL	ⓈThe Main Attraction (90) Ⓢ Pat Boone, Nancy Kwan	ⓈEscape From East Berlin (94) .....D..311 Don Murray, Christine Kaufmann	ⓈThe Firebrand (63) Ⓢ...Ad..217 Kent Taylor, Lisa Montell	ⓈKid Galahad (95)...CD..6231 Elvis Presley, Gig Young, Lola Albright, Joan Blackman	ⓈThe Nun and the Sergeant (73) .....Ac..6125 Robert Webber, Anna Sten
MAY	ⓈSeven Seas to Calais (102) Ⓢ .....D..309 Rod Taylor, Keith Mitchell	ⓈBilly Rose's Jumbo (125) Ⓢ .....M..310 Doris Day, Jimmy Durante, Martha Raye, Stephen Boyd, Dean Jagger	ⓈWho's Got the Action? (93) Ⓢ .....C..6207 Dean Martin, Lana Turner, Eddie Albert, Nita Talbot	ⓈI Like Money (81) Ⓢ ....C..241 Peter Sellers, Nadia Gray, Herbert Lom	ⓈSword of the Conqueror (95) Ⓢ .....Ad..6232 Jack Palance, Guy Madison
JUNE	ⓈThe Golden Arrow (...) .....Ad..	ⓈFollow the Boys (...) Ⓢ...C..	ⓈA Girl Named Tamiko (110) Ⓢ .....D..6210 Laurence Harvey, France Nuyen	ⓈThe 300 Spartans (113) Ⓢ .....Ad..219 Richard Egan, Diane Baker, Sir Ralph Richardson	ⓈHero's Island (94) Ⓢ Ad..6229 James Mason, Neville Brand, Kate Manx, Rip Torn
JULY	ⓈThe Golden Arrow (...) .....Ad..	ⓈFollow the Boys (...) Ⓢ...C..	ⓈMy Six Loves (...) .....CD..	ⓈLoves of Salammbo (72) Ⓢ .....Ad..223 Jeanne Valerie, Jacques Bernas, Edmund Purdom	ⓈPressure Point (91) .....D..6233 Sidney Pollter, Bobby Darin
AUGUST	ⓈThe Golden Arrow (...) .....Ad..	ⓈFollow the Boys (...) Ⓢ...C..	ⓈA Girl Named Tamiko (110) Ⓢ .....D..6210 Laurence Harvey, France Nuyen	ⓈThe Longest Day (180) Ⓢ D..221 All-Star cast: depiction of the Al- lied landings on D-Day (Prerelease)	ⓈThe Manchurian Candidate (126) .....D..6235 F. Sinatra, L. Harvey, J. Leigh
SEPTEMBER	ⓈThe Golden Arrow (...) .....Ad..	ⓈFollow the Boys (...) Ⓢ...C..	ⓈA Girl Named Tamiko (110) Ⓢ .....D..6210 Laurence Harvey, France Nuyen	ⓈThe Lion (96) Ⓢ .....D..305 Wm. Holden, Capucine, T. Howard (Prerelease)	ⓈWomen Warriors (96) ...Ac.. Louis Jourdan, Sylvia Syms
OCTOBER	ⓈThe Golden Arrow (...) .....Ad..	ⓈFollow the Boys (...) Ⓢ...C..	ⓈA Girl Named Tamiko (110) Ⓢ .....D..6210 Laurence Harvey, France Nuyen	ⓈThe Lion (96) Ⓢ .....D..305 Wm. Holden, Capucine, T. Howard (Prerelease)	ⓈVampire & Ballerina (86) Ho..6236 Helene Remy
NOVEMBER	ⓈThe Golden Arrow (...) .....Ad..	ⓈFollow the Boys (...) Ⓢ...C..	ⓈA Girl Named Tamiko (110) Ⓢ .....D..6210 Laurence Harvey, France Nuyen	ⓈThe Lion (96) Ⓢ .....D..305 Wm. Holden, Capucine, T. Howard (Prerelease)	ⓈTower of London (79)...Ho..6234 Vincent Price
DECEMBER	ⓈThe Golden Arrow (...) .....Ad..	ⓈFollow the Boys (...) Ⓢ...C..	ⓈA Girl Named Tamiko (110) Ⓢ .....D..6210 Laurence Harvey, France Nuyen	ⓈThe Lion (96) Ⓢ .....D..305 Wm. Holden, Capucine, T. Howard (Prerelease)	ⓈTaras Bulba (...) Ⓢ....D..
JANUARY	ⓈThe Golden Arrow (...) .....Ad..	ⓈFollow the Boys (...) Ⓢ...C..	ⓈA Girl Named Tamiko (110) Ⓢ .....D..6210 Laurence Harvey, France Nuyen	ⓈThe Lion (96) Ⓢ .....D..305 Wm. Holden, Capucine, T. Howard (Prerelease)	ⓈTwo for the Seesaw (120)...D..
FEBRUARY	ⓈThe Golden Arrow (...) .....Ad..	ⓈFollow the Boys (...) Ⓢ...C..	ⓈA Girl Named Tamiko (110) Ⓢ .....D..6210 Laurence Harvey, France Nuyen	ⓈThe Lion (96) Ⓢ .....D..305 Wm. Holden, Capucine, T. Howard (Prerelease)	ⓈShirley MacLaine, Robert Mitchum
MARCH	ⓈThe Golden Arrow (...) .....Ad..	ⓈFollow the Boys (...) Ⓢ...C..	ⓈA Girl Named Tamiko (110) Ⓢ .....D..6210 Laurence Harvey, France Nuyen	ⓈThe Lion (96) Ⓢ .....D..305 Wm. Holden, Capucine, T. Howard (Prerelease)	
APRIL	ⓈThe Golden Arrow (...) .....Ad..	ⓈFollow the Boys (...) Ⓢ...C..	ⓈA Girl Named Tamiko (110) Ⓢ .....D..6210 Laurence Harvey, France Nuyen	ⓈThe Lion (96) Ⓢ .....D..305 Wm. Holden, Capucine, T. Howard (Prerelease)	
MAY	ⓈThe Golden Arrow (...) .....Ad..	ⓈFollow the Boys (...) Ⓢ...C..	ⓈA Girl Named Tamiko (110) Ⓢ .....D..6210 Laurence Harvey, France Nuyen	ⓈThe Lion (96) Ⓢ .....D..305 Wm. Holden, Capucine, T. Howard (Prerelease)	
JUNE	ⓈThe Golden Arrow (...) .....Ad..	ⓈFollow the Boys (...) Ⓢ...C..	ⓈA Girl Named Tamiko (110) Ⓢ .....D..6210 Laurence Harvey, France Nuyen	ⓈThe Lion (96) Ⓢ .....D..305 Wm. Holden, Capucine, T. Howard (Prerelease)	
JULY	ⓈThe Golden Arrow (...) .....Ad..	ⓈFollow the Boys (...) Ⓢ...C..	ⓈA Girl Named Tamiko (110) Ⓢ .....D..6210 Laurence Harvey, France Nuyen	ⓈThe Lion (96) Ⓢ .....D..305 Wm. Holden, Capucine, T. Howard (Prerelease)	
AUGUST	ⓈThe Golden Arrow (...) .....Ad..	ⓈFollow the Boys (...) Ⓢ...C..	ⓈA Girl Named Tamiko (110) Ⓢ .....D..6210 Laurence Harvey, France Nuyen	ⓈThe Lion (96) Ⓢ .....D..305 Wm. Holden, Capucine, T. Howard (Prerelease)	
SEPTEMBER	ⓈThe Golden Arrow (...) .....Ad..	ⓈFollow the Boys (...) Ⓢ...C..	ⓈA Girl Named Tamiko (110) Ⓢ .....D..6210 Laurence Harvey, France Nuyen	ⓈThe Lion (96) Ⓢ .....D..305 Wm. Holden, Capucine, T. Howard (Prerelease)	
OCTOBER	ⓈThe Golden Arrow (...) .....Ad..	ⓈFollow the Boys (...) Ⓢ...C..	ⓈA Girl Named Tamiko (110) Ⓢ .....D..6210 Laurence Harvey, France Nuyen	ⓈThe Lion (96) Ⓢ .....D..305 Wm. Holden, Capucine, T. Howard (Prerelease)	
NOVEMBER	ⓈThe Golden Arrow (...) .....Ad..	ⓈFollow the Boys (...) Ⓢ...C..	ⓈA Girl Named Tamiko (110) Ⓢ .....D..6210 Laurence Harvey, France Nuyen	ⓈThe Lion (96) Ⓢ .....D..305 Wm. Holden, Capucine, T. Howard (Prerelease)	
DECEMBER	ⓈThe Golden Arrow (...) .....Ad..	ⓈFollow the Boys (...) Ⓢ...C..	ⓈA Girl Named Tamiko (110) Ⓢ .....D..6210 Laurence Harvey, France Nuyen	ⓈThe Lion (96) Ⓢ .....D..305 Wm. Holden, Capucine, T. Howard (Prerelease)	
JANUARY	ⓈThe Golden Arrow (...) .....Ad..	ⓈFollow the Boys (...) Ⓢ...C..	ⓈA Girl Named Tamiko (110) Ⓢ .....D..6210 Laurence Harvey, France Nuyen	ⓈThe Lion (96) Ⓢ .....D..305 Wm. Holden, Capucine, T. Howard (Prerelease)	
FEBRUARY	ⓈThe Golden Arrow (...) .....Ad..	ⓈFollow the Boys (...) Ⓢ...C..	ⓈA Girl Named Tamiko (110) Ⓢ .....D..6210 Laurence Harvey, France Nuyen	ⓈThe Lion (96) Ⓢ .....D..305 Wm. Holden, Capucine, T. Howard (Prerelease)	
MARCH	ⓈThe Golden Arrow (...) .....Ad..	ⓈFollow the Boys (...) Ⓢ...C..	ⓈA Girl Named Tamiko (110) Ⓢ .....D..6210 Laurence Harvey, France Nuyen	ⓈThe Lion (96) Ⓢ .....D..305 Wm. Holden, Capucine, T. Howard (Prerelease)	
APRIL	ⓈThe Golden Arrow (...) .....Ad..	ⓈFollow the Boys (...) Ⓢ...C..	ⓈA Girl Named Tamiko (110) Ⓢ .....D..6210 Laurence Harvey, France Nuyen	ⓈThe Lion (96) Ⓢ .....D..305 Wm. Holden, Capucine, T. Howard (Prerelease)	
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# FEATURE CHART

## UNIVERSAL-INT'L

Type	Rel. No.
The Outsider (108).....D..6207	
Tony Curtis, Bruce Bennett, James Franciscus	
Nearly a Nasty Accident (86).....C..6208	
Jimmy Edwards, Shirley Eaton, Kenneth Connor	
Cape Fear (106).....D..6209	
Gregory Peck, Robert Mitchum, Polly Bergen	
The Day the Earth Caught Fire (91).....D..6210	
Janet Munro, Leo McKern	
①Night Creatures (81).....Ho..6213	
Peter Cushing, Yvonne Romain	
①Six Black Horses (80).....W..6214	
Audie Murphy, Dan Durys, Joan O'Brien	
Lonely Are the Brave (107).....D..6215	
Kirk Douglas, Gena Rowlands, Walter Matthau	
①That Touch of Mink (99).....C..6216	
Cary Grant, Doris Day, Gig Young, Audrey Meadows	
Information Received (77) D..6217	
Sabina Sesselman, Wm. Sylvester	
①The Spiral Road (140).....D..6218	
Rock Hudson, Burl Ives, Gena Rowlands	
①The Phantom of the Opera (84).....Ho..6219	
Herbert Lom, Heather Sears, Michael Gough, Edw. de Souza	
①No Man Is an Island (114).....D..6220	
Jeffrey Hunter, Marshall Thompson, Barbara Perez	
①If a Man Answers (102).....C..6221	
Sandra Dee, Bobby Darin, Micheline Presle, John Lund	
Stagecoach to Dancers' Rock (72).....W..6222	
Warren Stevens, Martin Landau, Jody Lawrence, Judy Dan	
Freud (...).....D..	
(Special Release)	
Montgomery Clift, Susannah York, Larry Parks, Susan Kohner	
①Gypsy (143).....M..6254	
Rosalind Russell, Natalie Wood, Karl Malden	
To Kill a Mockingbird (...).....D..	
Gregory Peck, Mary Badham	
①Lancelot and Guinevere (...).....Ad..	
Cornel Wilde, Jean Wallace	
①40 Pounds of Trouble (...).....CD..	
Tony Curtis, Phil Silvers, Suzanne Pleshette	

## WARNER BROS.

Type	Rel. No.
①Rome Adventure (118).....D..162	
Troy Donahue, Angie Dickinson, Rossano Brazzi, Suzanne Pleshette	
House of Women (85).....D..163	
Shirley Knight, Andrew Duggan	
①Samar (89).....Ad..164	
George Montgomery, Gilbert Roland, Ziva Rodann, Joan O'Brien	
①Lad: a Dog (98).....D..158	
Peter Breck, Peggy McCay	
①Merrill's Marauders (98).....D..165	
Jeff Chandler, Ty Hardin	
①The Music Man (151).....M..168	
Robert Preston, Shirley Jones (Special engagements only)	
Guns of Darkness (103).....Ad..169	
Leslie Caron, David Niven	
①The Story of the Count of Monte Cristo (101).....Ad..167	
Louis Jourdan, Yvonne Furneaux	
①The Chapman Report (125) D..251	
Efrem Zimbalist Jr., Shelley Winters, Jane Fonda, Claire Bloom, Glynis Johns	
What Ever Happened to Baby Jane? (132).....D..252	
Joan Crawford, Bette Davis	
①Gay Purr-ee (85).....An..253	
Voices of Judy Garland, Robert Goulet, Red Buttons, Hermione Gingold	
①Gypsy (143).....M..6254	
Rosalind Russell, Natalie Wood, Karl Malden	
①Term of Trial (...).....D..	
Laurence Olivier, Simone Signoret	
①Not on Your Life! (...).....C..	
Robert Preston, Tony Randall	
①PT 109 (...).....D..	
Cliff Robertson	

## A.D.P. PRODUCTIONS

Invasion of the Animal People (55).....SF..	
John Carradine, Barbara Wilson	
Terror of the Bloodhunters (60).....Ho..	
Robert Clarke, Steve Conte	
ASTOR	
Victim (100).....D..Feb 62	
Dirk Bogarde, Sylvia Syms	
Whistle Down the Wind (98).....D..Mar 62	
Hayley Mills, Bernard Lee	
Peeping Tom (86).....D..May 62	
Karl Boehm, Mollie Shearer	
The Intruder (83).....D..May 62	
William Shatner, Frank Maxwell	
Night of Evil (88).....D..Aug 62	
Lisa Gaye, William Campbell	
The Bloody Brood (69).....D..Sep 62	
Peter Falk, Barbara Lord	
ATLANTIC PICTURES	
Cry Double Cross (65).....D..Jun 62	
Hardy Kruger, Martin Held	
①Flame in the Streets (93).....D..Sep 62	
John Mills, Sylvia Syms	
AUDUBON FILMS	
I Spit on Your Grave (100).....D..Sep 62	
Christian Marquand	
BRIGADIER FILM ASSOCIATES	
The Night They Killed Rasputin (87).....D..Jul 62	
Edmund Purdom, Glenna Maria Canale	
The Tell-Tale Heart (78) Ho..Sep 62	
Lawrence Payne, Adrienne Corri	
Smashing of the Reich (84).....Doc..Oct 62	
Kamikaze! (89).....Doc..Oct 62	
COLORAMA	
①The Trojan Horse (105).....D..Jul 62	
Steve Reeves, John Drew Barrymore	
①The Mongols (112).....S..S..Jul 62	
Jack Palance, Anita Ekberg	
CROWN-INTERNATIONAL	
The 7th Commandment (85).....D..Feb 62	
Jonathan Kidd, Lyn Statten	
Secret File Hollywood (82).....D..Feb 62	
Robert Clarke, Francine York	
①Dangerous Charter (76).....D..Sep 62	
Chris Warfield, Sally Fraser	
Stakeout (81).....D..Oct 62	
Bing Russell, Bill Hale	
Varan the Unbelievable (70).....D..Oct 62	
Myron Healy, Tsuruko Kobayashi	
First Spaceship on Venus (81).....D..Oct 62	
Yoko Tani, Oldrick Luke	
DESILU	
The Scarface Mob (106).....D..Aug 62	
Robert Stack, Keenan Wynn	

## MISCELLANEOUS

ELLIS	
Make Mine a Double (86) C..Feb 62	
Brian Rix, Cecil Parker	
FAIRWAY INT'L	
The Choppers (64).....D..Feb 62	
Arch Hall Jr., Marianne Gaba	
①Eegah (90).....Ad..May 62	
Arch Hall Jr., Marilyn Manning	
Fallguy (64).....D..May 62	
Ed Dugan	
Wild Guitar (87).....M..Nov 62	
Arch Hall Jr., Nancy Czar	
FANFARE FILMS	
The Concrete Jungle (86).....D..Jun 62	
Stanley Baker, Sam Wanamaker	
GOVERNOR	
①Doctor in Love (87).....C..Apr 62	
Michael Crag, Virginia Maskell, James Robertson	
Carry On, Teacher (86).....C..Jul 62	
Kenneth Connor, Leslie Phillips, Joan Sims, Hattie Jacques	
A Kind of Loving (112).....D..Oct 62	
Alan Bates, June Ritchie	
HERTS-LION INT'L	
A Matter of Who (90) CD..Aug 62	
Terry-Thomas, Sonja Ziemann	
Carnival of Souls (91).....D..Sep 62	
Candace Hilligoss, Frances Feist	
The Devil's Messenger (72).....F..Sep 62	
Lon Chaney, Karen Kadler	
①Daughter of the Sun God (75).....Ad..Oct 62	
Lisa Montell, Bill Holmes	
Escape to Berlin (80).....D..Oct 62	
Christian Doermer, Suzanne Korda	
①Roommates (91).....C..Oct 62	
James R. Justice, L. Phillips	
JOSEPH BRENNER ASSOCIATES	
Karate (80).....Ad..	
Joel Holt, Frank Blaine	
KINGSLEY	
Only Two Can Play (106) C..Mar 62	
Peter Sellers, Mal Zetterling	
LOPERT FILMS	
There Was a Crooked Man (106).....C..Jun 62	
Norman Wisdom, Alfred Marks	
The Horror Chamber of Dr. Faustus (95).....Ho..Jul 62	
Pierre Brasseur, Alida Valli	
The Monster—Half Man, Half Monster (72).....Ho..Jul 62	
Peter Dinklage, Jane Hylton	
①Stowaway in the Sky (82).....Ad..Jul 62	
Pascal Lamorisse, Andre Gilie	
Phaedra (115).....D..Nov 62	
Melina Mercouri, Anthony Perkins	
MAGNA FILMS	
①Black Tights (120).....M..	
Cyd Charisse, Zizi Jeanmaire	
MEDALLION	
①Last of the Vikings (102).....Ad..May 62	
Cameron Mitchell, Edmund Purdom	
①Son of Samson (90).....S..	
Mark Forest, Chelo Alonso	
MPA FEATURE FILMS	
Bourbon St. Shadows (70).....D..Sep 62	
Richard Derr, Mark Daniels	
PARADE RELEASING ORG.	
A Public Affair (75).....Mar 62	
Myron McCormick, Edw. Blums	
①When the Girls Take Over (80).....C..May 62	
R. Lowery, M. Miller, J. Ellison	
Trauma (92).....D..May 62	
L. M. Bari, John Conte	
①Make Way for Lila (90).....D..Jun 62	
Erika Remberg (Eng-dubbed)	
①East of Kilimanjaro (75).....Ad..Jul 62	
V. Starara, Marshall Thompson, Gaby Andre	
PARALLEL FILM DISTRIBUTORS	
Shootout at Big Sag (64).....W..Jun 62	
Walter Brennan, Luana Patten	
PLAYSTAR PRODUCTIONS	
Ring of Terror (71).....Ho..	
George Mather, Esther Furst	
PRODUCERS INT'L (PIP)	
①The Centurion (77).....S..	
John Barrymore, Jacques Sernas	
①The Huns (85).....S..	
Chelo Alonso, Jacques Sernas	
SEVEN ARTS ASSOCIATED	
①Girls at Sea (81).....C..	
Guy Rolfe, Ronald Shiner	
①She Didn't Say No! (96).....C..	
Eileen Herlie, Perlita Nelson	
ELLEN FILM	
Wito for Kicks (92) D Jan 62	
David Farrar, Noelle Adam	
Frantic (81).....D..Mar 62	
(Eng-dubbed) Jeanne Moreau	
Also available with subtitles at 90 minutes running time	
TOPAZ FILMS	
①Playgirl After Dark (92).....M..Jul 62	
Jayne Mansfield, Leo Genn	
TRANS-LUX	
①And the Wild Wild Women (85).....D..	
Anna Magnani, Giulietta Masina	
Secrets of the Nazi Criminals (84).....Doc..Oct 62	
Horror Hotel (76).....Ho..Oct 62	
Dennis Lotis, Christopher Lee	
UNION FILM DISTRIBUTORS	
A Coming-Out Party (98) C..Aug 62	
James Robertson Justice, Leslie Phillips	
Two and Two Make Six (89).....C..	
George Chakiris, Janette Scott	
UNITED PRODUCERS (UPRO)	
The Siege of Hell Street (93) D..	
Donald Sinden, Nicole Berger	
Hot Money Girl (81).....D..Oct 62	
Eddie Constantine, Dawn Addams	
ARGENTINA	
Tales of Paris (85).....10-15-62	
(Times)—F. Arnoul, C. Marquand	
GERMANY	
Beginning Was Sin, The (88) 9- 3-62	
(Globe)—Ruth Niehaus, Viktor Staal	
GREECE	
Antigone (88).....10-15-62	
(Ellis)—Irene Papas	
Take Me Away, My Love (90).....9- 3-62	
(Greek M.P.)—Christian Sylba	
INDIA	
Devi (The Goddess) (95) 11-12-62	
(Harrison)—C. Biswas, S. Chatterjee	
ITALY	
Bell' Antonio (101).....5-21-62	
(Embassy)—Marcello Mastroianni, Claudia Cardinale, P. Brasseur	
①Boccaccio '70 (165).....7-16-62	
(Embassy)—Sophia Loren, Anita Ekberg, Romy Schneider	
Divorce—Italian Style (104).....10- 1-62	
(Embassy)—Marcello Mastroianni	
Il Grido (The Outcry) (115).....11-12-62	
(Astor)—Steve Cochran, Valli, B. Blair	
Lady Doctor, The (103).....10- 1-62	
(Governor)—Toto, Abbe Lane	
①La Viaccia (103).....10-22-62	
(Embassy)—Jean-Paul Belmondo, Claudia Cardinale	
Night, The (La Notte) (120).....3-19-62	
(Lopert)—Jeanne Moreau, Marcello Mastroianni, Monica Vitti	
FRANCE	
Back Streets of Paris (94) 6-18-62	
(President)—Simone Signoret	
Cleo From 5 to 7 (90).....10-29-62	
(Zenith)—Corinne Marchand	
①End of Desire (86).....8-13-62	
(Cont'l)—Marla Schell	
Five Sinners (80).....8- 6-62	
(Astor)—Marina Petrova	
Girl With the Golden Eyes, The (90).....9- 3-62	
(Kingsley)—Marie Laforet	
Jules and Jim (105).....6-11-62	
(Janus)—Jeanne Moreau, Oskar Werner	
Last Year at Marienbad (98).....4-16-62	
(Astor)—Delphine Seyrig, Giorgio Albertazzi, Sacha Pitoeff	
Le Dab Se Rebiffe (96).....8-13-62	
(Times)—Jean Gabin	
Magnificent Tramp, The (76).....7-16-62	
(Cameo)—Jean Gabin, Darryl Cowi	
Riff for Girls (97).....6-11-62	
(Cont'l)—Nadja Tiller, R. Hossen	
Shoot the Piano Player (92) 9- 3-62	
(Astor)—Charles Aznavour	
Sweet Ecstasy (75).....8-13-62	
(Audubon)—Eike Sommer	
Testament of Orpheus (79) 6- 4-62	
(F-A-W)—Jean Cocteau auto-biography	
Tomorrow Is My Turn (117) 4- 9-62	
(Showcorp)—Charles Aznavour	
RUSSIA	
Apartment in Moscow (70) 11-12-62	
(Artkino)—E. Burenkov	
①Flight to the Stars (46).....8- 6-62	
(Artkino)—Documentary	
Home for Tanya, A (97).....7- 2-62	
(Artkino)—Liudmila Marchenko	
①Violin and Roller (55).....9-24-62	
(Artkino)—Igor Fomchenko	
SPAIN	
Viridiana (90).....4-16-62	
(Kingsley)—Francisco Rabal, Silvia Pinal, Fernando Rey	
SWEDEN	
Devil's Wanton, The (72).....8- 6-62	
(Embassy)—Birger Malmsten	
Through a Glass Darkly (91).....4- 30-62	
(Janus)—Harriet Andersson, Max von Sydow	

## FOREIGN LANGUAGE



# SHORTS CHART

Short subjects, listed by company, in order of release. Running time follows title. Date is notional release month. Color and process as specified.

Prod. No.	Rel. Date
<b>BUENA VISTA</b> (All in color)	
<b>CARTOON SPECIALS</b> (Two-reel)	
0097 Goliath II (15)	Nov 61
122 Donald and the Wheel (18)	Dec 61
119 Saga of Windwagon Smith (14)	Apr 62
<b>FEATURETTE SPECIALS</b>	
118 Horse With the Flying Tail (48)	Jan 62
<b>LIVE ACTION SPECIALS</b> (Three-reel)	
105 Islands of the Sea (28)	Nov 61
127 Bear Country (33)	Apr 62
131 Water Birds (31)	reissue Sep 62
<b>REISSUE CARTOONS</b> (7 mins.)	
17101 Donald's Lucky Day	Jan 62
17102 Donald's Cousin Gus	Feb 62
17103 Fire Chief	Mar 62
17104 Early to Bed	Apr 62
17105 Canine Caddy	May 62
17106 Springtime for Pluto	Jun 62
17107 Dog Watch	Jul 62
17108 The Art of Skiing	Aug 62
17109 How to Play Baseball	Sep 62
17110 Mickey's Delayed Date	Oct 62
17111 Chicken Little	Nov 62
17112 Two Chins and a Miss Dec	62
<b>SINGLE REEL CARTOONS</b>	
125 Aquaman (9)	Jan 62
<b>COLUMBIA</b> <b>ASSORTED &amp; COMEDY FAVORITES</b> (Reissues)	
6423 Flung by a Fling (16)	Dec 61
6424 The Gink at the Sink (16 1/2)	Feb 62
6434 The Fire Chaser (16)	Mar 62
6435 Marinated Mariner (16)	Mar 62
6425 Let Down Your Aerial (17)	Apr 62
6426 Clunked in the Clink (16)	May 62
6436 Microspook (16)	Jun 62
7421 Spies and Guys (16 1/2)	Sep 62
7431 Strop, Look and Listen (15 1/2)	Oct 62
<b>CANDID MICROPHONE</b> (Reissues)	
6553 No. 3, Series 3 (10 1/2)	Jan 62
6554 No. 4, Series 3 (11)	Apr 62
6555 No. 5, Series 3 (10 1/2)	May 62
7551 No. 1, Series 4 (10)	Sep 62
<b>COLOR SPECIALS</b> (Technicolor Reissues)	
6450 Ball Play (9)	Jul 62
<b>COLOR FAVORITES</b> (Technicolor Reissues)	
6605 Grape-Nutty (6)	Nov 61
6606 The Popcorn Story (6 1/2)	Dec 61
6607 Cat-Tastrophe (6)	Jan 62
6608 Wonder Gloves (7)	Jan 62
6609 Dr. Bluebird (8)	Feb 62
6610 The Family Circus (6 1/2)	Mar 62
6611 Big House Blues (7)	Mar 62
6612 The Oompahs (7 1/2)	Apr 62
6613 The Air Hostess (8)	May 62
6614 Giddyap (6 1/2)	Jun 62
6615 Georgie and the Dragon (7)	Jul 62
7601 Gerald McBoing Boing on Planet Moo (7)	Sep 62
7602 Happy Tots (7)	Sep 62
7603 Willie the Kid (7)	Oct 62
<b>LOOPY DE LOOP</b> (Color Cartoons)	
6703 Loopy's Hare-Do (7)	Dec 61
6704 Bungle Uncle (7)	Jan 62
6705 Beef for and After (7)	Mar 62
6706 Swash Buckled (7)	Apr 62
6707 Common Scents (7)	May 62
6708 Bearly Able (7)	Jun 62
6709 Slippery Slippers (7)	Sep 62
6702 Chicken Fracas-See (7)	Oct 62
<b>MR. MAGOO REISSUES</b> (Technicolor)	
6753 Magoo's Masterpiece (7)	Nov 61
6754 Magoo Beats the Heat (6) (Both © and standard)	Dec 61
6755 Magoo Sled Here (7)	Feb 62
6756 Magoo's Puddle Jumper (6 1/2) (© and standard)	Mar 62
6757 Magoo Goes Skiing (7)	May 62
6758 Trail-Blazer Magoo (6)	Jun 62
7751 Magoo's Cruise (6)	Sep 62
7752 Magoo's Problem Child (6) (© and standard)	Oct 62
<b>SPECIAL COLOR FEATURETTES</b>	
6442 Wonderful Israel (19)	Dec 61
6443 Wonders of Philadelphia (18)	Mar 62
6444 Pleasure Highway (19 1/2)	Apr 62
6445 Wonders of Dallas (17)	Jul 62
7441 Wonderful Switzerland (15)	Sep 62
<b>SERIALS</b> (15 Chapter-Reissues)	
6160 Monster and the Ape	May 62

Prod. No.	Rel. Date
<b>7120 The Batman</b>	
<b>STOOGEE COMEDIES</b> (Reissues)	
6403 Pies and Guys (16 1/2)	Nov 61
6404 Sweet and Hot (17)	Jan 62
6405 Flying Saucer Daffy (17)	Feb 62
6406 Oils Well That Ends Well (16)	Apr 62
6407 Triple Crossed (16)	May 62
6408 Sappy Bull Fighter (15 1/2)	Jul 62
7401 Husbands Beware (16)	Sep 62
7402 Creeps (16)	Oct 62
<b>WORLD OF SPORTS</b>	
6801 Aqua Ski-Birds (9 1/2)	Oct 61
6802 Clown Prince of Rasslin (..)	Feb 62
6803 On Target (9)	Apr 62
<b>CROWN INTERNATIONAL</b> <b>COLOR SUBJECTS</b>	
The Trumpet (23)	Mar 62
The Magic Tide (32)	Jul 62
The Plucky Plumber (18)	Oct 62
<b>M-G-M</b> <b>TOM AND JERRY CARTOONS</b> All 1.75-1 Ratio (Color—All New)	
W363 Greek to Me-ow (7)	Dec 61
W364 High Steaks (7)	Jan 62
W365 Mouse Into Space (7)	Mar 62
W366 Landing Stripling (7)	Apr 62
W367 Calypso Cat (7)	Jun 62
<b>PARAMOUNT</b> <b>COMIC KINGS</b>	
F21-1 Frogs Legs (6)	Apr 62
F21-2 Home Sweet Swampy (10)	May 62
F21-3 Hero's Reward (10)	May 62
F21-4 Psychological Testing (9)	Jun 62
F21-5 Snuffy's Song (8)	Jun 62
F21-6 The Hat (10)	Jun 62
<b>COLOR SPECIALS</b> (2 Reels)	
B21-1 Spring in Scandinavia (15)	Dec 61
B21-2 Fire Away, the Story of a Trotter (17)	Apr 62
<b>MODERN MADCAPS</b> (Technicolor)	
M21-3 Popcorn & Politics (6)	Nov 61
M21-4 Giddy Gadgets (6)	Mar 62
M21-5 Hi Fi Jinx (6)	Mar 62
M21-6 Funderful Suburbia (6)	Mar 62
M21-7 Samson Scrap (10)	Mar 62
<b>NOVELTOON</b> (Technicolor)	
P21-3 Kozmo Goes to School (6)	Nov 61
P21-4 Perry Popgun (6)	Jan 62
P21-5 Without Time or Reason (6)	Jan 62
P21-6 Good and Guilty (6)	Feb 62
P21-7 TV or No TV (6)	Mar 62
<b>SPORTS IN ACTION</b> (1-Reel Color)	
D21-1 Symphony in Motion (10)	Jan 62
D21-2 Bow Jest (10)	Apr 62
D21-3 Fun in the Sun (9)	Jul 62
D21-4 Mighty Mites (..)	Jul 62
D21-5 On the Wing (..)	Aug 62
<b>20th CENTURY-FOX</b> <b>MOVIEZONE CINEMASCOPES</b> (Color, unless specified)	
7111 Assignment South Africa (10)	Nov 61
7112 Sound of Arizona (10)	Dec 61
7201 Sport Fishing Family Style (8)	Jan 62
7202 Mel Allen's Football Highlights of 1961 (10)	Feb 62
7203 Primitive Fighters (8)	Mar 62
7204 Holiday in Ireland (9)	Apr 62
7205 Champion Angler (9)	May 62
7206 Quebec Sports Pageant (9)	Jun 62
7207 City of the World (10)	Jul 62
7209 Story Book Wedding of Princess Sophia and Prince Juan Carlos (10)	Aug 62
7210 Killers and Clowns (9)	Sep 62
<b>TERRYTOON 2-D's</b> All Ratios—Color	
5126 Sappy New Year (7)	Dec 61
5221 Klondike Strike Out (7)	Jan 62
5222 Where There's Smoke (7)	Feb 62
5223 He-Man Seaman (6)	Mar 62
5224 Nobody's Ghoul (7)	Apr 62
5225 Riverboat Mission (7)	May 62
5226 Rebel Trouble (7)	Jun 62
5227 Taming the Cat (7)	Jul 62
5228 Runaway Mouse (7)	Aug 62
5229 Big Chief No Treaty (10)	Sep 62
5230 First Flight Up (6)	Oct 62
<b>TERRYTOON CINEMASCOPES</b>	
5112 Tree Spree (6)	Nov 61

Prod. No.	Rel. Date
<b>5201 Honorable House</b>	
Cat (6)	Jan 62
<b>5202 Honorable Family</b>	
Problem (7)	Mar 62
5203 Peanut Battle (7)	Apr 62
5204 Loyal Royalty (6)	May 62
5205 Send Your Elephant to Camp (6)	Jul 62
5206 Honorable Paint in Neck (7)	Sep 62
5207 Fleet's Out (6)	Oct 62
5208 Home Life (7)	Nov 62
<b>UNIVERSAL-INT'L</b> <b>COLOR SPECIALS</b> (One Reel)	
4271 Treasure of the Deep (..)	Nov 61
4272 Caramba (..)	Dec 61
4273 Mabuhay (..)	Jan 62
4274 Leaping Dandies (..)	Feb 62
4275 Pink Land Blue Waters (..)	Mar 62
4276 Bahama Holiday (..)	Apr 62
4277 Fabled Island (..)	May 62
4278 Strictly Sidney (..)	Jun 62
<b>WALTER LANTZ CARTOONS</b> (Technicolor..Can be projected in the Anamorphic Process, 2.35-1) (All run between 6 and 7 min.)	
4211 Doc's Last Stand	Nov 61
4212 Case of the Red-Eyed Ruby	Dec 61
4213 Rock-a-Bye Gator (W. Woodpecker)	Jan 62
4214 Home Sweet Homewrecker (W. Woodpecker)	Feb 62
4215 Pest of Show	Feb 62
4216 Mackerel Moocher	Mar 62
4217 Room and Bored	Mar 62
4218 Fowled-Up Birthday	Apr 62
4219 Rocket Racket	Apr 62
4220 Phoney Express	May 62
4221 Careless Caretaker	May 62
4222 Mother's Little Helper	Jun 62
4223 Tragic Magic	Jul 62
4224 Hyde and Sneak	Jul 62
4225 Voo-Do Boo-Boo	Aug 62
4226 Crownin' Pains	Sep 62
4227 Puncty Pooch	Sep 62
4228 Little Woody Riding Hood	Oct 62
4229 Corny Concerto	Oct 62
<b>WALTER LANTZ REISSUES</b> (Color Cartunes..Can be projected in the Anamorphic process, 2.35-1)	
4231 The Tree Medic	Nov 61
4232 After the Ball	Dec 61
4233 Chief Charlie Horse	Jan 62
4234 Woodpecker from Mars	Feb 62
4235 Calling All Cuckoos	Mar 62
4236 Niagara Fools	Apr 62
4237 Arts and Flowers	May 62
<b>SPECIAL</b>	
<b>2-REEL COLOR SPECIALS</b>	
4201 All That Oriental Jazz (16)	Nov 61
4204 Football Highlights of 1961 (10)	Dec 61
4202 Land of the Long White Cloud (..)	Mar 62
<b>WARNER BROS.</b> <b>BLUE RIBBON HIT PARADE</b> (Technicolor Reissues—7 min.)	
9304 Leghorn Swaggled	Nov 61
9305 A Peck of Trouble	Dec 61
9306 Tom-Tom Tomcat	Jan 62
9307 Sock-a-Doodle-Do	Feb 62
9308 Rabbit Hood	Mar 62
9309 Ain't She Sweet	Apr 62
9310 Bye Bye Bluebeard	May 62
9311 Homeless Hare	Jun 62
9312 Bird in a Guilty Cage	Jul 62
9313 Fool Coverage	Aug 62
<b>BUGS BUNNY SPECIALS</b> (Technicolor—7 min.)	
9772 Wet Hare	Jan 62
9723 Bill of Hare	Jun 62
<b>MERRIE MELODIES</b> <b>LOONEY TUNES</b> (Technicolor—7 min.)	
9703 Beep Prepared	Nov 61
9704 The Last Hungry Cat	Dec 61
9705 Nelly's Folly	Dec 61
9706 A Sheep in the Deep	Feb 62
9707 Fish and Slips	Mar 62
9708 Quackodile Tears	Mar 62
9709 Crow's Feet	Apr 62
9310 Mexican Boarders	May 62
9711 Zoom at the Top	Jun 62
9712 Slick Chick	Jun 62
9713 Louvre Come Back to Me	Aug 62
<b>WORLD-WIDE ADVENTURE</b> <b>SPECIALS</b> (Color Reissues) (Two-Reel)	
9002 Fabulous Mexico (18)	Mar 62
<b>9501 This Sporting World</b> (10)	
9502 Emperor's Horses (9)	Dec 61
9503 Wild Water Champions (9)	Feb 62
9504 Racing Thrills	Apr 62
9505 King of the Outdoors	Jul 62
9506 Water Wizards	Aug 62

## FOREIGN LANGUAGE FEATURE REVIEWS

**Crime Does Not Pay** A Ratio: 1.85-1 Crime Story in 4 Episodes  
Embassy Pictures 159 Minutes Rel. Oct. '62

Three famous French crime tales, tied together with a fictional fourth incident, are enacted by four of France's top screen stars, Danielle Darrieux, Michele Morgan, Annie Girardot and Edwige Feuillere, to make a fascinating, if over-long, art house film. Lavishly produced by Gilbert Bokanowski against elegant period settings, the picture has a strong marquee draw, with the cast also including the British Richard Todd and Christian Marquand (currently in "The Longest Day"), Gabriele Ferzetti, Pierre Brasseur, Gino Cervi and others familiar to devotees of foreign fare. Directed by Gerard Oury, from his own screenplay in collaboration with Jean Charles Tacchella and Paul Godeaux, the picture opens intriguingly as a man goes to a movie theatre to see a three-part "Crime Does Not Pay" and ends with him leaving to become a victim of a fourth murder. "The Mask," based on a Stendhal classic, is a rambling period drama of murder and fiendish revenge, with an appropriately stylized portrayal by the matronly Miss Feuillere; the second, "The Hugues Case," is an interminably draggy, politically tinted murder case which even the handsome Miss Morgan is unable to bring to life, but the third, "The Fenayrou Case," is by far the most intriguing, as well as the most censorable, and is delightfully acted by Miss Girardot, as a scheming wife, who maneuvers to have her husband and lover kill each other while she dallies with a handsome doctor. The personable Christian Marquand and Paul Guers are also in this episode. The final episode is a modern one, in which the British Todd manages to save the life of Danielle Darrieux, who is more attractive than ever as a charming alcoholic. Todd mingles English and his inadequate French to fine effect. Scenery, costumes and productions are lavish.

Danielle Darrieux, Richard Todd, Michele Morgan, Christian Marquand, Annie Girardot, Pierre Brasseur, Edwige Feuillere, Jean Servais, Rosanna Schiaffino, Gabriele Ferzetti, Gino Cervi, Paul Guers.

**Passion of Slow Fire** A Ratio: 1.85-1 Mystery Drama  
Trans-Lux 91 Minutes Rel. Oct. '62

A well-thought-out murder mystery more concerned with talk than action, this French-language drama will intrigue class patrons in the art spots even if many will find it slow-moving and lacking suspense. While value is mild, the names of George Simenon, who wrote the original novel, "La Mort de Belle," and Jean Anouilh, the famed French playwright, who did the script adaptation and dialog, will attract the literati set. As directed by Edouard Molinaro, the film opens with the violent death of an American girl (played briefly but effectively by Alexandra Stewart, who was featured in "Exodus") and the rest of the footage is devoted to evidence piling up against the mild-mannered college professor at whose home she boarded. Even his devoted wife is shaken by the circumstantial evidence but audience sympathy is with the man throughout. Ironically, the professor commits a murder at the very moment when the police get a confession from the girl's actual killer. Jean DeSailly gives a quietly persuasive performance as the suspected professor and Monique Melinand is equally fine as his sexually frigid wife. However, the picture is strangely lacking in excitement. Although the original title, translated as "The Death of Belle," best suits the story, the new title is a more sensational and exploitable one. A Cinephonic Production.

Jean DeSailly, Monique Melinand, Jacques Monod, Alexandra Stewart, Marc Cassot, Maurice Teynac.



# Opinions on Current Productions

# FEATURE REVIEWS

Symbol Ⓢ denotes color; Ⓢ Cinemascope; Ⓢ VistoVision; Ⓢ Superscope; Ⓢ Panavision; Ⓢ Regalscope; Ⓢ Technirama. For story synopsis on each picture, see reverse side.

## How the West Was Won F Ratio: Historical Drama 3.18-1 Cinerama Ⓢ

MGM-Cinerama 165 Minutes Rel. \_\_\_\_\_

Cinerama truly has come into its own with "How the West Was Won." All cliché adjectives of praise could hardly describe the thrills and pathos that have been poured into this magnificent production. At its world premiere in London, the picture repeatedly brought applause and cheers from a distinguished audience. So tense were some of the sequences that there were audible exhalations of relief followed by bursts of applause, as the episodes ended. Five sequences are blended into a single thread of a story, basically that of a pioneer family and its role in the settlement of the American West. Three directors handled individual segments; namely, John Ford, Henry Hathaway and George Marshall. The camera work reaches the highest peaks of cinematic splendor, catching breath-taking rides through rapids, stampeding buffalo, bloody Civil War battles and a wild, runaway train, all in vivid MetroColor. Spencer Tracy is the narrator, bridging the sequences and describing the historical background. To Bernard Smith was assigned the mammoth production chore. The screenplay was written by James Webb and the music by Alfred Newman.

Carroll Baker, Henry Fonda, Karl Malden, Gregory Peck, George Peppard, Robert Preston, Debbie Reynolds, James Stewart, John Wayne, Richard Widmark.

## Young Guns of Texas F Ratio: Western 2.35-1 Ⓢ Ⓢ

20th-Fox (303) 78 Minutes Rel. Jan. '63

Producer-director Maury Dexter has successfully undertaken a vigorous chore in toplining the second generation of Famous Hollywood names: James Mitchum, Alana Ladd and Jody McCrea, the talented offsprings of Robert Mitchum, Alan Ladd and Joel McCrea. The trio make good their first outing on their own by turning in professional efforts. Also in the spotlight of this low budget western is film newcomer Gary Conway, whose handsome appearance and ruggedness should give him that needed push to the top of the leading man list in the near future. Chill Wills turns in an interesting performance as a frontier preacher—the casting being a little off beat for him. In color and Cinemascope, the film has a fresh outdoor appeal that has been taken from the pages of western history with plenty of action, Indians and horses to satisfy the western fans as well as the teenage group. The Henry Cross screenplay is strong and authentic. Exhibitors should get behind this Robert Lippert offering that satisfies the cry for "new faces." Plenty of exploitation and selling can make this a red hot boxoffice property. The names are familiar, but the faces are "new." Special note is made of this by use of vignettes at the end of the film.

James Mitchum, Alana Ladd, Jody McCrea, Chill Wills, Gary Conway, Barbara Mansell, Robert Lowery.

## Mr. Arkadin A Ratio: Suspense 1.85-1 Drama

Filmorsa-Talbot 99 Minutes Rel. Nov. '62

This surrealist saga of a powerfully rich man who hires a shady young American to dig into the tycoon's own past all over the globe will be immediately likened by the more discriminating of both critics and viewers fraternities to RKO's "Citizen Kane," and, equally probable, setting off not a little controversial commentary about the story's central character. For the more intelligent adult mind, the Filmorsa production has been shot on extensive locations—France, Germany, Greece, Spain and Mexico—with such acknowledged "names" as Greece's Katina Paxinou, England's Michael Redgrave, Germany's Peter Van Eyck and Hollywood-and-Continent's Akim Tamiroff in cameo stints as witnesses brought into camera play as the investigator (Robert Arden) continues his arduous trek. Welles, again demonstrating his multi-faceted talents, as leading man-director-writer, strides away with the lion's share of acting honors; his mellifluous voice conveys the impending doom so vital to the shooting script. Paola Mori, now Mrs. Welles, serves some forceful moments as the man-of-wealth's daughter. The Filmorsa production, presented by Daniel Talbot, has taken some seven years to reach U.S. release status, a significant factor in determining exploitation activity on the local level.

Orson Welles, Michael Redgrave, Patricia Medina, Akim Tamiroff, Mischa Auer, Paola Mori, Robert Arden.

## It's Only Money F Ratio: Farce-Comedy 1.85-1

Paramount (6206) 84 Minutes Rel. Dec. '62

Jerry Lewis' clowning and zany antics are employed to the fullest extent and get strong laugh returns in this Paul Jones production which is designed for family viewing—an ideal attraction for holiday bookings. Lewis is his usual wacky and completely likable self in the role of a TV repair man with ambitions of becoming a private detective and the screenplay by Ralph Axness is packed with kookie gag; and several really bizarre electronic gimmicks, including monstrous mechanical lawnmowers which pursue poor Jerry with uproarious results. This time Jerry wisely concentrates on his comedy portrayal and leaves the direction in the capable hands of Frank Tashlin. Some of the gags are even reminiscent of Harold Lloyd's famous touches, including Jerry in danger of falling from a high building, Jerry being hauled in from the ocean on the line of an angler certain of a big catch, etc. Of the better-than-average supporting cast, Zachary Scott supplies the villainy as a lawyer trying to keep Jerry from his rightful million dollar inheritance, Joan O'Brien makes an attractive love interest and Jesse White and Jack Weston aid in the fun. Only the plump Mae Questel, original "voice" for the Betty Boop cartoons, is annoyingly silly as a baby-voiced, amorous matron.

Jerry Lewis, Zachary Scott, Joan O'Brien, Jesse White, Mae Questel, Jack Weston, Barbara Pepper, Ted DeCorsi.

## Hunza, the Himalayan Shangri-La F Ratio: Documentary 1.85-1 Ⓢ

Int'l Film Enterprises 60 Minutes Rel. Nov. '62

Producer-director Zygmunt Sulistrowski, whose specialty is filming stories and documentaries in locales rarely included in mass tourist expeditions, went to Hunza, nestled in an isolated corner of the Himalayan mountains, for a documentary record of people whose lives are relatively uncomplicated, age spans easily going over the 100 mark, amid an atmosphere of little fear, hatred and jealousy. Abbreviated running time itself mitigates against slotting this International Film Enterprises release as a single feature; a showman would do well to book a companion attraction—"Marizinia," also within the sphere and scope of quasi-documentary treatment—from same distributor. The Renee Taylor script is informative, with little frills that can irritatingly creep into the best-intentioned yarn. Mr. Taylor's book on the same subject has been a best seller for some time in the U.S. and created considerable interest overseas. Eastman Color tones capture a mood and manner of living well beyond the accepted pattern in the U.S., a factor of inestimable selling value, particularly in the larger metropolitan centers. Sulistrowski's skill in editing is reflected in the compactness and completeness of the subject matter, of prime interest, for example, to secondary schools and college classes.

Documentary produced, directed by Zygmunt Sulistrowski.

## Marizinia A Ratio: Melodrama 1.85-1 Ⓢ

Int'l Film Ent. 80 Minutes Rel. Nov. '62

Introducing the European discovery Gina Albert, as provocatively alluring as anything emanating from the Continent in many a top boxoffice season, this Zygmunt Sulistrowski attraction (he not only attended to producing, directing and writing, but also delineated one of the three major roles, no small feat for anyone, certainly!) is novel enough and unique enough to command extended playing time, particularly in the action-adventure situations of the larger, metropolitan centers. For boxoffice assurance, on an admittedly limited scale, he has British-American thespian John Sutton (the other male in many romantic triangles of Hollywood vintage), and he has filmed this adventure drama—a gal on the run from superstitious natives, later to encounter explosive emotional qualities in the vast remoteness of the Amazon jungle—in vivid Eastman Color, many of his locales never captured on film before. Sulistrowski, who specializes in filming stories in primitive areas, was trained at England's famed Pinewood Studios, and has conveyed an atmosphere of incisiveness and impact despite the acknowledged conventionality of his story pattern; his film's at its best when the camera strikingly, effectively concentrates on fast-moving action as well as the female form.

John Sutton, Zygmunt Sulistrowski, Gina Albert, Celeneh Costa, Eugenio Carlos.

The reviews on these pages may be filed for future reference in any of the following ways: (1) in any standard three-ring loose-leaf binder; (2) individually, by company, in any standard 3x5 card index file; or (3) in the BOXOFFICE PICTURE GUIDE three-ring, pocket-size binder. The latter, including a year's supply of booking and daily business record sheets, may be obtained from Associated Publications, 825 Van Brunt Blvd., Kansas City 24, Mo., for \$1.00, postage paid.



# FEATURE REVIEWS Story Synopsis; Exploits; Adlines for Newspapers and Programs

## THE STORY:

### "It's Only Money" (Para)

Jerry Lewis, a hard-working TV repair man, delivers a set to Jesse White, a private detective currently engaged to find the long-lost son and heir to the fortune of an electronics genius. Jerry confides to White his ambition of becoming a private eye. White grudgingly permits Jerry to accompany him to the mansion of the late millionaire, where Zachary Scott, a lawyer, is scheming to marry Mae Questel, who will inherit the fortune if the son and heir is not located. Realizing that Jerry is actually the heir, Scott goes to great lengths to have Jerry killed while Joan O'Brien, Miss Questel's pretty nurse, is equally anxious to save him. In a riotous climax, Jerry, who now realizes he is the heir, is pursued by a half-dozen mechanical lawnmowers, being electronically operated by villainous Scott. But Joan and White arrive in time to rescue Jerry and he is established as the long-lost heir.

Do  
Royal  
Your

## EXPLOITIPS:

Make tieups with local TV repair shops for window cards or displays of Jerry Lewis working on or delivering TV sets. To attract the youngsters, stress the many comic books on Jerry, including the most recent for "It's Only Money."

## CATCHLINES:

It's Jerry Lewis at His Wackiest and Funniest . . . Jerry Lewis Plays a TV Repair Man With Ambitions to Become a Private Eye . . . He Gets a Million Laughs While Pursuing a Million Dollars . . . Jerry Lewis Puts His Funny Side Up.

## THE STORY:

### "Hunza, the Himalayan Shangri-La" (Int'l Film Ent.)

Nestled in an isolated corner of the Himalayan mountains, Hunza has been a land of mystery for more than 2,000 years. The story of these people got national attention when Art Linkletter's "People Are Funny" show sent an emissary to dispatch a first-hand report on the country. Writer Renee Taylor and a film production unit headed by Zygmunt Sulistrowski left California in the summer of 1961 to film the locales against the remote West Pakistan setting. Men and women over 100 years old seem in perfect mental and physical health, the natives living in apparent peace and harmony and brotherly love; fear, hatred and jealousy do not exist. This veritable paradise suggests atmosphere of James Hilton's novel, "Lost Horizon."

morph  
ree W

## EXPLOITIPS:

Tie up with book stores and public libraries for displays on remote lands, stressing the Hilton book and the Art Linkletter TV show. The filming project was authorized by Ayub Khan, president of Pakistan.

## CATCHLINES:

A Perilous Film Journey Into a Far-off Land . . . Learn the Secrets of the Fabulous People of Hunza—Conquerors of Old Age . . . Exciting, Factual Story of the Himalayan Shangri-La!

## THE STORY:

### "Marizinia" (Int'l Film Ent.)

Gina Albert, saved from the surf by a native fisherman, is blamed for a fish famine by the superstitious natives. Her mentor, however, adamantly refuses to believe these voluble protestations, and shields her against increasingly angry villagers. She finally escapes the angry wrath of more irate natives intent on forcing her back into the sea. She joins explorers John Sutton and Zygmunt Sulistrowski on a trek into the remote vastness of the Amazon jungles. Sulistrowski saves her from drowning, and after many subsequent adventures in this enticing, exotic locale, she chooses him over Sutton.

## EXPLOITIPS:

John Sutton has been cast in a score of major studio efforts over the years. Get the more sentimental-minded columnists to write some paragraphs reminiscing about Hollywood's past leading men and what they're doing. Olympia—Van Hall Records has released the title tune with Johnny Star singing.

## CATCHLINES:

Was She Real or Evil—to Each Man She Was a Little of Both! . . . Fate Brought These Three Together—in This Steaming, Treacherous Amazon Jungle! . . . Uncharted Miles, Explosive Emotions, and a Lone Woman! . . . Actually Filmed in the Wilds of the Brazilian Amazon!

WIDE  
SPE

## THE STORY: "How the West Was Won" (MGM-Cinerama)

In the early 1830s, Karl Malden and his family move down the Ohio River to the unsettled West. They meet James Stewart, a trapper, and, after most of the family is washed away in a rapids tragedy, Stewart and one of the two daughters, Carroll Baker, elect to remain on the site and start a farm. But the other daughter, Debbie Reynolds, moves on to St. Louis where she becomes a dancer. Upon learning she had inherited a gold mine in San Francisco, she joins a wagon train. On the journey, she falls in love with Gregory Peck, a card shark, who covets the gold mine. They live through the perils of the trip only to learn that the gold had played out. They set up a home in San Francisco. Meanwhile, Miss Baker's son, George Peppard, and her husband have gone to war. Peppard survives, becomes a marshal in Arizona after the war. Miss Reynolds, now a widow, joins him in Arizona and, after he wipes out an outlaw gang, Peppard and his family and his aunt settle in their new ranch home, knowing that law and order have been established.

## EXPLOITIPS:

The star-filled cast and the grandeur of Cinerama should be the principal selling points.

## CATCHLINES:

An Overwhelming Spectacle That Long Will Be Remembered . . . An Action-Packed Extravaganza Never Produced Before . . . Here's an Experience You Will Never Forget.

## THE STORY:

### "Young Guns of Texas" (Fox)

Dropped from West Point, Gary Conway is following his brother's patrol and drops into a small Texas town where he meets Jody McCrea. The two become friends after a brief fist fight and are soon joined by Jim Mitchum. The three attend a local church barbecue. Mitchum has been raised by the local Indians and was recently fired by Lily's (Alana Ladd) father who sends his hired gun to separate them while they are dancing. Mitchum is forced to defend himself against Lowry's men and is immediately joined by McCrea and Conway. The trio makes a fast exit from town after one of Lowry's men is killed. Alana meets Mitchum out of town and marries him. When her father finds out, he and his men start after them. Chill Wills joins the youngsters and learns that Conway is seeking his brother to recover \$30,000 in stolen gold which he wants to return to the Army to clear their family name. They encounter Indians in the final battle as Lowry comes on the scene. Both Lowry and Mitchum are killed and the gold is recovered.

## EXPLOITIPS:

Create audience interest by setting up a lobby display of the "New Faces" with comparable art of their famous parents, listing earlier films and career history.

## CATCHLINES:

The Names Are the Same, But the Faces Are "NEW!" . . . Exciting, Colorful Saga of the Old West.

## THE STORY:

### "Mr. Arkadin" (Filmorsa-Talbot)

Young investigator Robert Arden is hired by multi-millionaire Orson Welles to seek out the secret of his identity, Welles asserting that amnesia has erased his memory of earlier years and struggles from humble beginnings. Wandering through the capitals of the underworld, Arden finds clues suggesting that Welles had had a monstrous past indeed. One by one, witnesses found by Arden are subsequently murdered. In time, Arden comes to the shocking realization that Welles has not hired him to reveal the past but to enable the fabulously wealthy man to erase it permanently.

## EXPLOITIPS:

Get the more discerning critics of press, radio and TV to point up the comparable elements between this and the fondly remembered RKO release of some years ago, "Citizen Kane." France's respected film journal, Cahiers Du Cinema, noted the attraction as one of the 12 best ever made.

## CATCHLINES:

Mr. Arkadin—Confidential Report! . . . Seeking Out the Past, Bringing in the Frightening Present! . . . Introducing Mrs. Orson Welles—Paola Mori!

CURE



RATES: 20¢ per word, minimum \$2.00, cash with copy. Four consecutive insertions for price of three. CLOSING DATE: Monday noon preceding publication date. Send copy and answers to Box Numbers to BOXOFFICE, 825 Van Brunt Blvd., Kansas City 24, Mo. •

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**Experienced Manager,** for first run theatre. Call or write Mr. Kilman, Berger Amusement Co., 317 Plymouth Building, Minneapolis, Minnesota.

**MANAGER:** Super de luxe indoor Akron, Ohio. We need a good house man who is tops on publicity and promotion . . . top salary . . . best references required. Phone or write: Washington Theatre Circuit, 500 Film Building, Cleveland 14, Ohio.

**WANTED—Experienced manager** for 1st run Art Theatre in Connecticut. Call or write W. F. Dougherty, Lockwood & Gordon Theatres, 1980 Dixwell Avenue, Hamden, Connecticut.

## FILMS FOR SALE

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**WIDE SCREEN PICTURES HASHY?** Replace with Brandnew Variable Superscope Anamorphics—1/4 original cost. Limited quantity, pair, \$195.00. S.O.S., 602 W. 52nd, New York 19.

## GENERAL EQUIPMENT—USED

**GOVERNMENT SURPLUS** projection and sound cheap — Amplifiers, Soundheads, Projectors, Arclamps, Generators. S.O.S., 602 W. 52nd, New York 19.

**RCA 9030 soundheads,** bases, amplifiers, \$500. Hertner 70-140 generator, \$150. Boxoffice 9579.

**Inventory reduction:** 2 Magnac lamp-houses (rebuilt); 2 Simplex high lamp-houses; 2 RCA No. 1041 soundheads, 2 Brenkert BX 80 mechanisms; several E-7 & Std. Movements; 1 Altec outdoor horn. Write for low prices. Lou Walters Sales & Service Co., 4207 Lawnview Ave., Dallas.

**BEST BUYS!** Ballantyne, PD50A amplifier, excellent, \$125; Simplex portable projectors, arcs, heavy bases, complete, rebuilt, \$1,395; Strong 80 ampere rectifiers, reconditioned, \$365 pair. Thousand other bargains. Star Cinema Supply, 621 West 55th Street, New York 19.

**For Sale:** Widescreen size 12x15 ft. and two candy machines, ten cent seller model E8—Serial No. 6305, five cent seller model C—Serial No. 2503, and one Watling weighing scale. If interested contact Frieda Schumacher, phone 153, Toluca, Illinois.

**Royal Sodamaker,** 3 carbonated drink dispenser. Cost new, \$1,250. Sale price, \$250. P.O. Box 171, Saskatoon, Canada.

## DRIVE-IN EQUIPMENT WANTED

**WANTED:** Trains, miniature Kiddieland types for modernizing and resale to Drive-ins. Top cash paid. Buckeye Mfg. Company, Lake City, Minnesota.

**75 used speakers** complete, in good condition. State price in first letter. Boxoffice 9591.

## DRIVE-IN THEATRE EQUIPMENT

**900 In-Car Heaters.** Electromode, 500 watts, 208 V, good condition. Cost \$22.50 new, will sell lot for \$8.50 each. Sherwood Theatres, 5327 W. 3rd Street, Dayton, Ohio. 27, Texas.

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**Drive-In Theatre Tickets!** 100,000 1x2" special printed roll tickets, \$37.95. Send for samples of our special printed stub roll tickets for drive-ins. Safe, distinctive, private, easy to check. Kansas City Ticket Co., Dept. 10, 109 W. 18th St. (Filmrow), Kansas City 8, Mo.

## SERVICING MANUAL & MONTHLY SERVICE BULLETINS

**EXHIBITORS, THEATRE MANAGERS & PROJECTIONISTS—**Do you want better Sound Reproduction? Better Projection? SAVE MONEY in the Projection Room Operation? Are you using correct carbon combination? Want to SAVE MONEY buying parts? Trout's Loose-Leaf Servicing Manual and Monthly Service Bulletins are your answer and help. Keep your equipment in A1 condition, improve your sound and projection. Non-technical servicing data you can easily understand at a price you can afford to pay. Data on amplifiers; schematics, pictures, drawings; simplified maintenance data on projectors, screens, rectifiers, etc. Edited by the writer with over 20 years experience servicing. Used by men operating equipment in Air Force, Navy and Army. ONLY \$7.50, prepaid. Including Monthly Service Bulletins for ONE YEAR. Cash, check or P.O. No CODs. Wesley Trout, Engineer, P.O. Box 575, Enid Okla.

## THEATRES FOR SALE

**West Coast theatres for sale.** Write for list. Theatre Exchange Company, 260 Kearney Street, San Francisco 8, California.

**Theatre For Sale:** North Central Minnesota, only theatre in county, tourist area, 600-seat. \$10,000—easy terms. Boxoffice 9576.

**Drive-In Theatre.** 400 speakers, 400 heaters, 20 acres. A-1 equipment. Casey Realty, 1023 E. Main St., Columbus 5, Ohio.

**De Luxe 400-seat Canadian West Coast Theatre.** Modern in all aspects. Act now if interested. Details on request. Boxoffice 9586.

**300-seat modern theatre** in midlands area of South Carolina. Only one in trade area of over 15,000. Scotsman Ice-maker and Fountains worth almost selling price. Buy equipment and rent building for song. No rent due until August. \$3,000. Hurry! This will sell. Boxoffice 9592.

**Modern 219-seat theatre,** Horicon, Wisconsin, population 3,000, no competition, family operation. Block with brick front. Simplex projectors and sound. Ray Lanz, owner, Horicon, Wisconsin.

## THEATRES FOR LEASE

**FOR LEASE:** Ace Theatre, Wilmington, Delaware. Air-conditioned, fully equipped, concession grosses are greater than rental. Contact Mr. Tony Batta, Palace Theatre, Topton, Pennsylvania.

## THEATRES WANTED

**Wanted to Buy or Lease:** Indoor theatre in metropolitan areas, population at least 75,000. Contact William Berger, Metropolitan Hotel, Cincinnati, Ohio.

**Responsible and experienced organization** desires to lease drive-in theatres in southern Ohio-northern Kentucky. Write or wire Boxoffice 9593.

**Drive-Ins:** Buy or lease, towns over 10,000. Cincinnati Exchange territory. Write Boxoffice 9594.

**Wanted to Buy or Lease:** Indoor theatre in Metropolitan area. Population at least 200,000. Boxoffice 9578.

**THEATRES WANTED:** Lease or lease with option to buy . . . Intermountain area only . . . Guarantee vs. percentage . . . let us show you how to make more profit from your properties . . . We do not believe showbusiness is dead. Write Theatre Operators, Inc. Boxoffice 9585.

## BUSINESS STIMULATORS

**Bingo,** more action! \$4.50 M cards. Other games available, on, off screen. Novelty Games Co., 106 Rogers Ave., Brooklyn, N. Y.

**Build attendance** with real Hawaiian orchids. Few cents each. Write Flowers of Hawaii, 670 S. Lafayette Place, Los Angeles 5, Calif.

**Bingo Cards.** Die cut 1, 75-500 combinations. 1, 100-200 combinations. Can be used for KENO, \$4.50 per M. Premium Products, 339 West 44th St., New York 36, N. Y.

**Burlesk or Exploitation features** (35mm) available. Mack Enterprises, Centralia, Illinois.

**GIVEAWAY 1963 AUTOMOBILE** . . . no cost to theatre. Contact Harry Clingan, Interstate Theatre Service, 10109 Hillcrest, Kansas City, Mo.

## BUSINESS OPPORTUNITY

**MOTION PICTURE RIGHTS TO ZOLLER'S** published novel "Between Thunder and Lightning" (based on Tesla's life) for sale. Agents protected. Simons, 89 Somerset St., Providence, R. I.

## SLIDES

**Glass Slides** for coming attractions, playdates, merchants, etc. Whitley, 2123 Stanley, Ft. Worth 10, Texas.

## POPCORN MACHINES

**Ten Giant Star units,** used. \$100 each. Manley Popper, twenty available. All other makes. Replacement kettles, for all makes. 120 S. Halsted, Chicago 6, Illinois.

## THEATRE SEATING

**Good used late model chairs** available, rebuilt chairs. Chairs rebuilt in your theatre by our factory trained men, get our low prices. Parts for all makes of chairs. Sewed covers made to your size, also leatherette 25"x25", 55c ea.; 27"x27", 65c ea. Chicago Used Chair Mart, 829 South State Street, Chicago. Phone WE 9-4519.

**SEAT RENOVATING:** Neat, fast, reasonable, anywhere. Sewed combination seat covers. Service Seating Co., 1525 West Edsel Ford, Detroit 8, Michigan. Tyler 8-9481, Texas 4-2738.

**Chairs rebuilt** anywhere, 27 years expert workmanship, sewed covers. Arthur Judge, 2100 E. Newton Avenue, Milwaukee, Wisconsin.

## INTERMISSION TAPES

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## EQUIPMENT WANTED

**CASH PAID FOR RCA, SIMPLEX SOUND-HEADS—**Century, Super Simplex, DeVry, Simplex SP Portables, Hi-Intensity Rectifiers. Boxoffice 9577.

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**NAME** .....

**POSITION** .....



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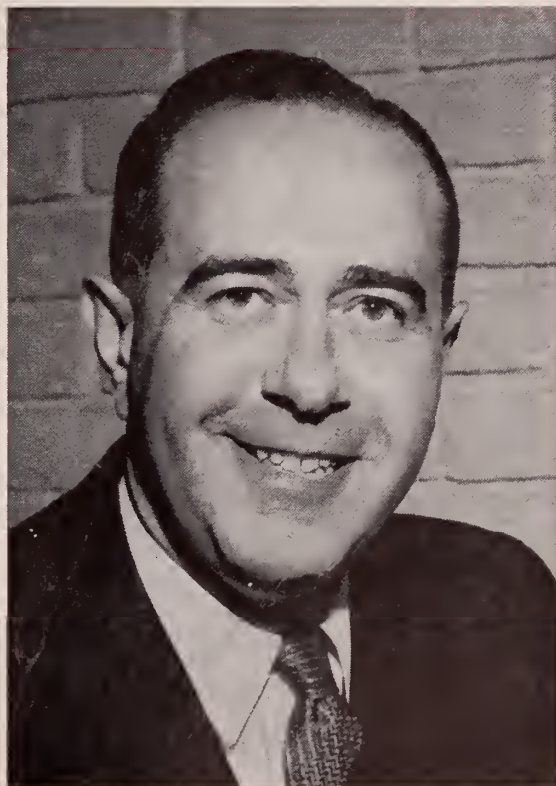
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*The Pulse of the Motion Picture Industry*



Allied States Ass'n holds its 33rd annual convention December 3-5 at the Sheraton-Cleveland Hotel in Cleveland, Ohio. Marshall H. Fine, left, Allied president, and Milton H. London, right, executive director, are, respectively, chairman and alternate chairman for the convention. Co-chairmen of the conclave are pictured on page 5.

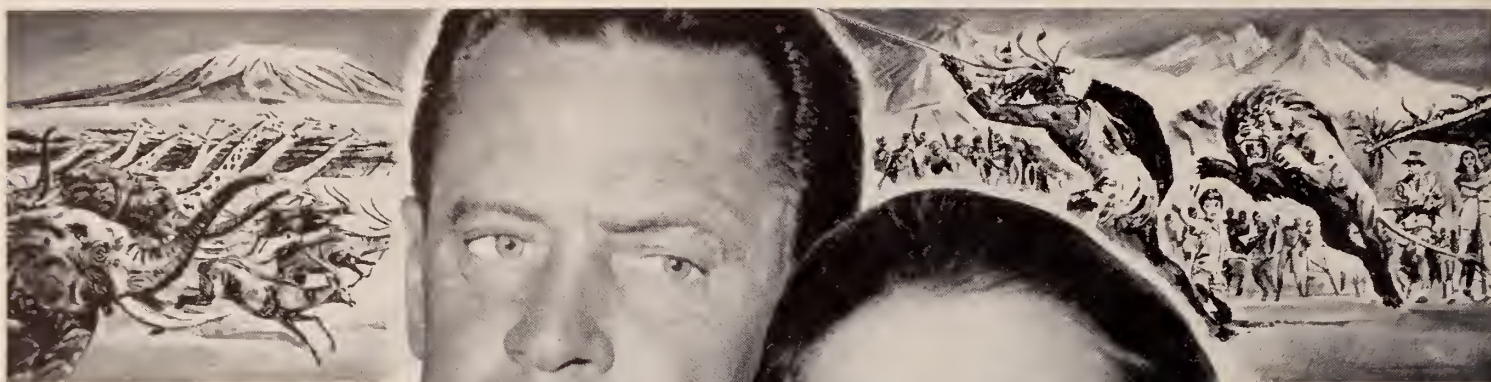
IN THIS ISSUE:  
**THE  
MODERN  
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SECTION**

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NORTH CENTRAL EDITOR



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**TREVOR HOWARD**  
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In the bush country of Kenya, “The Lion” stands for the Male of Males ...taking what he wants. This is the story of two such men...fighting for a woman each had loved—and had to possess again...each trying to claim her child — who called them both father!

co-starring  
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screenplay by Irene Kamp and Louis Kamp  
based on the  
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Montreal: Room 314, 625 Belmont St., Jules Larochelle.

St. John: 43 Waterloo, Sam Babb.

Toronto: 2675 Bayview Ave., Willowdale, Ont. W. Gladish.

Vancouver: 411 Lyric Theatre Bldg. 751 Granville St., Jack Droy.

Winnipeg: The Tribune, Jim Peters.

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## VOLUNTARY, YES; PRESSURE, NO!

ONCE AGAIN a committee of Catholic bishops has set out to force film classification upon the industry, their proposed action to be waged against theatres via the committee's plan to support legislation "for advisory film classification wherever exhibitors do not voluntarily label films suitable for children." While the news release accredits the five bishops as comprising a "committee for movies, radio and TV," there is no condemnation therein for radio or TV on the same grounds as are held against motion pictures.

The committee did note that there is a "marked moral improvement in this year's domestic film production, but it said that these gains were offset by "the increased screening of questionable foreign and independent films in neighborhood and family-trade theatres."

On this basis, why does not the committee extend an effort to recommend the theatres and the better films that they are showing and, especially, those exhibitors who are making an effort to provide information to their public as a guide to parental selection of films their children might "safely" see?

As for foreign and independent films being viewed, generally, as so much to blame for the breaches of good taste and wrongly influential of youth, it is a well-known fact that they are not just "sneaked" into showings for the public; they usually are well-advertised and their content rather candidly set forth. If anything, the accent on sex or other objectionable themes frequently is emphasized to the point where no parent can be misinformed that such pictures may not be for their youngsters to see.

But haven't some of the same types of films been shown on television? And haven't some of the same stories, with suggestive songs been broadcast on radio? With these media reaching into the home morning, noon and night, depicting scenes of horror, brutality, violence and depravity, why put the onus on motion pictures shown in theatres? We have seen some mighty "frank" subjects on television, with little subtlety in their telling or showing. *And they have come on the TV screen, without any prior notice, either by the TV network or local station or by the sponsor or anyone else, to indicate whether the subject is suitable for children or adults!*

Has any demand been made of the TV industry to adopt a voluntary program classifica-

tion? If so, has there been a subsequent threat "to support enabling legislation in the states . . . to publish advisory classifications of films suitable for children," when the voluntary action was not taken?

The Motion Picture Ass'n of America may not favor an outright film classification system any more than would its counterpart in the television industry. But it has not stood in the way of theatre owner organizations or individual exhibitors adopting whatever method they thought best suited for their local situations. And the Theatre Owners of America has provided its large exhibitor membership with information on films' audience suitability that they could, voluntarily, convey to their public. And many are using this material, including the data furnished in *The Green Sheet* ratings which, as the bishops committee acknowledges, is issued monthly under the sponsorship of the MPA.

The bishops' statement makes the point that guidance to parents through the Catholic Legion of Decency ratings, *The Green Sheet*, *Parents' Magazine*, the *PTA Magazine*, *Consumer Reports*, news stories, critical reviews, etc., are inadequate to serve the need, because "no rating service—that of the Legion included—covers all films currently released in the United States." And questionable value is placed on other sources of film information.

This makes us wonder why it should be believed that still "other sources" as would constitute politically appointed or other film classification groups could be any more relied upon to properly classify films.

As we have observed in previous discussions of this problem, the extreme to which filmmakers may have gone early in the so-called "mature" subject trend, has moderated and it is continuing to do so. A greater variety and a higher level of story material is on the way, with a greater output of pictures suitable for the whole family than in the last several years. The public has only to indicate, by its patronage, what it prefers in its film fare and the industry will key its efforts accordingly. And it will do a much better job—voluntarily—without outside pressures.

*Ben Shlyen*



# MORE QUALITY FILMS FOR 1963 THAN IN 1962, HYMAN PREDICTS

## Thanks Exhibitors for Response to Orderly Release Campaign

NEW YORK—With the issuance of his new interim release schedule, covering the product of 12 distributors through July,



Edward L. Hyman

predicted that 1963 will see the release of more quality product than did 1962. He expressed his gratitude for the aid extended by exhibitors to his campaign for orderly distribution of product throughout the year.

### LAUDS COMMITTEE OF 100

At a luncheon meeting on November 27 with the trade press at AB-PT headquarters here, Hyman reviewed his six-year campaign for orderly distribution, aimed at elimination of the so-called "orphan periods" in the second and fourth quarters of each year. He said he was "deeply pleased" by the tremendous response of exhibitors to his plea that they write the distributors and ask for better distribution in April, May and June, and he paid particular tribute to the Committee of 100, exhibitors from all parts of the country and others who backed his campaign. As a result of the outpouring of letters, he said that on his last visit to the distributors he found them revising their planning and scheduling for better distribution of quality product in the first six months of 1963.

Hyman warned exhibitors that they must cooperate with producers and distributors by advertising, publicizing and promoting the quality product made available to them, in order to prove to the distributors and producers that such product can cure any "orphan period."

### 'QUANTITY NOT SO VITAL'

In answer to a question from the press, Hyman said that "numbers of pictures in and of themselves mean nothing to our industry. As we have said over the years, one outstanding quality picture can consume ten to 15 weeks of playing time and count for more to the exhibitor in increased attendance than any number of ordinary pictures. Attendance is the key to success or failure in our business. Quality pictures and full houses are synonymous. Mere numbers of pictures will never create maximum attendance. This can only be achieved through quality pictures."

Hyman said that 3,000 copies of his interim release schedule will be distributed to exhibitors, distributors and producers,

## Exhibitors to Have 16 New Films For Christmas From 11 Majors

By FRANK LEYENDECKER

NEW YORK—Exhibitors will have a choice of 16 new December releases for playdates during the 1962 Christmas season from the 11 major companies. In addition, there will be several films playing pre-release dates, including "Gypsy" and "The Lion," and others playing two-a-day in key cities across the country, these including "The Longest Day," "Mutiny on the Bounty," "Long Day's Journey Into Night," "The Wonderful World of the Brothers Grimm," and both "Lawrence of Arabia" and "Barabbas," which Columbia has down for December.

The regular December releases are headed by such ideal family entertainment as "Billy Rose's Jumbo," the MGM musical from the Rodgers and Hart Broadway hit; "In Search of the Castaways," a Walt Disney adventure film starring Hayley Mills; "Wonderful to Be Young," British musical starring Cliff Richard, a teenage favorite; "Gigot," starring Jackie Gleason; "Constantine and the Cross" and "Joseph and His Brethren," both of them costume epics, as well as the aforementioned "Lawrence of Arabia" and "Barabbas," which will be playing reserved-seat engagements, all of these being in color. "Billy Budd," from the famed sea classic, and "It's Only Money," a Jerry Lewis comedy, are in black and white.

For more adult tastes, the pictures are headed by "Freud," which is called a "special release," "Two for the Seesaw," from the Broadway stage hit, and "The Quare Fellow," the latter an Astor Pictures release. Embassy Pictures is also releasing "Divorce—Italian Style," in an English-dubbed version in December while Continental Distributing is putting "Rebel With a Cause," renamed for "The Loneliness of the Long Distance Runner," into general release in December. All of these are black-and-white films.

Of these 15 pictures, only "Jumbo," "Two for the Seesaw," "Gypsy" and "It's Only Money," were actually produced in Holly-

wood. All the others were filmed in Rome, Munich, Paris or England, the latter country having five of the 15.

Broken down by companies, the December releases will be:

ALLIED ARTISTS—"Billy Budd," which had pre-release engagements in November, will be generally shown in December. It was produced in England by Peter Ustinov who also stars with Robert Ryan, Melvyn Douglas and Terence Stamp in the title role.

AMERICAN INTERNATIONAL—"Samson and the Seven Miracles of the World," produced in Italy in color, starring Gordon Scott and Yoko Tani.

BUENA VISTA—"In Search of the Castaways," produced by Walt Disney in England in color, starring Hayley Mills, Maurice Chevalier, George Sanders and Wilfrid Hyde White.

COLUMBIA—"Barabbas," produced by Dino De-Laurentiis in Italy in Technicolor, starring Anthony Quinn, Jack Palance, Silvana Mangano, Arthur Kennedy, Katy Jurado, Ernest Borgnine, Vittorio Gassman and Valentina Cortese, and "Lawrence of Arabia," produced by Sam Spiegel and David Lean in England and Europe, in color, starring Anthony Quinn, Alec Guinness, Jack Hawkins, Jose Ferrer and Peter O'Toole in the title role.

CONTINENTAL—"Rebel With a Cause" (formerly "The Loneliness of the Long Distance Runner"), made in England, starring Michael Redgrave with Tom Courtenay.

EMBASSY—"Constantine and the Cross," produced in Italy in color, starring Cornel Wilde, Christine Kaufmann and Belinda Lee, and "Divorce—Italian Style," an English-dubbed version, starring Marcello Mastroianni with Daniela Rocca.

MGM—"Billy Rose's Jumbo," in color, starring Doris Day, Stephen Boyd, Jimmy Durante and Martha Raye, and "Seven Seas to Calais," produced in England with Rod Taylor and Keith Michell starred.

PARAMOUNT—"Wonderful to Be Young," made in England in color, starring Cliff Richard and Robert Morley and "It's Only Money," starring Jerry Lewis with Zachary Scott and Joan O'Brien.

TWENTIETH CENTURY-FOX—"Gigot," produced in Paris in color, starring Jackie Gleason, and the pre-release of "The Lion," produced in Africa in color, starring William Holden, Trevor Howard and Capucine.

UNITED ARTISTS—"Two for the Seesaw," starring Shirley MacLaine and Robert Mitchum, and "Court Martial," produced in Germany with Karl Boehm and Sabina Sesselman.

UNIVERSAL-INTERNATIONAL—"Freud," produced in Munich by John Huston, starring Montgomery Clift, Susan Kohner, Larry Parks and Susannah York, listed as a special release.

WARNER BROS.—"Gypsy," from the Broadway hit musical, starring Rosalind Russell, Natalie Wood and Karl Malden, is playing pre-release dates in December with national release in January.

Of the other companies, Astor Pictures will release "The Quare Fellow," from Brendan Behan's play, filmed in Ireland with Patrick McGeehan and Sylvia Syms starred. Colorama will distribute "Joseph and his Brethren," produced in Europe in color, starring Geoffrey Horne, Robert Morley and Belinda Lee, in December.

with initial copies going to those who made special efforts in behalf of orderly distribution. With the schedule, exhibitors can plan their campaigns far in advance and take full advantage of the quality product listed, he added.

As is his custom, Hyman will visit the studios early next year to screen new product, view rushes on films in production and discuss new product with heads of production, producers and directors. Subsequently, he said, he will make his Report From Hollywood, detailing product which will be available for the remainder of 1963, with

special emphasis on quality releases expected in September and October.

In the question and answer period following the luncheon, Hyman expressed "high regard" for Great Britain's Eady Plan and said that it is deserving of exhibitor consideration and exhaustive investigation and appraisal to determine if "it is workable and can achieve the goals of increased production."

He singled out the Eady Plan over the ACE Plan, ECA and others and said that "any plan which embraces all elements (Continued on page 7)



# PLAN TO DISCUSS 22 PROBLEMS OF INDUSTRY AT ALLIED MEETING

## Playdate Contracts and Flow of Product to Be Of Top Interest

By H. F. REVES

DETROIT—With the hard core preparatory work for the National Allied convention to be handled largely by the board meeting on Saturday and Sunday (1-2) prior to the formal convention opening on Monday, a review of the agenda released November 29 shows that some 22 industry problems are expected to be up for consideration at these sessions. The board meetings will be held in the Navajo Room of the Sheraton-Cleveland Hotel.

The two key problems which appear to considerably outdraw all others in exhibitor interest are "demands for excessive and unrealistic terms and playing-time from subruns and small towns," and a program for inducing a steady flow of product to theatres. The relative significance of the discussion topics is disclosed by an analysis of the number of demands for a particular subject from the dozen Allied leaders participating in this planning stage.

Next in importance to exhibitors is "chaotic release schedules," followed by censorship legislation, both state and local. It may be noted that there is an interrelationship between several of the problems on the agenda.

Terms and method of release for roadshows, reported forced zoning and bidding

through reduction in the number of available prints, and a basic market research program rank next for exhibitors. Several leaders also called for discussion following a report on COMPO from board chairman Ben Marcus, the Hartford experiment in pay television, and the annual stockholders meeting of Motion Picture Investors, Inc.

Drawing only scattering interest were MGM's "refusal to adjust excessive terms on 'King of Kings'"—the only case on the entire agenda where a single company's policies are spotlighted for criticism, a request for theatre clearance over free television, state minimum wage laws, and unfair competition said to come from prior availabilities to military base theatres.

Other exhibitor requests from the leaders were for consideration of the recommendations of the Committee on Industry Relations, tie-ins and promotions with concession suppliers, Sam Berns' Hollywood News Report, the Movie Bonus plan, and Movie Guide. "Unfair 16mm competition is on the agenda, but failed to draw a single request for discussion.

Also important to the exhibitor leaders are consideration of the activity of the National Legislative Committee, National Emergency program, and the theatre insurance program for members.

Significantly, at the Miami Beach convention a year ago, executive director Milton H. London first announced a new life insurance program for members worked out with Prudential Insurance Co. In Detroit headquarters, he confirmed that an even more important service to Allied members will be announced at Cleveland, but was

unable to divulge details.

The 1963 Allied Merchandising Manual, 112-page, 9x12-inch handbook for exhibitors attending the National Allied convention has as its theme, "The Future Is a World Limited by Ourselves," a quotation from Maurice Maeterlinck.

The book contains sections on public relations, promotions, exploitation, merchandising ideas and vending operations. Details of 34 merchandising ideas which have increased attendance and theatre profits are included along with a guide on "How to Merchandise" by Walter Rawcliffe of T. Eaton Co. Ltd.

The manual includes a complete section on the preparation and delivery of speeches to local fraternal, civic and community groups and gives basic speeches which can be adapted by theatremen for delivery to organizations in their communities. There are two speeches on the dangers of censorship, and the section gives complete instruction on how to give a speech.

Another section features an employee training manual, with separate service divisions for cashiers, doormen, ushers and vending personnel. A complete and detailed checklist for use upon opening of a drive-in in the spring is also included.

Articles on theatre operation are included, written by Ben Marcus, Allied chairman of the board; Marshall H. Fine, Allied president; Milton H. London, executive director; Larry Davee, TESMA president, and E. H. Geissler, TEDA president.

The index of advertisers lists 103 firms, suppliers to the industry.

## Members of Allied States Ass'n Convention Committee



Jack Armstrong



Abe Berenson



Irving Dollinger



Jack Haynes



Harry Hendel



Ben Marcus



Ken Prickett



Jay Schultz



Sam Schultz



J. L. Whittle



# EXHIBITION FUTURE IS BRIGHT, MILTON H. LONDON EMPHASIZES

Allied Executive Director  
Sees New Opportunities  
In Population Shifts

DETROIT—"The very same population shifts which have brought disaster to many big city and small town theatres also open up new opportunities in the areas to which people have moved," a factually based and hard-hitting, but essentially optimistic, report by Milton H. London, executive director of Allied States Ass'n, was to tell exhibitors Monday (3) at the opening session of the Allied convention in Cleveland.

## IT'S ENTERTAINMENT BUSINESS

Reviewing current problems and future prospects, London emphasized: "We are not in the movie business, we are in the entertainment business," and titled his talk with the key theme, "There Will Always Be a Profitable Market for Entertainment." The full text of London's talk follows:

Theatre business represents one of the world's great industries. Boxoffice grosses this year in the United States will approximate \$1,500,000,000. One and a half billion dollars. Almost all of the permanent investment in this industry is by exhibition. There are two-and-a-half billion dollars invested in motion picture theatres as against a negligible investment in motion picture production and distribution. The 13,000 conventional theatres and 5,000 drive-in theatres in the nation provide an annual market of over \$500,000,000 for confections and soft drinks. Yet theatre business is far from profitable and most exhibitors have been frozen into despair and inactivity by the frustrations of serious problems arising from forces over which we have no control:

1. Motion picture production in the United States is at an all-time low. There is an acute shortage of motion pictures for theatre exhibition.

2. The seller's market which results is brutal in its effect upon the exhibitor. Negotiation for motion picture product has practically disappeared. The film companies often arbitrarily demand terms and conditions which preclude a profit and guarantee a loss to the theatre owner.

## ATTACKS ROADSHOW POLICY

3. Any big picture which has the potential to bring people out to the theatre is declared by the film companies to be a "roadshow." It is then restricted to a limited number of theatres in the larger metropolitan areas and not made available to the mass market until customer demand has diminished.

4. The few other pictures which have a merchandising potential are scheduled only for holiday release. At each holiday period, major attractions compete against one another for the movie customer's dollar. Between the holidays, there are huge voids when no picture of any consequence is made available. This "feast or famine"

## COMPO Probing Extent U. S. Tax On Tickets Affects Theatres

NEW YORK — A survey to determine how many theatres are affected by the admission tax on tickets selling for more than \$1 will be undertaken immediately by the tax committee of the Council of Motion Picture Organizations. This was determined November 28 by the committee at a meeting in COMPO headquarters here.

The committee decided that this information was needed in order to properly place exhibition's position before members of Congress when, and if, a campaign to eliminate the tax got under way. At present, there are no statistics as to the number of theatres involved nor the amounts

paid out from the admission tax.

Meanwhile, however, COMPO will go ahead immediately on the organization of exhibitor committees in the 435 Congressional districts in the 50 states. Charles E. McCarthy, COMPO executive vice-president, said literature would be prepared in regard to the campaign so that COMPO will be ready to move when Congress reconvenes in January.

Inasmuch as the Kennedy administration has been eyeing tax reductions, the possibilities are that the admission tax would be included and COMPO will act accordingly.

system of release is a calamity for the industry. The film companies have long been urged to adopt some system of "orderly release." All effort has been futile. The problem grows more acute.

5. There are more, better and newer motion picture features on free television this season than at any time since the advent of television. Major motion picture productions now take up most of the prime TV time on Saturday and Sunday evenings. The film companies continue to sell newer and newer releases to television in spite of the fact that this is serious and unfair competition to their own current theatre releases.

6. Many theatres have lost their patrons in the exodus of population from small towns to the metropolitan areas and from the core of the big cities to the suburbs.

Yet, it would be folly for exhibitors to dwell exclusively on these problems, serious as they are, and fail to concentrate time, effort and enthusiasm on the opportunities for profit which do exist and the brighter future which does lie ahead. We are naturally more aware of our own problems, but *all* businesses and *all* industries have equally serious problems and continue to operate and prosper in spite of them. So must we.

The very same population shifts which have brought disaster to many big city and small town theatres also open up new opportunities in the areas to which people have moved. A boom in the construction of indoor theatres is well under way in the suburbs of the metropolitan areas and in large shopping centers. There are many new areas certain to increase in population during the coming years which will welcome and support an attractive, comfortable, modern theatre. Someone will profit by fulfilling the need. Will it be you?

Theatre business holds no future for the exhibitor who insists upon living in the past.

Mankind has entered the space age. The

entire world is engulfed in a fantastic and frightening era of change. We have broken all barriers of speed, time and distance. We have unlimited power at our command. The norms, standards and routines by which we previously patterned our lives are forever gone. No man, no business, no industry will remain unaffected. Humanity lives in the fearful shadow of self-destruction; but man is reaching for the stars. The very same changes which are destroying our security are also presenting us with unlimited opportunity. Success can only be achieved by looking ahead and planning for the future.

A worldly and sophisticated public accepts as commonplace this year's miracles of planetary probes, space exploration, mazers and simultaneous, worldwide entertainment by Telstar. Theatres just cannot expect to compete for attention with the same old equipment and the same old showmanship that we have been using for the past decade or longer. Technological innovation and scientific merchandising are as necessary to theatre business as they are to all other businesses. Theatremen must be adaptable, dynamic and enthusiastic. We must re-establish communication with our potential audience. We must update and upgrade the public image of the theatre.

This is why Allied is undertaking an extensive and comprehensive program of market research. It is necessary that we learn the psychology of patron motivation so that theatres can gain a much larger share of the entertainment market.

Let us take off our blinders. We are not in the movie business. We never were. We are in the ENTERTAINMENT business. There will always be a profitable market for entertainment. The need for entertainment is as basic as the need for food. The demand for entertainment is not diminishing—it is expanding with the population explosion, the rising standard of living and the increase in leisure time.



## Movie Guide Makes Hit With Industryites

CHICAGO—The December issue of Movie Guide, new promotional magazine being distributed by motion picture exhibitors, off the press this week, features Natalie Wood in her role as Gypsy Rose Lee in "Gypsy" on the four-color cover. Films highlighted in the latest issue include "It's Only Money," "Billy Rose's Jumbo," "Taras Bulba," "Barabbas," "In Search of the Castaways," "The Lion" and "Freud." Hard-ticket feature is "Mutiny on the Bounty."

The two monthly contests feature "Two for the Seesaw" and "The Old Dark House," the latter in the special monthly category series based on mysteries. The Movie Guide zoo page is devoted to Pluto, the dog in "My Six Loves." Approximately 20 other films also are listed in the issue.

The Music From the Movies section listed "Barabbas" and other albums, and Lana Turner's gown, designed by Edith Head for "Who's Got the Action?" was the fashion presented with patterns available.

Nathan E. Jacobs, publisher of Movie Guide, said he was happy to receive "so many complimentary and congratulatory messages from all segments of the film industry, including both large circuits and small independent exhibitors." Many subscribers are taking advantage of the blank back cover offered, he said, to sell local advertising to pay the cost of the magazines. Some theatres are selling the magazine to patrons for five cents instead of selling advertising space.

Jacobs said the Maryland Allied ordered 500 magazines to be distributed to doctors' and dentists' offices and beauty salons.

## More Quality Films

(Continued from Page 4)

of production, distribution and exhibition into one team devoted to the successful production and distribution of quality motion pictures can only be beneficial to our industry as it will create additional quality product. Thus, it will bring about orderly distribution of motion pictures properly spaced for each month of the year. It will also permit the development of 'new faces' by enabling producers to have the financial support that is needed to bring new talent to the screen."

Hyman mentioned that AB-PT will give "consideration" to investing in Entertainment Corp. of America, the new Max E. Youngstein company.

He termed the surge in theatre construction and remodeling "heartwarming," and pointed out that AB-PT is altering and remodeling many of its existing theatres by changing their size, seating and decor in keeping with the changing times.

## Over 200 Bookings for 'Reptilicus'

LOS ANGELES—American International's science-fiction thriller, "Reptilicus," going into release immediately, has already been booked for more than 200 engagements, according to AIP sales chief Leon P. Blender. It started off with a Thanksgiving date in 37 major key situations. These included Buffalo, Rochester, New York, Detroit, Cincinnati, San Antonio, Memphis, New Orleans, Omaha and Salt Lake City.

# Latest Equipment Items At TESMA - TEDA Show

CLEVELAND — The Allied-TESMA-TEDA tradeshow, a feature of the combined Allied States Ass'n, TESMA and TEDA conventions here this week, will feature many new equipment items. It promises, according to Larry Davee, TESMA president, to be "the best of any tradeshow run for ten years."



Larry Davee

entirely new line of theatre seating, never exhibited before, especially designed for the tradeshow, and ready for production. General Precision Equipment Co. and National Theatre Supply will show the Ashcraft Core-Lite arc lamp as well as an improved XL projector and the company's new transistor sound system. Kneisley Electric Co. and Cine Electronics Systems will have a combined exhibit showing for the first time the Xenosol lighting system, xenon rectifiers, silicon replacement stacks and Sil-Tubes.

Other new equipment to be highlighted will include several types of screen coatings, particularly some most applicable to drive-in screens, to be shown by Technikote; a new idea in projector drives, sound reproducers, new all-transistor sound systems and the latest type projectors, by Century Projector Corp.; a gigantic display featuring a trackless train, an outer space saucer whirl and other playground equipment for drive-ins, by Miracle Equipment Co.

### A FIRST FOR BALLANTYNE

Ballantyne Instruments & Electronics will show for the first time its new pressure fryer and will cook and demonstrate the methods of use and pass out fried chicken cooked at the exhibit. Ballantyne also will show its new transistor soundhead, introduce its new silicon rectifier and display a wide variety of speakers.

LaVezzi Machine Works will exhibit a complete line of replacement parts for projector mechanisms, and North American Philips Co. will display its latest model 70/35mm projectors, as well as its new 35mm and 16mm projectors. Automatic Devices Co. will show its new Besteel curved track and a new Curvit-Shure track. A new transistor sound system will be shown by Eprad, Inc., along with its other equipment, while a new xenon arc lamp, complete with lamp housing especially designed to accommodate the new lamp, will be shown by Strong Electric Co.

Other exhibitors at the show will include:

Adler Silhouette Letter Co., displaying changeable marquee letters and background equipment; American Desk Mfg. Co., new line of theatre seating; American Mat Co., rubber and composition floor mats; C. S. Ashcraft Mfg. Co., carbon arc

lamps; Castleberry Food Co., canned foods, including barbecued beef, pork, chicken, etc.; Coca-Cola Co., vending equipment, including service of Coke.

Drive-In Theatre Mfg. Co., drive-in speakers and other equipment for drive-in theatres; Gordos Corp., tubes for amplifiers and rectifiers; Hol'n One Donut Co. of Ohio, automation machinery to make hot doughnuts, plus demonstration, cooking and service of hot doughnuts; International Seat, seating designed to use new materials; Movie Guide, Inc., theatre giveaway magazine.

### DISPLAY ON ARC CARBONS

National Carbon Co., representatives will explain use and economy of theatre arc carbons; Neumade Products Corp., booth equipment, plus a display of old photographs; Ohio Steak & Barbecue Co., food preparations for service in drive-ins; Pepsi-Cola Co., new vending equipment, plus display and service of Pepsi; Sport-service, Inc., representatives will explain concession service.

Original Crispy Pizza Crust Co. of Illinois, pizza ovens; Wagner Sign Service, marquee sign equipment; Mars, Inc., candy display; Will Rogers Memorial Hospital, registered key chain for sale in theatres to raise funds for the Will Rogers Hospital; Theatre Equipment Dealers Ass'n, representatives will explain the services of the organization.

## 'Barabbas' Producer Offers Bonus Plan to Exhibitors

NEW YORK—Rube Jackter, Columbia Pictures vice-president and sales manager, has announced that Dino De Laurentiis, producer of "Barabbas," is offering a nationwide incentive bonus to exhibitors and their staffs for the theatres coming closest to capacity attendance during their engagement of "Barabbas."

Jackter said that under the theatre-bonus plan, the theatre that comes nearest to capacity attendance will receive a check covering a full week's salary for every one of its employees, including ushers, cashiers, cleaning staff, projectionists, stagehands and doormen. The competition will be divided into two separate categories covering theatres with over 1,000-seat capacity and theatres with under 1,000-seat capacity.

Theatres will be required to fill out special forms along with a step-by-step outline of its entire merchandising effort in behalf of the film. In cases where percentage of attendance might be equal, the overall promotion campaign will be the deciding factor. The manager and theatre publicity man responsible for the winning campaign will split an additional award of \$1,000. If the manager conducts the campaign alone, he will receive the entire amount.

All playdates of "Barabbas" prior to April 30, 1963, will be eligible, Jackter said, adding that entries must be received by Columbia not later than May 31.



# Catholic Bishops Urge Classification Law

WASHINGTON—Legislation for advisory film classification wherever exhibitors do not voluntarily label films as suitable for children was termed an "urgent need in our society" by five Catholic bishops making up a committee for movies, radio and TV, which pledged its support of such legislation.

The statement of the committee, headed by Archbishop John J. Krol of Philadelphia, noted "marked improvement in this year's domestic film production," but expressed concern over "the increased screening of questionable foreign and independent films in neighborhood and family-trade theatres."

## SELECTION UP TO PARENTS

The committee agreed that parents have the primary right to guide children in their motion picture attendance, but charged that because of a "lack of reliable advice on the acceptability of the films playing in their local theatres, parents are frequently unable to discharge this duty."

The committee commended theatremen who have instituted voluntary advisory classification and expressed hope that the industry, particularly exhibitors, "will devise a satisfactory system" of such classification."

However, where exhibitors refuse to adopt classification voluntarily, the committee said it would lend its support to enabling legislation in the states which would authorize state or municipal education departments or other suitable agencies to publish advisory classifications of films suitable for children.

## THROUGH 'COMPETENT' GROUPS

"We shall urge," the statement said, "that the actual work of classification be entrusted to departments or agencies of proved qualification and competence, and which enjoy the respect and confidence of parents."

Other members of the committee included Bishops James V. Casey of Lincoln and Walter W. Curtis of Bridgeport, and Auxiliary Bishops John A. Donovan of Detroit and Timothy Manning of Los Angeles.

## Harvey Jacobson Named Filmgroup Sales Chief

HOLLYWOOD — Roger Corman, president of Filmgroup, announced that the company's executive vice-president Harvey Jacobson has been appointed general sales manager.

At the same time, Jacobson announced that he will expand the distribution organization in order to accommodate these new releases: "Battle Beyond the Sun," in color and VistaScope, January 9; "Dementia" and "Night Tide," a suspense terror combination bill, March 6, and "The Terror," in color and VistaScope, starring Boris Karloff, April 17. Filmgroup features are distributed in association with American International Pictures.

## 'Checkered Flag' Ready Soon for MPI Release

Kansas City—Richard Orear, treasurer of Motion Picture Investors, Inc., and president of Commonwealth Theatres, announced last Wednesday that production of "The Checkered Flag," a sports car-racing story, produced by Guild Studios 5, Inc., was nearing completion and would be ready for screenings within a week or ten days.

Filmed in Eastman Color, "The Checkered Flag" has a fast-moving story of love, intrigue and murder, in addition to an unusual racing story line, according to Orear. Its filming took place in Nassau, British West Indies, and Sebring and Miami, Fla. Starring are Joe Morrison, Charles G. Martin and Evelyn King under the production guidance of Herbert Vendig.

MPI supplied the completion money for "The Checkered Flag," and will release this picture in late January or early February with "Trigger Happy," which was released through Pathe-Alpha Distributing Corp. under the title of "The Deadly Companions." Filmed in Technicolor, this production stars Maureen O'Hara, Brian Keith, Steve Cochran and Chill Wills. MPI will package "Checkered Flag" and "Trigger Happy" for which a complete line of advertising and exploitation material is being created. Saturations by territories will be the general method of distributing these pictures.

## Film of First Lady's Tour To Be Distributed by UA

WASHINGTON—The half-hour film of the First Lady's tour of India and Pakistan will be released to motion picture theatres in the U.S. by United Artists, it was announced this week by Eric Johnston, president of the Motion Picture Ass'n of America.

The U.S. Information Agency agreed to grant the motion picture industry's request for domestic distribution of the film following unanimous Senate approval of a resolution urging its release in the U.S. Generally, USIA films are not shown in the U.S.

The picture, titled "Jacqueline Kennedy's Asian Journey," will be released starting in December. United Artists was selected as distributor through a drawing held among MPAA member companies. UA will pay all distribution costs and any profits from the showings will go to USIA to furnish additional prints to supply overseas requests for the film.

The picture was narrated by Raymond Massey, directed by Leo Seltzer, written by Doris Ransohoff and supervised by George Stevens Jr., director of USIA Motion Picture Service.

## Harold Rand Named To 20th-Fox Post

NEW YORK—Harold Rand has resigned as director of publicity for Joseph E. Levine's Embassy Pictures to accept the newly created post of director of world publicity for 20th Century-Fox, according to Charles Einfeld, vice-president in charge of advertising, publicity and exploitation. He starts his new duties at 20th-Fox December 17.



Harold Rand

In his new 20th-Fox duties, Rand will supervise all phases of the company's publicity operations, including studio and international production, domestic and foreign distribution and matters relating to subsidiary companies.

Prior to joining Embassy a few months ago, Rand was president of Blank-Rand Associates, a New York public relations firm. Previously, he had been in promotional posts with various film companies, including 20th-Fox, where he stayed eight years, with Paramount for two years and with Walt Disney's Buena Vista distributing company for two years before that.

## Entertainment Corp. Makes Film Deal With Mitchum

NEW YORK—Entertainment Corp. of America has closed a deal with Robert Mitchum's Talbot Productions for four pictures to be ready for release over a period of three years, according to Max E. Youngstein, president of the new company.

Two of the pictures will star Mitchum while the other two will be made with other stars. Mitchum and Youngstein have been associated with many projects during the 11 years the latter was with United Artists, including the current "Two for the Seesaw" and "Not As a Stranger."

"We are at the present time examining numerous properties and the announcement of specific pictures will be made soon," Youngstein said. This deal is the first for Entertainment Corp. and the company hopes to start the first picture under the agreement by the spring of 1963.

## Seven Companies Gain In October Dividends

WASHINGTON — Seven film industry corporations for October declared \$1,627,000 in dividends, which was a gain from the \$1,353,000 paid by the same companies in that month last year. For the first ten months of 1962 the total climbed to \$19,480,000, only \$630,000 under the same months during the previous year.

Metro-Goldwyn-Mayer, which paid 40 cents a share in October 1961, increased to 50 cents a share on a greater number of outstanding shares in October of this year. The company paid \$1,263,000 for that month, compared to \$1,002,000 in October 1961.



## Edward Morey Presides At Allied Artists Meet

NEW YORK — Edward Morey, vice-president of Allied Artists, presided at a special meeting of the company's executives at the home office Monday, Nov. 26, to introduce the newly appointed general sales manager, Ernest Sands, to key personnel stationed in other parts of the country and to confer on current and forthcoming product.

Current pictures discussed included Samuel Bronston's "El Cid" and "Billy Budd," which Peter Ustinov produced, as well as the recently announced "55 Days at Peking," the Bronston picture which will be the keystone of AA product for 1963; Philip Yordan's "Day of the Triffids," completed, and his forthcoming "The Thin Red Line"; Blake Edwards' "Soldier in the Rain" and "The Great Gunfighters," the latter to star Audie Murphy, and Herman Cohen's "The Black Zoo," currently filming in Hollywood.

Those who attended the New York meet-



Edward Morey



Ernest Sands

ing included: Harold Wirthwein, western division manager; L. E. Goldhammer, eastern division manager; Nat Nathanson, Chicago, James Hobbs, Atlanta; John Dervin of the home office; Nat Furst, New York branch manager; Robert Sherman, AA special representative for "El Cid," and Roy Brewer, administrative sales assistant.

Harold Roth, director of sales, western hemisphere, for Bronston's "El Cid" and the forthcoming "55 Days at Peking," discussed the sales policies for these two AA releases on November 26, while the second day of the meeting was devoted to individual conferences among the sales executives.

Sands made two AA appointments: James Hobbs of Atlanta, as supervisor of the Charlotte and Jacksonville branches, and Nat Nathanson of Chicago, supervisor of the Milwaukee and Indianapolis branch offices, both to increase efficiency and coordination in sales operation.

## Colpix Names Lawrence National Sales Head

NEW YORK—Ray Lawrence has been named national sales manager of Colpix Records, a subsidiary of Columbia Pictures, according to Jerry Raker, general manager of Colpix.

Lawrence has been with Colpix for the past month on the sales staff and, prior to joining the record company, he served as branch manager of Cosnat Distributors in Los Angeles, having helped launch Cosnat's west coast operations and moving up to the post of branch manager from sales manager.

## BOASBERG AND DAVIS EXPRESS OPTIMISM

# \$80 Million Will Be Spent On 26 Paramount Films

NEW YORK—The forthcoming release of 26 Paramount Pictures productions, now either completed, filming or in active production and representing an investment of \$80,000,000, was viewed enthusiastically at a home office meeting here Friday (23) by Charles Boasberg, vice-president and general sales manager, and Martin Davis, director of advertising and publicity.

Addressing a special joint meeting of the world sales and advertising-publicity departments, Boasberg predicted that Paramount is on the threshold of one of the most successful business periods in its history, adding that "in all my years in the motion picture industry, I have never been associated with such an array of outstanding product. The high quality of these pictures and their high costs of production give us a great responsibility in their handling."

### "ALL IN 'TOP A' CATEGORY"

Boasberg said that he was pleased that "we have not diluted our programs with a lot of in-between pictures. Everyone of them is in a top 'A' category, and I know that we have the manpower to fully realize their potential."

He said that the enthusiasm for the pictures, both at Paramount and among exhibitors, would "help us to accomplish what we have to accomplish—the most consistent string of 'money' pictures ever released by Paramount."

Referring to the joint special meeting of sales, advertising and publicity departments, Boasberg said that it showed "a new spirit at work" in the company in which "we can no longer think in terms of divisions of sales, advertising, publicity and production. A cooperative effort, linking all segments of our company in New York, Hollywood, the field and abroad, is the only way to achieve our goals."

Also attending the meeting were Barney Balaban, president of Paramount Pictures, and Paul Raibourn, senior vice-president.

### BIG DEALS UNDER WAY

Boasberg noted that both he and Davis "came away thrilled" from recent visits to the studio where they saw many of the forthcoming releases in complete or rough form. He said that a number of important deals will be announced under the accelerated production program ordered by Balaban, George Weltner, executive vice-president, and Jack Karp, studio vice-president.

Announced for release in the first six months of 1963 were: "Who's Got the Action?" January; "A Girl Named Tamiko," February; "Papa's Delicate Condition," March pre-release, Easter saturations; "War and Peace," (reissue), March; "My Six Loves," April (Easter); "The Man Who Knew Too Much," (reissue), and "The Trouble With Harry," (reissue), May; "Hud" May (Decoration Day); "Gun-



Charles Boasberg



Martin Davis

fight at the O. K. Corral," (reissue), June.

Tentatively set for summer are "Paris When It Sizzles," "The Nutty Professor," "Come Blow Your Horn" and "Donovan's Reef."

Figuring prominently in Paramount's future release schedule are: "All the Way Home," "First Wife," "Holiday in Acapulco," "Samantha," "Becket," "Every Wednesday Night," "Port Fury," an untitled Jerry Lewis comedy, "The Carpetbaggers," "Circus" and "Dear and Glorious Physician."

The company executives pointed out that Paramount will continue indefinitely with its program of re-releases backed by all new merchandising campaigns.

## Gross Percentage Fee Opposed by Pasternak

NEW YORK—Producer Joe Pasternak is not opposed to a performer receiving a high fee on a percentage basis for starring in a picture, but the fee should come from the net and not the gross. Pasternak, currently on tour in the interest of his Metro-Goldwyn-Mayer production of "Billy Rose's Jumbo," said that it was unfair for a star to take money from capital.

While defending some high fees paid to players, Pasternak said it was all right for an actor to receive a million dollars, if the picture earned it, but to accept a fee from the gross was unfair to the company and to the stockholders. Actually, Pasternak said, a star is not paid for his performance but for his drawing power.

If a picture is good without a star, then an exhibitor should get out and work and build interest, the producer said. He pointed out that his "Where the Boys Are" had no top stars and yet had grossed more than \$4,000,000 in the domestic market alone. He cited several pictures with big stars that did not gross half of what "Boys" had grossed.

Pasternak is on a tour of 24 cities for "Jumbo." He said the picture would open in 400 cities during the Christmas holidays, including Berlin, Hamburg and London.

The producer's next picture will be "Moon Walk," after which he has five more films to make for MGM under his present agreement.



# BETWEEN THE LINES

By AL STEEN

## Insurance Advice

THERE was logic in the remarks made to the recent Theatre Owners of America convention by Allen Preville, president of 50-State Insurance Agency and insurance specialist for Walter Reade-Sterling, Inc.

Preville said that some independent exhibitors believed there was a difference in their insurance buys when compared with those of the circuits and that they had to be handled on a different basis. He said that was only partially true because a large operation could buy insurance at lower cost through volume. But, he declared, there was an excellent opportunity for an independent exhibitor to fare well, based on two factors: Know-how and experience.

The specialist said there were three steps which he had recommended to theatre owners: Selecting the agent or broker, reduction of cost without disturbing protection and claim experience.

Preville said it was necessary to select an insurance man who knew the coverages which a theatre required and which could be obtained at the lowest premiums. He listed three methods of reducing premiums as follows:

1. Consolidation of policies and coverages wherever possible.
2. Shifting from stock to mutual, or deviating companies.
3. Self insurance, where possible.

Preville warned against frequent small claims, asserting that a company would rather remain with a client after a large fire than after eight small claims in a given year. This is because, in such cases, an exhibitor will end up paying additional premium to keep the insurance in force. He asked that theatremen comply with the recommendations of the companies, such as removing combustible storage on stage, installing fire extinguishers and "good housekeeping," all of which would reduce the premium cost in the long run.

Declaring this was not a theory, he cited the theatre of Al Pickus, former TOA president and an independent Connecticut theatre operator. Preville said in personally handling Pickus' insurance for him, he had reduced his fire, business interruption and rent insurance by 30 per cent, his liability insurance premiums by 35 per cent, his burglary premiums by 15 per cent, compensation by ten per cent and had provided limits, coverages and combined policies required for protection of a theatre.

Preville urged the exhibitors to realize there was an insurance market for everybody and to take advantage of TOA's service of providing necessary information.

## Convention Comment

AND SPEAKING of the TOA convention, there was one independent exhibitor and his wife who were attending the event

for the first time. They were not TOA members but they were so impressed by the activities that it is likely that they will join up.

Inasmuch as this was their first convention—exhibitor convention, that is, we asked if they had any comments. Most of their remarks were strictly on the praise side, but they did have two complaints.

One was that they wished there were more opportunities for members to get up and "let their hair down" on some industry practices.

The other was that the banquet ran too long, causing the diners to get "fidgety."

But, they contended, everything else "thrilled" them.

Those two points might be something to remember when planning the next conclave of any association, national or regional.

## The Eady Fund

THERE has been considerable discussion regarding the Eady Fund ever since Ellis Pinkney, executive secretary of the Cinematograph Exhibitors Ass'n of England, outlined the financing plan to the Theatre Owners of America convention and again to the Council of Motion Picture Organizations.

What apparently is not generally known is the fact that several outstanding pictures, presumably of Hollywood origin though produced abroad, were made with Eady plan funds. Among these were "The Guns of Navarone" and "The Bridge on the River Kwai." This was revealed by Pinkney at the COMPO annual meeting in New York.

In discussing the Eady setup with various exhibitors, it was learned that there was more than passing interest in the idea and hope was expressed that, at least, the plan could be a pattern for the development of a system that would fit the needs of the American industry.

Both TOA and COMPO have committed themselves to a thorough study of the Eady operation with the hope that something will come out of the investigations which will hypo film production in this country.

## Disney and the MPAA

THE GOSSIP that Walt Disney had withdrawn from the Motion Picture Ass'n is neither true nor new. It is true that Disney sent his formal notification of withdrawal—but that was six months ago. Under the rules, a secession does not take effect until a year after notification.

However, whatever the differences were between the Disney organization and the Johnston office, the odds are that they will be patched up and that current conferences will resolve the matter to the satisfaction of both parties.

As a Disney executive pointed out, "We mean a great deal to each other."



**THE LONGEST WIRE**—Darryl F. Zanuck, president of 20th Century-Fox, views the "longest wire," an invitation from the United Theatre Owners of the Heart of America to be that organization's guest speaker at its annual Show-A-Rama convention, March 5-7, in Kansas City. The wire, which included hundreds of members' signatures, representing more than 3,000 theatres, said, in part, "may the production, 'The Longest Day,' light the way to a new and greater day for 20th Century-Fox."

## 'Cleopatra' for Release In June, Zanuck Says

NEW YORK—After consultation with Seymour Poe, 20th Century-Fox vice-president in charge of worldwide distribution, Darryl F. Zanuck, president, has decided that "Cleopatra" would be released during the month of June 1963, in 100 cities in the U. S. and Canada.

The foreign release will be delayed until next October, when it will be launched in 125 cities outside the United States.

Dorothy Spencer, Barbara McLean and Elmo Williams are making progress toward finalizing the editing of the film, according to Zanuck, and Alex North is now composing the music score, with recording to commence in January. In addition, certain episodes in the film which had not been completed will be finished in January or February, these sequences involving additional photography with Richard Burton and Rex Harrison but not involving Elizabeth Taylor, who plays the title role. These episodes are not retakes but, in most cases, were originally planned for the production but their completion was not authorized by the prior studio administration, Zanuck stressed.

## TOA Commends SAG Stand On Studio Cooperation

NEW YORK—The "hearty commendations" of the Theatre Owners of America were extended to the Screen Actors Guild for its recent decision to waive any demands for wage increases or changes in working conditions, in order to stimulate the production of Hollywood-made films.

In a letter by John H. Stembler, TOA president, to George Chandler, SAG president, Stembler also conveyed TOA's "desire to cooperate with your organization to any end which will result in a greater flow of product."





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**EASTMAN FILM**



# Hollywood Report

By CHRIS DUTRA

HAL ROACH JR. returned to motion picture production with the beginning of principal photography in Las Vegas this past week on the widescreen feature "Here's Las Vegas," in Pathe Color for United Artists release. Mitchell Leisen directs from a script by Thomas Blackburn. John Maschio is producer with Roach and Carroll Case as executive producers. The musical will lens at top Las Vegas hotels including the Dunes and Tropicana . . . Sammy Davis jr. has purchased "War Party," an original World War II comedy by television producer Don Ingalls. Davis plans to put the project before the cameras late next year . . . Orson Welles has been signed by Seven Arts Productions to write the screenplay of "King of Paris," based on the Guy Endore novel on the life of Alexandre Dumas. The feature is slated to start the middle of next year . . . Director Ralph Nelson has signed Stanley Adams for a featured role in "The Lilies of the Field," which Nelson is independently producing and directing for United Artists release. Adams appeared earlier in "Requiem for a Heavyweight," for Columbia and also directed by Nelson.



Alfred Hitchcock has returned from New York to his production office to resume editing and special effects on "The Birds" which Universal-International will release . . . Actress Martha Hyer has become the first of a host of Hollywood celebrities who will fly to Honolulu by special invitation of Hawaii's Lt. Gov. James Kealoha for an international world premiere of Hal Wallis' "A Girl Named Tamiko." Miss Hyer, who costars in the film with Laurence Harvey, France Nuyen and Miyoshi Umeki who are also invited guests, will participate in the gala activities in Hawaii. The premiere is sponsored by a citizen's committee on be-

half of Friends of the famous East-West Center, headquartered at the University of Hawaii. Herman Rosen, executive director of Royal Theatres, Ltd. in Honolulu, is supervising premiere activities and coordinating details with Friends of the EWC, Hawaiian officials and Paramount Pictures.



George Stevens has now completed final casting for the 12 apostles for his "Greatest Story Ever Told" currently shooting on location in Utah. The lineup now includes Tom Reese, David McCallum, Gary Raymond, Michael Anderson jr., Peter Mann, Roddy McDowall, Burt Brinckerhoff, Robert Blake, Jamie Farr, John Considine, Michael Tolan and David Hedison. Max Von Sydow portrays Jesus, and Charlton Heston, John the Baptist . . . Walter Bien's independent production company has purchased all rights to an original story "Stand and Die," by James Landis based on World War II events . . . Alfred Hitchcock has signed writer Evan Hunter to do the screenplay of "Marnie," based on the British best seller. Hunter recently completed "The Birds" for Hitchcock.



Producers Pat Rooney and Tony Barr are stepping up the completion and release of the Vadnay-Wilhelm production, "Dime With a Halo," to be shown for a week to qualify for Academy Award consideration in the original screenplay category. The low-budget experimental film is being released by MGM and was written by Laslo Vadnay and Hans Wilhelm . . . Carolyn Jones has been signed to star in MGM's "Moon Walk," which George Sidney will direct for producer Joe Pasternak . . . Ziva Rodann will play one of two female leads in Rexford Productions "Swifter

Than Eagles," starring James Garner. The story is a biography of Col. Benjamin Kagan, founder of Israeli Air Force. Ron Alexander wrote the screenplay . . . George Stevens has moved his promotion and publicity departments currently engaged on "The Greatest Story Ever Told," from headquarters at Desilu Culver City studios to the location site of the film in southern Utah.



"Husbands Are Funny People," a romantic comedy of modern married life, has been scheduled by MGM to be produced by Pandro S. Berman with R. S. Allen and Harvey Bullock writing the screenplay. Berman also has a second comedy scheduled, "His and His," with screenplay being written by Allen and Bullock. Including the two new comedies, Berman has four MGM pictures in active stages of preparation. Ernest Lehman is currently completing the first draft screenplay of "The Prize" and Neil Paterson is adapting the Hans Werfel novel, "40 Days of Musa Dagh." . . . Seven-year-old Manuel Podilla jr., who made his motion picture debut in MGM's "Dime With a Halo," has been signed by the studio to an option contract and assigned to appear in "Attong," Korean war story being produced by A. C. Lyles, with Rory Calhoun and William Bendix starring. Francis D. Lyon directs . . . Producer-director Edward Dmytryk has announced that John Mills and his daughter Hayley will star in "The Flight of the Dancing Bear," which will roll next spring.



Ted Richmond, who recently completed "It Happened at the World's Fair," starring Elvis Presley, for MGM, will produce "Too Big for Texas," a romantic comedy of the West dealing with a Texas cattleman who owns a large ranch and whose partner is an Englishman. William Bowers is writing the screenplay . . . Producer Gant Gaither has completed his exclusive contract with Paramount Studios, which began in November 1961, and covered production of "My Six Loves." Gaither remains at the studio and will retain independent producer status, with Paramount having priority on his upcoming properties . . . Frankie Avalon, currently starring in American International's "The Seafighters," has been set to star in "Strawberry, Raspberry and Vanilla," a musical, for producer Sidney Pink. Avalon recently costarred in Pink's "The Castilian" for Warner Bros.



Screenwriters Tom and Frank Waldman have checked into Cinecittà Studios in Rome to work with director Blake Edwards on the screenplay of "Love, Love, Love," upcoming Blake Edwards production for the Mirisch Co. Edwards is currently filming "The Pink Panther" there . . . Director George Roy Hill has taken his remaining "Toys in the Attic" cast to New Orleans for location shooting. Yvette Mimieux will be the only member of the cast working for the first few days until Dean Martin flies in from his Chicago nightclub engagement where he is appearing with Frank Sinatra at Villa Venice. Geraldine Page, Wendy Hiller and Gene Tierney of the cast have finished their scenes in Hollywood and checked off the Goldwyn lot.



**AIP SIGNS TAB HUNTER AND FRANKIE AVALON**—Tab Hunter, left, and Frankie Avalon, right, sign contracts to star in "The Seafighters" for American International. Sitting between them is James H. Nicholson, AIP president. Looking on are Samuel Z. Arkoff, AIP executive vice-president, at the right, and director Anthony Carras. Production for the thriller started in Hollywood on November 26.



# Tax Benefits Explained for Theatre Modernization

Law Became Effective October 16, and Is Retroactive to January 1, 1962

By HAROLD J. ASHE

(Ed. Note: There now are directly deductible income tax benefits to encourage business modernization, effective with the passage of new tax laws Oct. 16, 1962. In this analysis of income tax investment credit, tax benefits for motion picture exhibitors are explained and evaluated.)

Exhibitors now have a real income tax inducement for modernizing their businesses by acquiring either additional depreciable assets or replacing aging theatre equipment. An income tax credit is now provided to help make possible the acquisition of certain depreciable property used in a trade or business. How this tax credit works is set forth in section two of the Revenue Code of 1962 (Public Law 87-834), enacted Oct. 16, 1962.

Whether a particular exhibitor will be able to take advantage of this income tax saving when he files his 1962 income tax return in 1963 will depend on whether, during 1962, he made any capital investment in machinery, equipment, fixtures or other qualifying assets.

That the investment tax credit represents a substantial income tax benefit to business taxpayers is indicated by Congressional estimates. It is calculated that this income tax concession will result in the net loss to the government of around \$545 million a year. For 1962, the first year in which the tax credit goes into effect, it is estimated the revenue loss will be \$1.3 billion.

## AMENDED REPEATEDLY

In the past, the Revenue Code has been amended repeatedly with a view to encouraging business modernization. This has taken the form of various devices by which depreciable assets can be so treated as to result in faster recovery of the bulk of their cost. However, tax-wise, these amendments have not provided too many inducements.

Unlike earlier amendments in depreciation regulations, the new investment tax credit permits a business taxpayer to deduct a certain amount of money *directly* from his current income tax bill. The remainder of the cost is still recoverable through depreciation.

If an exhibitor buys any theatre equipment during the tax year, he is permitted to take up to seven per cent of the cost of such acquisitions as a deduction from his income tax bill.

For example: Certain equipment was purchased during 1962 at a cost of \$2,500. The tax credit is \$175 (seven per cent of \$2,500). This \$175 is deducted in full directly from the 1962 income tax bill.

The law is retroactive to Jan. 1, 1962, so that any qualifying equipment bought at any time during the tax year may be used to establish a tax credit deduction. The tax credit is applicable in full on a taxpayer's income tax liability up to a maximum of \$25,000. If the tax credit exceeds this

figure, it can be deducted in an amount not exceeding one-fourth of the *remaining* income tax liability. If *used* equipment is acquired, no investment outlay for tax credit purposes may exceed \$50,000. Thus, for this category of goods there is a ceiling on the amount of such assets that can be acquired for a tax credit.

If the amount of the tax credit exceeds the limitations set for any year, the unused credits can be carried back for three taxable years and be carried forward for five taxable years. However, at the outset of the new law no carry-back is available because the carry-back applies only to taxable years ending after Dec. 31, 1962.

## PERCENTAGE FORMULA

The dollar amount of the investment tax credit which can be claimed will be restricted in some instances. This is because of the relatively short useful life of some property, such as property acquired in used condition. In some categories, there may be no available tax credit because the useful life is too short. (This should not seriously affect most exhibitors, but it should be noted for an understanding of the law.) A percentage formula must be used to determine the amount of the tax credit which can be deducted. This formula follows:

If the useful life is:	The applicable percentage is:
4 years or more, but less than 6 years	..... 2 1/3
6 years or more, but less than 8 years	..... 4 2/3
8 years or more	..... 7

This schedule has special significance for exhibitors. In the past, the average useful life for theatre equipment was 15 years (bulletin F, Treasury Dept.). However, in July 1962, the Treasury Department issued its "New Depreciation Guidelines and Rules." These guidelines permit an exhibitor hereafter to use a ten-year life for theatre equipment and fixtures, if he so elects. Therefore, even if an exhibitor makes this shorter useful life election, his investment tax credit is still the full seven per cent of cost.

## BASIS OF DEPRECIATION

In this connection, it should be pointed out that the new depreciation guidelines also provide for shorter useful lives for other categories of assets which are not peculiar to a particular trade. Regardless of the kind of business in which such assets are used, they may be depreciated on the basis of the new and shorter useful lives. Office furniture, fixtures, business machines and equipment now have a ten-year life. Such assets, therefore, also entitle an exhibitor to the full seven per cent tax credit on their cost.

Having claimed a tax credit for depreciable assets acquired during the year, an exhibitor must adjust the cost basis for claiming his annual depreciation. That is, the cost basis must be reduced by the amount of the tax credit taken.

For example: The cost of certain qualifying assets is \$3,000. They have a ten-year life. The tax credit is \$210 (\$3,000, less

\$210 tax credit), less salvage value.

The tax credit is not applicable to buildings or structural components, such as plumbing, heating and air conditioning, wiring and fixtures.

If a married exhibitor and his wife file separate income tax returns, the \$25,000 limit which is deductible is reduced to \$12,500. Likewise, the limit on the amount of used assets that can be acquired is reduced from \$50,000 to \$25,000 for tax-credit purposes. However, these lower limitations do not apply if the wife has no qualifying investment for, and no unused credit carry-back or carry-over to, her taxable year which ends within or with the exhibitor's taxable year.

An exhibitor may acquire certain qualifying depreciable assets to replace others damaged or destroyed by a casualty or which are stolen. The cost of such acquisitions, for purposes of determining the amount of the tax credit, must be reduced by the amount received as compensation through insurance or otherwise, or to the adjusted basis of such property, whichever is the lesser.

## NAC Standing Committees For 1962-63 Appointed

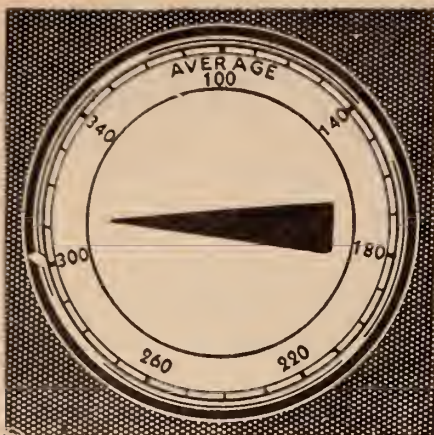
CHICAGO—Augie J. Schmitt, Houston Popcorn & Supply Co., Houston, Tex., and president of the National Ass'n of Concessionaires, has appointed chairmen of standing committees for 1962-63. They are as follows:

Bylaws Revision, H. E. Chrisman, Creators & Co., Nashville; Finance, Harold F. Chesler, NAC treasurer, Theatre Candy Distributing Co., Salt Lake City; Membership, James O. Hoover, NAC first vice-president, Martin Theatres of Georgia; Public Relations, Spiro J. Papas, NAC board chairman, Alliance Amusement Co., Chicago; Regional Meetings, Sydney Spiegel, NAC second vice-president, Super Pufft Popcorn, Ltd., Toronto, Canada; Special Services, Jack O'Brien, NAC director, New England Theatres, Boston; 1963 General Convention, Edward S. Redstone, NAC executive vice-president, Northeast Drive-In Theatre Corp., Inc., Boston; 1963 Convention Program, Lee Koken, Glen Alden Corp., New York City; 1963 Exhibit, Bert Nathan, Bert Nathan Enterprises, Brooklyn; Tradeshow Advisory, Chrisman; Tradeshow Negotiating, Schmitt.

## New Agreement for 'Tiger's'

HOLLYWOOD—According to a new releasing agreement made by attorney James A. Cohen, for Ruggles-Whelan Enterprises, and George Foley, president of Astor Pictures, "Out of the Tiger's Mouth" will go into release no later than March 1, 1963. Producer Wesley Ruggles jr. approximates that 15 theatres will showcase the picture simultaneously. Director Tim Whelan jr. is currently conferring with Pathe-Alpha Finance Co. to help finance several additional productions.





# BOXOFFICE BAROMETER

This chart records the performance of current attractions in the opening week of their first runs in the 20 key cities checked. Pictures with fewer than five engagements are not listed. As new runs are reported, ratings are added and averages revised. Computation is in terms of percentage in relation to normal grosses as determined by the theatre managers. With 100 per cent as "normal," the figures show the gross rating above or below that mark. (Asterisk \* denotes combination bills.)

	BALTIMORE	BOSTON	BUFFALO	CHICAGO	CINCINNATI	CLEVELAND	DENVER	DETROIT	INDIANAPOLIS	KANSAS CITY	LOS ANGELES	MEMPHIS	MILWAUKEE	MINNEAPOLIS	NEW HAVEN	NEW YORK	OMAHA	PORTLAND	SAN FRANCISCO	SEATTLE	AVERAGE
Chapman Report, The (WB)	150	300	200	225	150		150	125	135	350	360	200	130		105	195	150		200		195
Coming-Out Party, A (Union)	130			125							150	65			175						129
Gigot (20th-Fox)	170		125	165	100	190		200			250			150	160						168
Girls! Girls! Girls! (Para)		175	180						175					200	125				150		168
Hatari! (Para)	100	250	150	250	100	175	200	130	125	375	185	300	300	450	140	195	215	155	200		210
Hell Is for Heroes (Para)	130	175	115	170			125	110	90	115		100	100	90	90		100		125	100	116
Hellions, The (Col)							65	100		100	65		100		100				80		89
Horror Hotel (Trans-Lux)	120		100				145				65								90		104
Huns, The (PIP)		135			115	75					85	100	275				100				126
I Like Money (20th-Fox)			105	160	120	120	125		115		85		100	90		185		165			125
I Thank a Fool (MGM)	125	140	125	175	90	50	80		115	120	65		100		95	175	105	135	90		112
If a Man Answers (U-I)				235	90		135	115	200	310	75	175		150				155	125		160
Interns, The (Col)	140	400	300	200		250	200	135		365	185	200	175	160			200		200		222
Island, The (Zenith)		175		160							100				90	185					142
Jack the Giant Killer (UA)		135			115		150			125	110		250			135		135	100	100	136
Jules and Jim (Janus)	120	130		150					90				140		115	175					131
Kid Galahad (UA)	100	220	105		90		125	115		210	130	300	200						150		159
La Belle Americaine (Cont'l)	130	200		150	125	170	140		110				175	90	115	150					141
Last Year at Marienbad (Astor)	130			130	90						130		225	100	135	200					143
Legend of Lobo, The (BV)						65	140			130	90			100		175		125	90		114
Lisa (20th-Fox)	125	135	120	175	90		65	100	120	120	120	90	135	90	100	145	90		90		112
Longest Day, The (20th-Fox)		250		250	185	225	200	270		250	375			300		200					251
Manchurian Candidate, The (UA)	150	200	175	175	100	85	160		175	150	90	125	200	120	100	180	165	155	200		150
Marco Polo (AIP)			110		85		90	105		160		90	75		80	120	130		175		111
Miracle Worker, The (UA)	150	250		250	95	100	190	155	150	400	285	150	200	100	90	195	110	165	75		173
*Mongols, The (Colorama)	125		105					105		115	90	90			80		90		150		106
My Geisha (Para)	150	250	100	195	90	90	90	115	125	105	90	150	150	110	85	165		165		125	131
Night Creatures (U-I)			85		95			110		90			100					100			97
Operation Snatch (Cont'l)	130			130		125							150			130	95				127
Period of Adjustment (MGM)	150			185			180			175	185					155			110		163
Phaedra (Lopert)	150	300		200		150					250				100	200			300		206
Pressure Point (UA)		140	100		85		90	110			90		100	90	100	150		135			108
Requiem for a Heavyweight (Col)	160	300	125	200			90	130		125	250	100		180		195	100				163
Samar (WB)			100		85			100			65		100					100	90		91
Savage Guns, The (MGM)			100		90	65	90		90				90		90		90		100		89
Story Count Monte Cristo (WB)		140	80		85			100	100			90			75		85				94
Stowaway in the Sky (Lopert)	125	155	90	145		145				140	95		150		110	195			100		135
*Trojan Horse, The (Colorama)	125		105					105		115	90		90		80		90		150		106
War Lover, The (Col)	105	170		180		80		200													147
We'll Bury You! (Col)	100		75			65				65					175				75		93
What Ever Happ'd Baby Jane? (WB)	170	300	200	250	165	275	140	185		200	175	100	200	200	90		210	155	200		189
White Slave Ship (AIP)					100		80			120	85	100					120	135	75		102

## TOP HITS

— OF —

## THE WEEK

Individual runs, not an average.  
Listings are confined to opening  
week figures on new releases only.

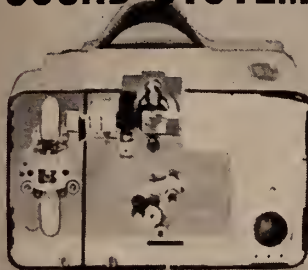
1. Mutiny on the Bounty (MGM)  
Los Angeles.....310  
Boston .....300
2. If a Man Answers (U-I)  
Kansas City.....310
3. Phaedra (Lopert)  
Los Angeles.....250
4. Longest Day, The (20th-Fox)  
Cleveland .....225

5. Girls! Girls! Girls! (Para)  
Minneapolis .....200
6. What Ever Happened to Baby  
Jane? (WB)  
Detroit .....185
7. Period of Adjustment (MGM)  
Chicago .....185  
Los Angeles.....185

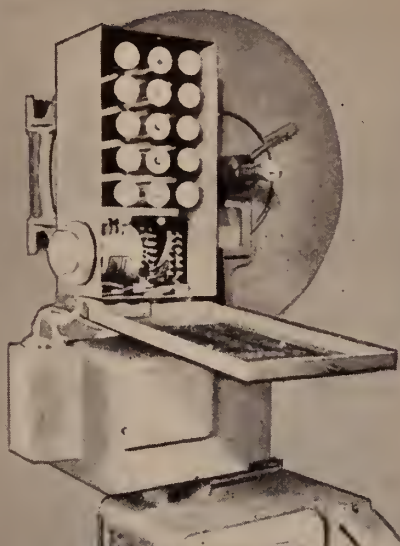


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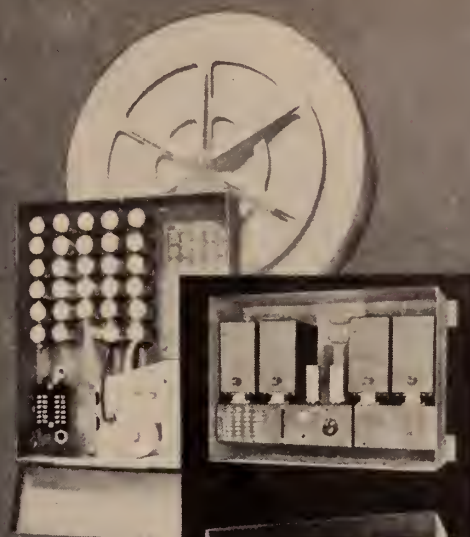
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# MINNEAPOLIS

Thanksgiving weekend business was like the "good old days" on Hennepin avenue with all or most Loop houses reporting holdouts. A heavy snow (6 inches) Thanksgiving night probably kept many in town for the weekend; as a result, the Mill City's Loop and theatres were jammed.

Gordon Rydeen, formerly of the River-view Theatre, was named manager of Berger Amusements' Gopher Theatre, effective November 1. Rydeen, an oldtimer around Twin City theatres, had been manager of the Gopher in the past . . . Louie Orlove, Milwaukee-Minneapolis 20th-Fox exploiter, is no longer with that company as of Friday, November 23.

Rudy Peterson Jr., is the new projectionist at the Lyric, replacing the deceased Ray

Daily . . . Minneapolis' Tippi Hedren is Look magazine's current cover girl. She is being touted by Alfred Hitchcock (for whom she is appearing in "The Birds") as a new Grace Kelly . . . Tribune columnist George Grimm recently devoted a full column to the philanthropic aspects of Mill City theatre owners. The story had a Christmas motif.

Martin Lebedoff, president of North Central Allied, will lead a five-man delegation to the national Allied States convention in Cleveland this week. Also attending will be Stanley Kane and Benjamin Berger, Minneapolis; Ernest Peasley, Stillwater, and Don Buckley, Redwood Falls.

Five of the Twin Cities' 13 outdoor theatres remained in operation until the first heavy snowfall, only a few days ago. Now only one, the Luck Twin Drive-In, remains open and it will be showing movies the year-around . . . Vernon Lawson, Custer, S. D., has sold the Harney Theatre there to Clell Elwood.

Tom Burke, president of Theatre Associates, received one of a pair of public service awards given annually by the Newspaper Guild of the Twin Cities. Burke's citation was for his work as chairman of the Variety Club Heart Hospital Ass'n.

Charles Zinn, Minnesota Amusements city manager in St. Paul, took a print of Walt Disney's "Almost Angels" out to the Gillette State Hospital for Crippled Children. But he did not forget that youngsters seldom watch a movie without popcorn: he took along two barrels of it!

Bert Forsythe has succeeded Emmett Olson as manager of the Princess Theatre, St. James . . . The Neenah Theatre, Neenah, Wis., has been reopened after an extensive remodeling job. Work included new sound, CinemaScope screen and new draperies.

Edward Kraus, formerly city manager for Minnesota Amusement in Fargo-Moorehead, died recently in Fargo, N. D. He had been retired for two years. Ev Siebel from Minnesota Amusement attended the funeral November 17.

Harry H. Green, retired Minneapolis jeweler and one of the city's earliest motion picture exhibitors, died at Mount Sinai Hospital here at the age of 92. He built the now-defunct Crystal Theatre in Minneapolis . . . Lorne Fox, manager of the Fox Theatre in Warroad, died at his home of a heart attack. He was 55.

A Minot, N. D., deputy sheriff slapped a padlock on the Town Theatre there and served an eviction notice on Melvin Wycokoff, its owner, for delinquent personal property taxes.

## 'Girls!' Is a Runaway In Mild Milwaukee

MILWAUKEE—Exhibitors in this area were turning in unfavorable reports on their takes at the boxoffice for the week. A big exception was "Girls! Girls! Girls!" at the Riverside which led the grossers among the first runs. However, "Seven Brides for Seven Brothers" at the Telenews did mighty well for a reissue.

(Average Is 100)

Downer—A Coming-Out Party (Union)	150
Palace—The Best of Cinerama (Cinerama)	125
Riverside—Girls! Girls! Girls! (Para)	225
Strand—El Cid (AA), 4th wk.	100
Telenews—Seven Brides for Seven Brothers (MGM); Father of the Bride (MGM), reissues	175
Times—Carry On, Teacher (Governor), 4th wk.	100
Towne—Gigot (20th-Fox)	125
Warner—What Ever Happened to Baby Jane? (WB), 3rd wk.	100
Wisconsin—The Manchurian Candidate (UA), 3rd wk.	75

## 'Adjustment' Rings Bell In Minneapolis Lyric

MINNEAPOLIS—A tremendous Thanksgiving weekend gave Minneapolis theatre owners something to be thankful for business-wise as percentages rose considerably from the previous week's totals. The Cine-rama offering, "The Wonderful World of the Brothers Grimm," in its 17th week at the Cooper, led with 220 per cent, followed closely by "Period of Adjustment" at 200 and "If a Man Answers" at 180, both in opening weeks at the Lyric and State, respectively. Two long holdovers continued to pile up the loot. "Only Two Can Play," in its fifth week at the St. Louis Park, showed 140 per cent, while "What Ever Happened to Baby Jane?" in a third week at the Century held firm at 130.

Academy—The Legend of Lobo (BV), 2nd wk.	100
Campus—Shoot the Piano Player (Astar)	100
Century—What Ever Happened to Baby Jane? (WB), 3rd wk.	130
Cooper—The Wonderful World of the Brothers Grimm (MGM-Cinerama), 17th wk.	220
Gopher—Girls! Girls! Girls! (Para), 2nd wk.	100
Lyric—Period of Adjustment (MGM)	200
Mann—The Longest Day (20th-Fox), 6th wk.	110
State—If a Man Answers (U-I)	180
St. Louis Park—Only Two Can Play (Kingsley), 5th wk.	140
Suburban World—Waltz of the Toreadors (Cant'l)	130
World—Gigot (20th-Fox), 4th wk.	90

## 'Girls!' and 'Man Answers' Open Briskly in Omaha

OMAHA—The general tempo for first-run theatres was fast, but not the runaway variety, for the week although the figures dipped below average at a couple of spots. Tri-States had two strong plus-average offerings—"Girls! Girls! Girls!" at the Omaha and "If a Man Answers" at the Orpheum. With only two weeks remaining, "Windjammer" reported a 175 per cent gross in the twelfth week. The State slipped under average but did commendable business for the fourth week of "Lady and the Tramp."

Admiral—The Manchurian Candidate (UA), 2nd wk.	110
Cooper—Windjammer (Cinemiracle), 12th wk.	175
Dundee—Father of the Bride (MGM), reissue	70
Omaha—Girls! Girls! Girls! (Para)	150
Orpheum—If a Man Answers (U-I)	140
State—Lady and the Tramp (BV), reissue; Almost Angels (BV), 4th wk.	95

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# OMAHA

**Frank Larson**, 20th-Fox manager and general chairman of the Will Rogers Memorial Hospital campaign in this territory, reported that there still are some returns coming in from exhibitors and made an urgent appeal for those who haven't yet pitched in to do so. The latest is from Harry Taylor of the Ritz Theatre in North Omaha.

**Bill Doebel**, Fox booker, went to great pains to draw up a football parlay for himself, then whipped out one for his wife. His wife's came through, his didn't . . . Shirley Pitts, United Artists secretary, returned from a Texas vacation to beautiful Nebraska autumn weather but she still sang praises to the Lone Star State. She visited relatives, traveled to Dallas, San Antonio, Laredo and Mexico.

**Orville Muntz** and his wife, who have the Paramount Theatre at Rock Port, Mo., went

to Fort Collins, Colo., to visit their son-in-law and daughter, Mr. and Mrs. Frank Rash jr. Frank formerly had the Colonial Theatre at Hamburg, Iowa, which his brother John now operates. Frank is now with the Dent circuit and manages a theatre at Fort Collins.

**Ernie Van Wey**, exhibitor at Gothenburg and Grand Master of the Masonic Grand Lodge of Nebraska, has a full schedule of appointments through the state for the next couple of weeks.

**Richard Max**, who has the Max Theatre at Sibley, Iowa, had to make extensive repairs on the front of the building. A wild steer broke loose in town and ran through the entrance . . . Jack and Edith Renfro of Theatre Booking Service went to Chanute, Kas., over the Thanksgiving holidays to their relatives, the Ralph Morgans. Edith reported she is making steady progress since she underwent an eye operation.

## Tent 16 Christmas Party To Be Held December 17

OMAHA—Don Shane, recently re-elected chief barker of Variety Tent 16, announced that the Christmas party will be December 17 at the Sheraton-Fontanelle Hotel ballroom.

The Variety Club is offering a five-day trip to the Hotel Riviera Hotel in Las Vegas.

"We're particularly anxious to have exhibitors and their friends in the territory attend," Shane said. "The ball is one of the highlights of the holiday party program."

## DES MOINES

The value of word-of-mouth advertising, especially on difficult-to-ballyhoo films, was noted here in the case of "Gigot." The engagement at the Ingersoll Theatre got off to a rather slow start and a cold-shoulder review in the local press did not help. Then the public took over and, contradictory to the usual pattern, business the second week exceeded the first week by about 25 per cent. "Gigot" went into its third week November 23, continuing to pick up attendance as of the 24th, according to Jerry Jones, Ingersoll manager. In fact, Jerry caught a heck of a cold—the result of being in crowds, maybe.

After word got around on "The Manchurian Candidate," it, too, did a better business the third week than the first, reports Peter Frederick, manager at the Capri.

As part of a nationwide move, 20th Century-Fox shipping and inspection no longer are handled at the local branch office. The facilities have been moved to the Iowa Film Depot, along with Bob Boots, head shipper, and Rose Flora, inspector, who now are employed at the Film Depot. The changeover was effective December 1.

**Joe Young**, Warners exchange manager, knows what happened to "Baby Jane." It is doing outstanding business in all key situations! . . . Warner workers have chosen December 7 for their Christmas party at the Vets Club in West Des Moines.

# MILWAUKEE

**Estelle Steinbach**, manager of the Strand Theatre and recipient of scads of awards, citations and prizes for promotional effort, again is in the public eye. Miss Steinbach is one of 12 community professional leaders selected to tour four key United States missile testing and firing centers. She will make the trip at the invitation of the Milwaukee Air Defense Command, according to Col. Edward L. Smith, commanding officer. He said this is the first time in the five-year history of the defense command's national "Operation Understanding," that 12 Wisconsin women have been invited to make the educational and informational tour, which includes visits to the Army Air Defense School at Fort Bliss, Tex.; to McGregor range in New Mexico, where they will observe the annual firing by units from throughout the United States; thence to the White Sands missile range in New Mexico. Quite an honor for Miss Steinbach.

**Louis W. Orlove**, for more than 20 years a publicist with MGM and late of 20th Century-Fox, says, "Put me on your available list." Louie, along with a few others, has been released in Fox's current retrenchment program and needs no introduction to anyone in the motion picture industry, for he has plugged pictures all over the midwest, and "knows everybody."

For those who were more or less confused with that item in the previous issue: it is the Trampe boys (Ray and Ollie) who operate Film Service and were asked to serve again this year as chairmen of Variety Club's Christmas party. They agreed to it as usual. Also, it was Ivor McLaren, prominent in radio, stage, screen and TV, who died in London, England. He was an actor, composer, writer, race driver and Royal Air Force flyer before coming to Milwaukee to join WTMJ-TV. Sorry about the line left out causing the misunderstanding.

That talent hunt to find a new "Gidget" to play the title role in Jerry Bresler's forthcoming "Gidget Goes to Rome," for Columbia Pictures, has stirred up a rumor in this area that the new Gidget will hail from Milwaukee (they hope).

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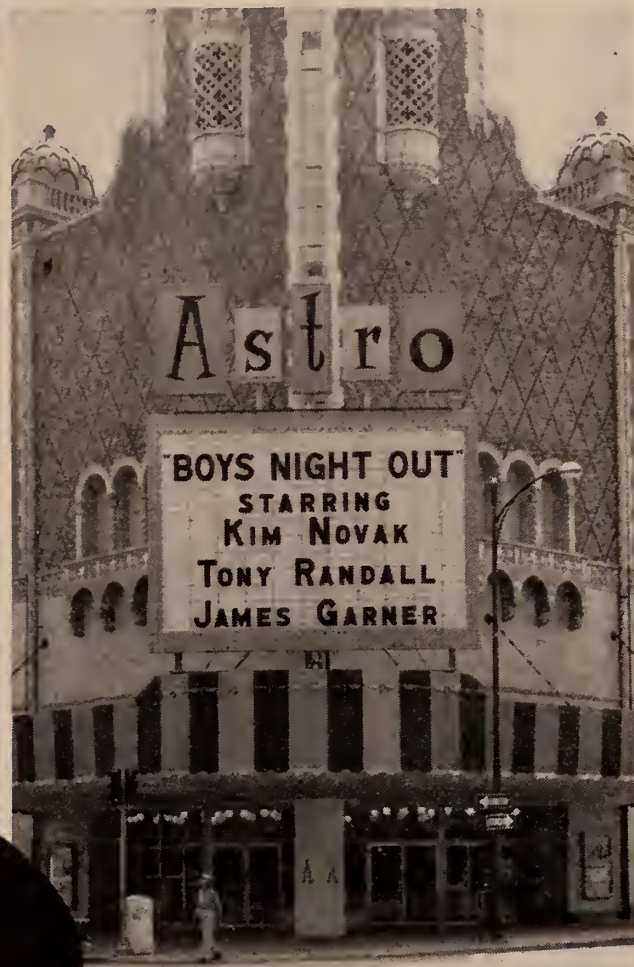
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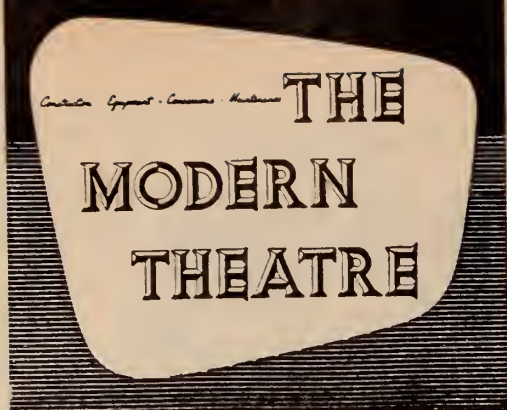
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DECEMBER 3, 1962

## c o n t e n t s

THESE LAST two months of 1962 are noteworthy for the theatre industry because of the value and scope of the two national conventions—Theatre Owners of America in Miami last month and National Allied in Cleveland this week.

It is also highly commendable, and a most progressive move, that by mutual invitation Marshall Fine, president of Allied, attended the TOA conclave and John Stembler, TOA president, is to be on hand for Allied's convention. It reasonably may be assumed that a number of individual members of the two organizations also participated in the sessions of both conventions, and the concurrent tradeshow, thus benefiting from both.

While the tradeshow in Miami, jointly sponsored by TOA and the National Ass'n of Concessionaires, had exhibits predominantly of interest to the theatre concessionaire; the Cleveland show, jointly sponsored by National Allied, Theatre Equipment and Supply Manufacturers Ass'n and Theatre Equipment Dealers Ass'n, will place the emphasis particularly on new developments in projection and sound, as well as other theatre equipment and furnishings.

This is not to say that either tradeshow was not represented by exhibits of value to all phases of theatre operation, but to indicate the value of theatremen attending both.

This issue of the MODERN THEATRE SECTION contains feature material on maintenance and sanitation—in other words—good housekeeping.

Of special interest is the report from Wometco Theatres on how this circuit ticks maintenance problems before they begin, through special design of the theatre building and selective use of construction materials which will give long life and are practically maintenance-free.



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### ON THE COVER

*John J. McNamara was architect for the remodeling of the 782-seat Forest Hills Theatre which is located in the main business section of Forest Hills, N.Y., and enjoys an upper income drawing population of 200,000.*

### I. L. THATCHER, Managing Editor

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## Materials and Design Can Help Cut Costs

**T**HE ANSWER TO MANY maintenance woes lies in construction design and materials. Because of this, a report in the 1962 Convention Handbook of the Theatre Owners of America concerning the construction of shopping center theatres by Wometco should prove interesting and valuable to exhibitors planning new construction or remodeling.

Wometco is planning to build several new theatres at a cost of \$230 a seat. For \$220,000 it will have a complete shell, all flooring, all wall covering, all restrooms, the giant attraction sign as well as all other show cases and the air conditioning. Above that, cost will be only for booth, sound and screen equipment, curtains, vending equipment, seats, boxoffice equipment and office furniture.

### PROTOTYPE BUILT IN 1959

Prototype of the planned new theatres was the 163rd Street Theatre in Miami, erected in 1959. The first of the new theatres to be built will be located in the Palm Springs Shopping Center in the Hialeah section of Miami. The 163rd Street Theatre demonstrated Wometco's theory that "the picture, the sound, and all the seats must be the best," but it "eliminates all frills, false walls, decorations, etc., which are not necessary to comfort or operational efficiency." Wometco will spend more for certain materials if the results will reduce

maintenance or replacement expenditures.

The new Palm Springs Theatre will incorporate further construction and efficiency features which will make possible the \$220,000 cost. With these thoughts in mind, an examination of the 163rd Street Theatre is in order, and the TOA report follows.

### BUILDING IS CONCRETE

The building shell is of concrete block, on a concrete slab—the theatre has no basement or cellar. The only steel is for roof and lobby support. All other exterior metal, including the tremendous attraction sign at the entrance of the shopping center, is of anodized aluminum, which requires no maintenance.

There is no carpet in the theatre. The lobby-foyer area is floored with terrazzo. All auditorium aisles utilize Tuflex, a rubber-type tile, which is slightly more expensive than carpet, but is far longer wearing, and again requires no maintenance other than an occasional mopping.

Both men's and ladies' rooms are tiled from floor to ceiling, again in the interest of reducing maintenance; the tiles need merely to be washed down. All lobby and foyer walls, plus a strip framing make-up mirrors in the ladies' room, are covered with vinyl plastic, applied directly to the concrete block wall. The vinyl can be washed down, and looks today as fresh as

when it was installed. The vinyl comes with decorative panels, so the lobby-foyer walls are decorated and durable.

The woodwork in the lobby-foyer—the concessions stand, doors, the front for the bank of vending machines—is all of rich teakwood-finish Formica. In the Palm Springs, Wometco will use a new plastic laminate called Lamidall; it is similar to Formica but is more easily attached to wall surfaces since it comes already fastened to a hard-board backing which can be attached directly to the concrete block walls.

### NO PLASTER IN AUDITORIUM

The interior walls of the auditorium are the concrete block, painted, thus eliminating furring and plastering. Acoustics are handled by a new product called Geocoustic by Pittsburgh-Corning. It is a highly sound-absorbent tile which is mechanically attached to the wall in those areas predetermined by Pittsburgh-Corning as requiring treatment. Geocoustic may be new to theatres; it is widely used in school auditoria.

The auditorium ceiling is a hard-finish plaster, which in itself is less expensive than any of the acoustic plasters or ceiling treatment. With Geocoustic, such acoustical plasters are not needed.

The booth in this theatre is large, to accommodate other projection systems which may come in the future. The 35/70mm Norelco projectors are standard-type machines, but in this case Wometco hooked their water cooling system, as well as the lamps, right into the water circulation system of the theatre air conditioning. This not only assures that the super-heated water from the projection lamphouses would be really cooled, but also saves the theatre more than \$100 a month in water bills when the machines were cooled by their own separate water system. They feel this is more satisfactory than a recirculating system.

The 163rd Street is conventionally air conditioned. In the Palm Springs, Wometco will borrow an idea from super markets. Four, separate air-conditioning units, each with 50 per cent unloading, will be located on the roof of the auditorium at separate points and will blow straight down through individual anemostats to the auditorium. All conventional duct work is thus eliminated. Any of these four units can be cut out at will, manually, and even the fourth unit, if wished, could operate at 50 per cent of capacity. One small 15-ton unit with 50 per cent unloading will be used to cool the lobby-foyer and the manager's office, each working independently of the other.

### RECESSED VENDING MACHINES

Wometco recessed vending machines into the wall of the lobby-foyer opposite the concessions stand. In slow periods, the concessions stand can be closed, and the vending machines will take care of patrons. In busy periods, the concessions stand is, of course, manned; but the machines take off a lot of the pressure during, as an example, kiddie shows. The combination has enabled the theatre to cut down on conces-



sions stand labor costs, without hurting per capita sales.

On street level exterior walls, Wometco uses liquid tile paint, which sets so hard that it can be scrubbed down to remove markings or defacing; in areas adjacent to the entrance, tile is used. Above arm level two coats of a top quality exterior paint help reduce maintenance.

Maintenance is again the reason that the headrest area on all seats is plastic covered, so they can be washed down to remove stains.

Costs in building were also cut when the usher's room was placed at the entrance of the booth; one men's room serves both. Because relatively few women are employed, no ladies' room was built for the female employees. The cashier and candy stand attendants use the regular ladies' room.

#### PROTECTION FOR CEILING

As another labor-saving device, Wometco drops the Anemostats in the auditorium 18 inches below the ceiling, so that dust will not stain the ceiling. In the lobby where they cannot be dropped, a small, circular, clear plastic disk with a flange is placed between the ceiling and the Anemostat, so the plastic can be washed and the ceiling is protected.

Seating is comfortable, with sufficient leg room for six-footers. The auditorium has one side railed off, with its own entrance, as a smoking loge. The screen is huge, 60x30 feet.

Constructive thinking went also into the outside signs. At the 163rd Street Shopping Center the theatre is at the rear of the parking area, quite a distance removed from the highway. This is why a tremendous, two-sided attraction board, with a directional arrow, made of plastic and anodized aluminum was erected at the center entrance, and why the front of the theatre is dominated by a tremendous word "Theatre" rather than "163rd Street Theatre." Wometco figured the roadside sign should say what is playing and point to the theatre; the theatre front should identify the theatre building rather than the theatre name.

#### MAY ERECT ROAD SIGN

At the Palm Springs, the theatre is close to the road; there, virtually the entire front of the theatre will be a combination theatre identification and attraction sign. But Wometco still reserved in its lease the right to erect a roadside attraction and directional sign, if later felt necessary.

The shopping center theatres are principally the work of Herbert Mathes, AIA architect, and Harvey Fleischman, Wometco vice-president. Both developed the planning for President Mitchell Wolfson's approval, and lived with the project during the construction.

Wometco's executives feel there would be little variance in duplicating its theatre in other parts of the country. Miami labor costs are comparable to the rest of the country. Whatever savings might accrue by building in the south are probably offset by the costs of bringing in equipment from northern manufacturers. Further, Wometco believes adding heating equipment would not materially increase costs in the north, because existing ductwork could be utilized.

## Restrooms Are Kept Immaculate



*The spacious ladies' restroom in the Cooper Cinerama Theatre, Denver, Colo.*

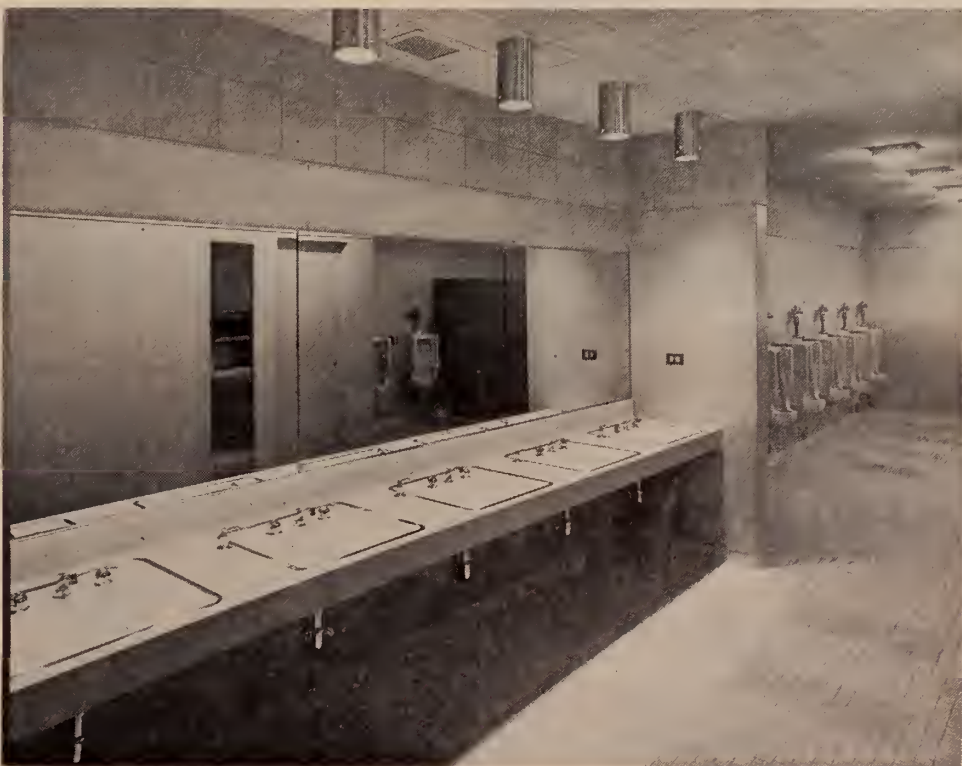
With several inspections daily the attractive restrooms of the Cooper, Denver, Colo., the first circular theatre in the world built exclusively for Cinerama, are kept spic and span for the patrons.

The inspections are made every day, after matinees when there are any, and prior to all shows, as well as before and after intermissions. The inspections are made by the house manager and by the doorman. These

inspections account for the lack of a maintenance schedule to be checked off by the maintenance people, of which there are two.

Going into the restrooms one is impressed by the roominess and by the quiet decor, which is further enhanced by the floor, wall and ceiling materials. The floors are ceramic tile, the walls are Formica three-

*Continued on following page*



*Frequent daily inspections keep both rooms clean and bright. Above is the men's room.*



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# Requirements of a First-Class Projection Room for Perfect Picture

By WESLEY TROUT



Wesley Trout

**A**S WE ALL KNOW, the projection room and its contents play a very important part in the successful operation of your theatre. Only with equipment in first class condition can one expect to present high quality sound reproduction and a perfect projected picture.

First, let us discuss what is really required to house this equipment. The height of the ceiling should be not less than eight or nine feet for good clearance; of course, the higher the ceiling, particularly in a really warm climate, the better.

It is understandable that the length of the room will depend on the number of projectors, sound equipment and rewind bench in it. We generally recommend approximately 16 feet for two projectors, plus rewind and amplifier rack. About six feet

more is needed for an additional projector or spot lamp.

Now, the depth will depend upon the amount of equipment, such as amplifiers mounted on the back wall, in some cases, and the rewind bench and film cabinet. The depth from back to front wall should not be less than ten or 12 feet.

The observation and lens ports should always be 10x12 inches, and it is better to make a little larger observation port opening so that the projectionist will have an unobstructed view of the screen at all times. The lens ports can generally be cut down to fit the light beam and should have special port hole glass installed to keep the noise out of the auditorium. This special port hole glass can be purchased from National Theatre Supply Co. Regular glass is not satisfactory for observation ports and worse for lens ports. *Be sure to keep this glass clean.* Dirty lens glass will cut down screen brightness and, in many cases, make it impossible to obtain a sharp focus.

There is nothing, we think, more annoying than noise coming from the projection room, such as talking, machine noise and the monitor. The monitor should be just loud enough for the projectionist to hear

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## RESTROOMS KEPT IMMACULATE

*Continued from preceding page*

fourths of the way to the ceiling, with sponge rubber tile covering the balance of the walls and ceiling. The sponge rubber tile helps keep down the noise.

There are 16 overhead recessed lighting fixtures in each of the two restrooms, which flood the rooms with a pleasant light.

There are 19 service units in both the men's and women's restrooms, and the toilet partitions are metal, with special-size partitions to accommodate wheelchair patrons.

The clean-up duo do not recommend any particular cleaner; and no sanitizers, deodorants or air fresheners are used. Instead the emphasis is on cleanliness, aided by plenty of elbow action coupled with the determination not to let dirt get a start. And the management relies on an excellent exhaust system to keep odors from getting a foothold.

Although not especially recommending any particular cleaners, the staff has had good luck with NL Concentrate, made by National Laboratories, for the Formica walls, although the manager says that most of the time a damp cloth will suffice. When the concentrate is used on the walls they are wiped dry afterward.

The concentrate, one cup to a gallon of water, is used also on the ceramic floors. The walls and floors are washed every day, with special attention given to spots. Once a week an electric scrubber is used on the floors. Tag Metal Polish is used on the fixtures and metal stalls.

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and no more as this is annoying to hear in back of one. And, in many situations, I have sat in the auditorium and heard the monitor going full blast in back of me.

The doors on the main openings to the projection room should always be metal-clad and swing outward, and arranged to be held normally closed by spring hinges or door checks. If a door check is used it must be located outside of the projection room. All other openings in the projection room, except the ventilator opening, should be protected by sliding shutters constructed of sheet metal of a thickness not less than No. 14 U.S. sheet metal gauge (.0781 inch). The port hole shutters must be arranged so that they will close by gravity and operate freely in their tracks of sheet metal. We recommend that these guides be built up of strap iron two inches wide and one-eighth inch thick, with spacers one inch wide and twice as thick as the shutter.

#### SHUTTER CONTROL CORD

Further arrangement of the shutter operation should be that they be held open by a master shutter control cord. An iron pipe can be drilled with holes in which should be placed pins, so arranged that each pin will hold a ring, and from each shutter a small chain or cord should be strung up to this master pipe so that when the master cord operates it will drop all the shutters at the same time. A cord should operate the arm of the pipe terminating at a fuse attached to each projector magazine and over the rewind bench. The fuse link should be an approved link with a maximum rating of 165° F.

Of course, one should consult the fire marshall or chief in each city about city fire protection requirements and strictly follow their rules and regulations when building or remodeling a projection room for safety.

We strongly recommend that the projection room floor be painted or covered with heavy linoleum. It should be dark green or brown in color. Why the floor covered? It keeps down dust and makes for a clean projection room, if the projectionist takes pride in his work and keeps it clean.

Most projectionists like a nice place to work in, particularly those who have long shifts. So we suggest a good color scheme. The paint should be non-gloss; dark green or gray are excellent colors. The front wall should be painted a dark color and the ceiling a very light color (white). It is a good practice to paint a small border of black around the port openings and the inside of them. This will do away with light reflecting back into the eyes of the projectionist.

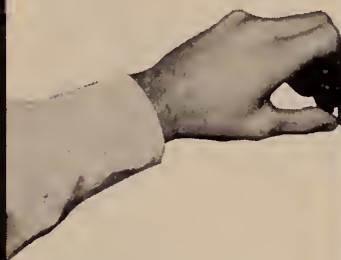
#### GOOD VENTILATION NEEDED

Every projection room should be well ventilated to remove fumes and bring in fresh air. It makes a more healthy place to work in. Sometimes it is possible to install small vents at the bottom of the walls to let in air, plus an exhaust fan to take out stale air—a small exhaust fan will suffice for this. This is not a costly installation, a good provision for the projectionist's health, and can be done in most all projection rooms, if there is no outside window for fresh air. We still recommend the wall vents and exhaust fan for best ventilation.

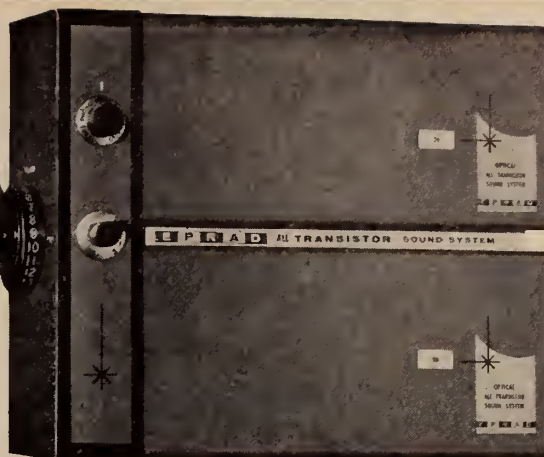
The lighting should be of the indirect

*Continued on following page*

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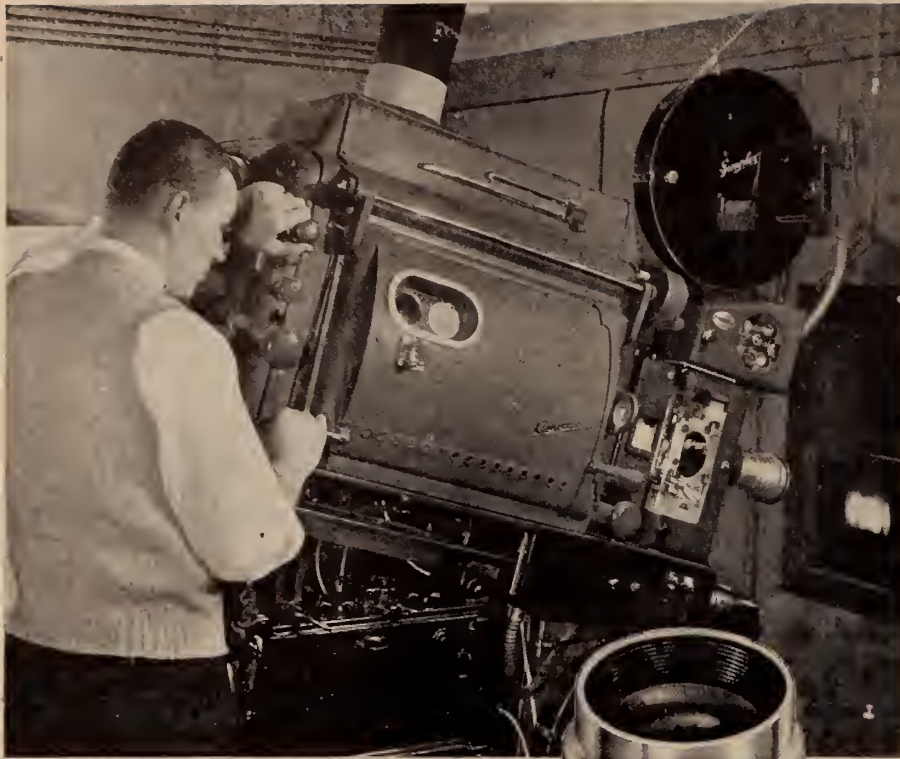
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Bulletin 222 describes Kollmorgen lenses in detail. See your equipment dealer, or write us direct.

## REQUIREMENTS OF BOOTH

*Continued from preceding page*

type and working lights should have a shade. Every projection room should be equipped with a work light with a long, heavy duty cord. The length of the cord should be ten to fifteen feet, and the lamp should be protected with a wire shield and shade to keep the light from shining in one's eyes. When trouble occurs at one of the projectors or in the sound system, one should have ample, concentrated light to work with. Not less than a 75-watt bulb should be used in work lights. We suggest purchasing a reel light; a reel light is a lamp at the end of a long cord which is wound on a reel mounted on the ceiling, or any convenient place. It can be purchased from any supply dealer.

### STORE FILM CAREFULLY

Often we find film not stored in a metal cabinet because there were not enough compartments. Even though you use "safety" film now it should be kept, when in the projection room and not being run, in an approved fireproof metal cabinet, in a separate compartment, with a self-closing cover. Film left out in the open will gather dust which is very harmful to its life. Extra cabinets can be purchased from your supply dealer and all extra films should be kept in a cabinet when not in the projector. Keep the film clean and it will mean better projection.

The projectionist should keep his projection room clean. Keep this in mind: The theatre owner invests thousands of dollars in a modern-equipped projection room; therefore it is to the mutual interest of both owner and projection staff that the fullest measure of value be extracted from each and every unit of equipment. If it is not kept clean and properly lubricated, and worn parts or sound system components replaced when needed, one cannot expect good screen presentation, or highest efficiency from any make of theatre equipment. Too many times we find sprockets, shoes, etc. used until they start causing film damage or, in sound equipment, impair the quality of sound output.

### ROUTINE DAILY CHECKUPS

May we point out, before going further, that detailed account of each and every item of work performed by the projection personnel would take up too much space, and not be of much practical value, as such details generally vary with each day's work and the type of equipment in the projection room. However, a general routine of check-ups and tests should be performed every day by the projectionist in order to present a "good show" and avoid sudden breakdowns and dark screen. In many previous articles we have given advice on general maintenance of all makes of sound equipment and projectors, plus all electrical equipment used in the projection room. Too, additional service data is given in our Servicing Manual. By carefully following our recommendations one should have almost trouble-free operation in any size theatre.

Illumination of the projection room is of paramount importance. It should have suf-

*Continued on page 12*

### POINTS OF DISTRIBUTION

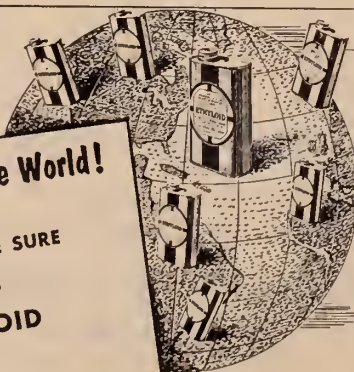
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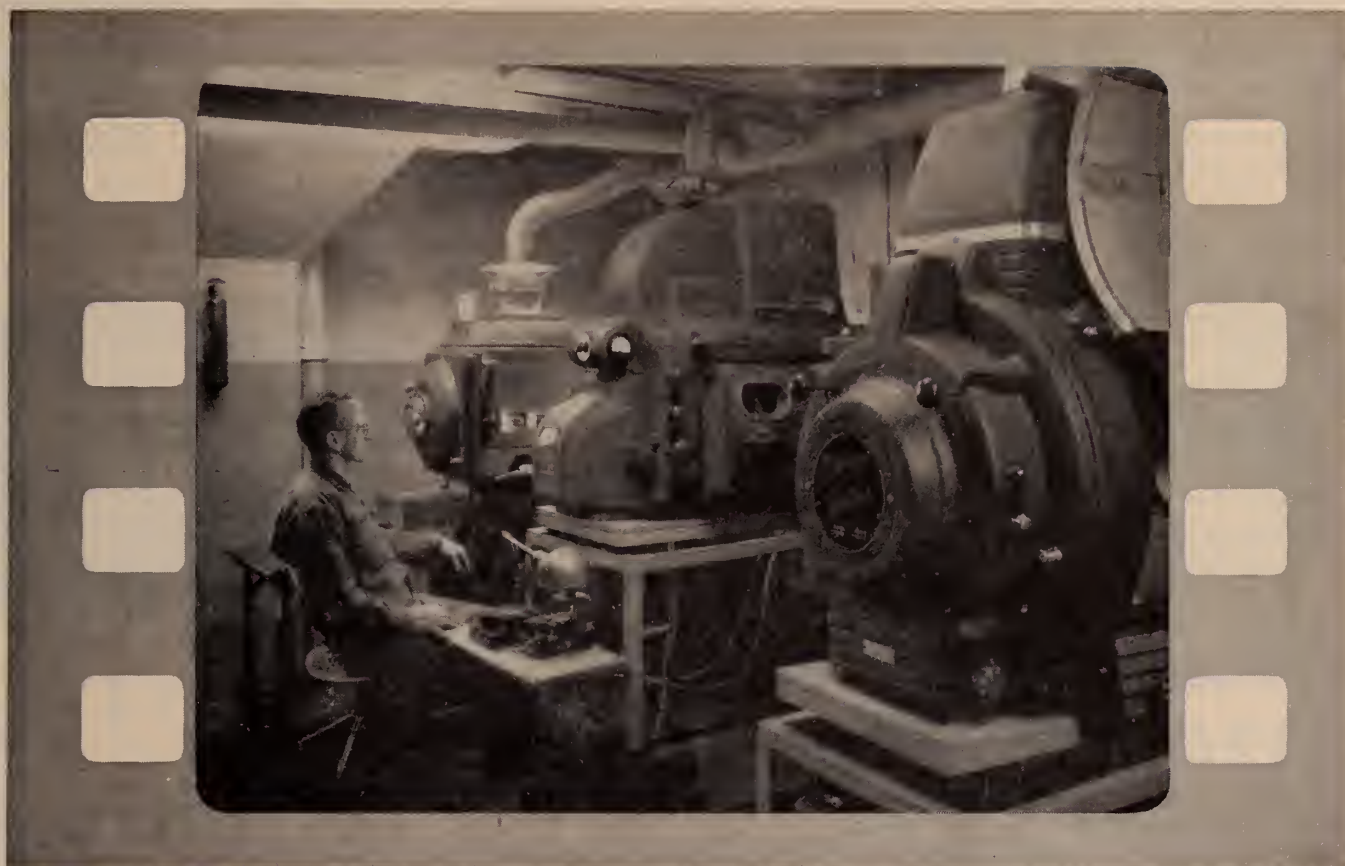
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## REQUIREMENTS OF BOOTH

Continued from page 10

ficient light at all times but, except at the projectors for threading and working on the mechanism or soundhead, the lighting should be of the indirect type. Work light over the projector should be equipped with a suitable shade so that the light will not be in the projectionist's eyes, and should be of the adjustable type, preferably one with a fairly long gooseneck that can be easily directed where needed the most.

The illumination should be wired so that the entire room can be quickly lighted or just in the rear of the projectors. The projectionist must have an unobstructed view of the picture and no light should reflect

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back into his eyes, if he wants to keep his picture in sharp focus and clearly see the projected image at all times. In other words, all bright lights should be in back of him during the progress of the show.

### SPECIAL BOOTH NEEDS

Here are a few suggestions on what constitutes a first class projection room, in our opinion: There should always be a work light with a long cord; all port shutters should be equipped so they will fall in two or three seconds in case of fire; proper steel cabinets for parts and projectionist's clothing; fresh ventilation from outside of the building arranged so it will come into the room and exhaust fan for removing stale air and gases; and where it is feasible, sanitary necessities such as a toilet and wash basin, and enough good tools for doing repair work.

Now, we realize that not all theatres presently operating have enough space for installing a wash basin or toilet but where projectionists are on duty many hours, some sort of sanitary provision should be made for their health and comfort. The other suggestions we have made should be easily complied with in any modern theatre to make better working conditions.

You will have to agree, we are sure, that the projection room is the "heart" of the theatre and should always be given careful consideration in selection of equipment and its projection personnel. Its appointments and operation are most important in selling the program to the theatre patron.

We think that a printed report form should be furnished the projectionist for making a daily record of films run, maintenance work, parts installed or parts needed, carbons used and condition of film. It need not be too complicated, but it should be complete in detail and easily understood.

It is a good idea to make this report out in duplicate, one copy for the projection room and one for the manager's office. It is just as important to keep a record of the projection room operation as it is with any other business.

### SPARE PARTS RECORD

By keeping a record of spare parts, it saves time and avoids being out of some important parts or supplies that are needed, such as, sprockets, shoes, main drive gear, lateral guide rollers, pad rollers, magazine valve rollers, soundhead sprockets, guide rollers, exciter lamps, fuses, photo-electric cells and vacuum tubes.

A schedule should be set up for daily checkup of equipment, and such parts in the sound equipment that do not require daily cleaning (there are very few units that do not) should have a designated day each week assigned for special inspection and maintenance. *The mechanism, interior of the lamphouse, and the soundhead always require daily cleaning.* Neglect means rapid wearing of moving parts and

poor projection and sound reproduction.

Let me leave you with this thought: Every projectionist should be on the alert, constantly keeping an eye on the screen for any defects, such as uneven illumination or poor focus; he should always do his best to make perfect changeovers, and make sure the light is even on the aperture when changing over from one projector to the other. Film (leaders) should be kept off the projection room floor and fastened to the takeup reel when threading up, to make sure the picture is in frame.

*Be proud of your profession and strive to do a good job at all times.*



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By J. W. COSBY\*

IT IS ALWAYS a real treat for me to get together and talk shop with my fellow "light merchants." You may not have thought of it this way before, but we are really both dealing in the same commodity, screen light. When your theatre patrons buy their tickets at the boxoffice, they are paying to see a motion picture—they are buying a visual image—and it is your responsibility as sound businessmen to give them the very best for their money.

In the same way, it is our responsibility at National Carbon—as it has been since the inception of the motion picture industry—to give you, the Theatre Owners of America, the most for your screen light dollar.

The TOA meeting this fall comes at a time when the motion picture exhibitor industry seems to be caught up in an optimistic spirit that beats any we have wit-

nessed in a long time. There appears to be no slackening in the increased pace of new theatre construction and modernization, a trend in which many of you are participating by investing considerable sums of money in providing comfort and convenience for your patrons that has brought the moviegoing public back into theatres in a heartening wave. You, and only you, have complete control over the three factors that bring patrons to the boxoffice—entertainment, comfort, and quality. The entertainment can be carefully picked from the excellent pictures being produced, and the comfort is provided by the physical plant you operate. Both of these factors represent sizeable amounts of money. Don't jeopardize this investment. The really remarkable thing about quality screen light is that its cost is insignificant as compared to its importance.

I've had theatre owners point out to me how much money they think they can save

*Continued on following page*

\*Arc carbon marketing manager, National Carbon Co., Division of Union Carbide Corp. Address given at the November, 1962, convention of the Theatre Owners of America, Americana Hotel, Miami Beach.

AMERICA'S BEST KNOWN DIRT STOPPERS...

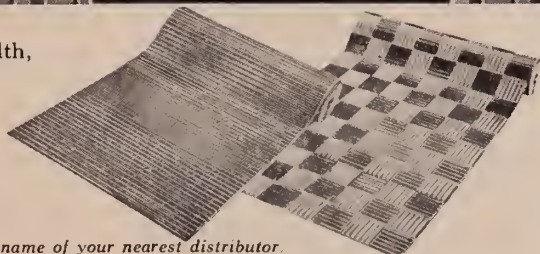
**WEAR PROOF  
SHAD-O-RUG  
AND  
CROSS-RIB  
RUNNER**

Floor and carpet protection—  
safety — beauty through  
engineered design. Heavy duty  
live rubber for outstanding  
durability. Exclusive "wind-  
shield wiper" action — dirt is  
scraped off shoes by sturdy  
flexible "V" shaped rubber  
blades. Anti-slip top surface.  
Also available in grease and  
chemical resistant NIRU.

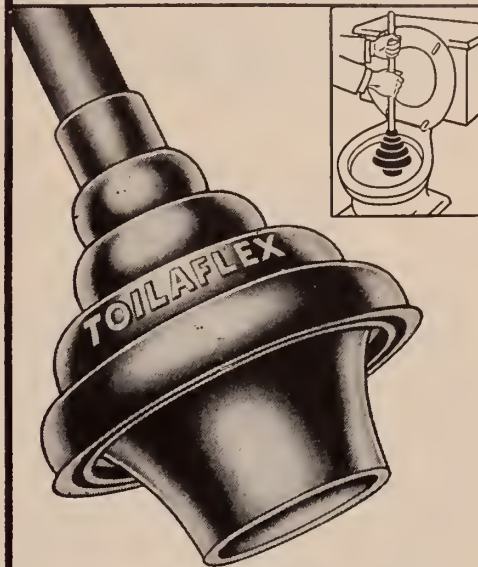
2 Distinctive Runners  
Shad-O-Rug—48 inch width,  
up to 60 ft. lengths.  
Cross-Rib Runner—36  
and 48 inch widths,  
up to 60 ft. lengths.  
Choice of 5 smart colors:  
black, red, green,  
tan and grey.

Write for complete details and name of your nearest distributor.

**WEAR PROOF MAT CO.** FINEST QUALITY SINCE 1903  
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POWERFUL PLUNGER CLEARS  
**CLOGGED TOILETS**  
in a jiffy!



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Cut Maintenance Costs with

**'TOILAFLEX'®**  
Toilet **ALL-ANGLE** Plunger

Ordinary plungers just don't seat properly. They permit compressed air and water to splash back. Thus you not only have a mess, but you lose the very pressure you need to clear the obstruction.

With "Toilaflex", expressly designed for toilets, no air or water can escape. The full pressure plows through the clogging mass and swishes it down. Can't miss!

- Double-size cup, double-pressure
- Tapered tail gives air-tight fit
- Designed to flex at any angle
- Centers itself, can't skid around

Get a "TOILAFLEX" for your home too.  
Positive insurance against stuffed toilet.

**\$2.65**

Higher in Canada

AT YOUR HARDWARE SUPPLIER

**MOTIOGRAPH  
DELUXE SPEAKER**

The  
Finest Speaker  
You Can Buy

**\$8.75**

Each



Ask Your Motiograph Dealer

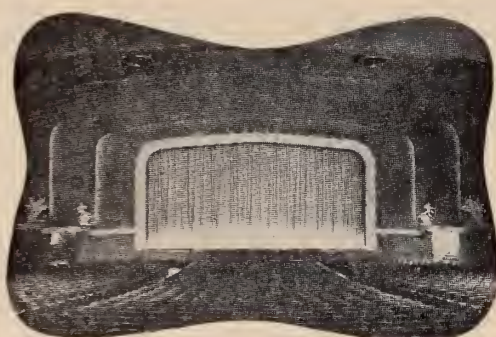




to every user of KNI-TRON  
equipment throughout the world

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The Kneisley Electric Company  
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ship and superior service.**

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## 'MERCHANTS OF LIGHT'

*Continued from preceding page*

by buying some of the cut-price carbons that sell for "discounts" of perhaps 10 per cent. My answer, based on cold, economic facts, is, "Yes, but 10 per cent of what?" Here's what I mean. The small indoor theatre that operates something like five hours a night is paying about 18 cents an hour for quality projector carbons—a figure that many of you possibly did not realize is so small. So 10 per cent of the nightly 90-cent carbon cost totals the grand sum of nine cents.

Think of it gentlemen, a \$1-million picture running in a first-rate theatre, and the owner talks about saving nine cents a night, at the same time depriving his patrons of what they paid to see, a quality picture on the screen. An extra box of popcorn sold in the lobby would make up the difference, and the theatre owner would be giving his audience the best possible entertainment. That's why I ask, "10 per cent of what?"

### SLOW BURNING—LESS LIGHT

Another exhibitor brings up the argument that such-and-such a carbon burns slower. Sure, but it is also giving less light, and in his drive-in theatre, with its long throw and giant screen, he needs all the light he can get. All the light reaching the screen goes through an aperture about the size of a postage stamp, and that shutter action keeps the screen "dark" half the time. That's why anything that reduces the light in the projector lamp is also reducing the enjoyment in the seats. Maybe the other carbon does burn 3 to 5 per cent slower, but the saving is so little it just isn't worth the gamble. The thinking exhibitor knows it, and that is one of the reasons our quality projector carbon business is on the same upward swing as your boxoffice figures.

National Carbon Co. has maintained its position of leadership in the projector carbon business through a continuous program of research and development. The objective has been to develop carbons of the highest quality so as to assure theatre owners of maximum efficiency from their carbon arcs. We say that the carbon arc is closest to the sun in spectral quality and we aim to keep it so.

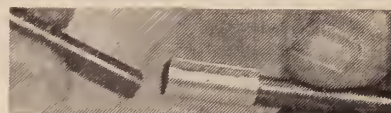
### CONFIRMATION OF CLAIM

Recent laboratory findings have confirmed that the carbon arc is, indeed, closest to the sun. Scientists had assumed that the sun and the carbon arc had identical outputs over the entire range of the spectrum, and this significant correlation has just been confirmed in a series of measurements made in our development laboratories.

We at National Carbon have made it our business to produce high-quality arc carbons so that theatre owners can give their theatres the best in screen light. Despite what they may hear today about other light sources, there is no other light source available that equals the carbon arc in light quality. Remember, your patrons deserve the finest.

## USE UP those CARBONS!

**Full Refund  
if not 100%  
Satisfied**



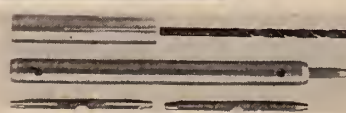
### CALI CARBON COUPLERS Let You Burn All the Carbon "They're Expendable"

The most popular carbon saver. Used by more theatres than ALL other makes COMBINED.

Per Hundred, postpaid: Not Packed in Mixed Sizes.

6mm ... \$2.25    8mm ... \$2.75  
7mm ... \$2.50    9mm ... \$3.25

No worrying about injury to high priced carbon savers. Burn 'em up, you still profit.



### FOR ROTATING CARBONS 10mm or 11mm EXTENDER KITS for 2 lamps \$6.50

*They save 25% or more of carbon costs.*

*Most economical carbon saver you ever used!*

**CALI Products Company**

3719 Marjorie Way

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**The WORLD'S LARGEST Producer of Carbon Savers**

*At all progressive theatre supply houses.*



# REFRESHMENT

# Service

ADDED INCOME OPPORTUNITIES FOR PROGRESSIVE EXHIBITORS

## TRADE MERCHANDISING TIPS AT MIAMI

### Everything From Popcorn To Pickles Discussed by NAC and TOA Conventioneers

**V**IRTUALLY EVERY food and refreshment item sold in theatre concessions was discussed in the November convention sessions of the National Ass'n of Concessionaires at the Americana Hotel, Miami Beach, with constructive merchandising ideas being interchanged by theatremen, concessionaires, equipment manufacturers and suppliers.

Popcorn held the spotlight at the opening panel which was moderated by Don W. Mayborn. Charles E. Burkhead, chief of the Field Statistics Branch of the U.S. Department of Agriculture, said approximately 400,000,000 pounds of popcorn would be produced in this country by the end of the year.

New "dress-ups" for popcorn, such as caramel and cheese, for packaged sales were recommended by Sydney Spiegel of Super Pufft Popcorn Co., Toronto, Canada.

Of special interest to theatremen was the banning of popcorn in hard ticket houses and elimination of intermissions with some pictures. William E. Smith, executive director of the Popcorn Institute called the ban by some producers a "publicity gimmick," and said that attorneys are checking its legality.

Smith said that popcorn had grossed more than \$136,000,000 in sales in theatres alone during 1961, and this figure should be even higher for 1962.

Merchandising of soft drinks and candy was discussed at the second panel session, moderated by O. "Flip" Follon, NAC director and executive of Selmix-Amcoin.

Pointing up the need for real merchandising, Bradford A. Ansley, vice-president Royal Crown Cola Co., asked: "Who needs us? We have to sell our products, because our products are not necessities of life, but luxuries for which people have developed a taste. Continuous advertising and merchandising will pass the product on from generation to generation."

The successful use of tie-ins, as used by grocers for years, was cited by Charles Baker, vice-president of Pepsi-Cola Co., who also referred to his company's highly profitable Pepsi 'n Popcorn promotion.

Louis Collins, executive vice-president of



Newly elected segment directors of the National Ass'n of Concessionaires received congratulations from President Augie J. Schmitt (center) during the recent convention in Miami. Irving A. Singer of Rex Packaging Division, the Bon Ami Co. of New York (left) was installed as director of the supplier segment and Loyal Haight of W. S. Butterfield Theatres, Detroit, will serve as director of the concessionaire and automatic merchandising segment.

Crush International, pointed out that candy manufacturers are guilty of not promoting brand names as does the soft drink industry. Brands, he said, must be promoted in all areas, with consistent product quality to capture the confidence of a moving America.

Charles Lipps, president of the Candy, Chocolate and Confectionery Institute, admitted that his industry had been guilty of standing still while health authorities gave it a black eye. However, he pointed out that candy has now spent three-

quarter million dollars to link candy with health, and will continue its successful public relations link with the National Safety Council to keep drivers awake.

Patrick O'Malley, president of Automatic Canteen Co. of America, reported that by 1970 vending will be a seven billion dollar industry—this prediction based on studies by experts.

Regional tastes and concessions practices

*Continued on following page*



Retiring board members of the National Ass'n of Concessionaires were accorded a standing vote of thanks at the November NAC convention in Miami, and were presented plaques of appreciation by President Schmitt (left center). The retirees, from left, are H. E. Chrisman, Cretors & Co., Nashville, retiring as first vice-president; Julian Lefkowitz, L & L Concessions Co., Detroit, who had served as director in the concessionaire and automatic merchandiser segment; and John D. Reynolds, Castleberry's Food Co., Augusta, Ga., retiring as director of the supplier segment.



## TREMENDOUS PROFITS!!

Now Fresh Fruit Sundaes, Pineapple and Strawberries from stainless steel pans!

Both juices for snow cones and fresh fruit for sundaes dispensed from one machine

HERE'S HOW TO MAKE

## BIG MONEY WITH "SNOW MAGIC"

No Gears! No Pulleys!  
No Belts! No Oiling!



THE NEW SNOW CONE MACHINE

Capacity, 50 cones every 30 seconds.

The Bert's "SNOW MAGIC" machine combines eye-appealing beauty with perfect mechanical performance and large capacity. "Snow Magic" is easy to operate and is Fully Automatic. A Snow Cone costs 1/4 to 1/2c and usually sells for 10c . . . that's profit!

Distributors of famous Victor's QUICK MIX dry flavor concentrates.

FREE SAMPLES WITH EACH MACHINE

SAMUEL BERT MFG. CO  
Fair Park Station, Box 26410, DALLAS, TEXAS

**QUICK AS A WINK...  
and TWICE AS EASY...**



TO FILL  
POPCORN BAGS  
AND BOXES WITH  
THE NEW PATENTED  
**SPEED-SCOOP**

THOUSANDS OF  
DELIGHTED USERS

ONLY \$2.50 AT YOUR  
THEATRE SUPPLY or  
POPCORN SUPPLY DEALER

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**BETTER  
COFFEE  
&  
PROFITS**

Cash in big the E-Z WAY!  
You'll save up to 75% on  
labor alone with an E-Z  
WAY automatic coffee-  
maker. Costs far less,  
yields far more. Get the  
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**MOTIOGRAPH  
ECONOMY SPEAKER**



A low cost  
large speaker  
that assures  
finest sound.

**\$5.35**

Each

Ask Your Motiograph Dealer

## TRADE MERCHANDISING TIPS

Continued from preceding page

were discussed at the third of the NAC panels. Nat Buchman, Theatre Merchandising Co., Boston, said that "regional tastes differ throughout the country, and good news travels as fast as the bad. If an operator makes a profit with a new item, it won't take long for the rest of the industry to adopt it and, despite the difference in tastes, in most cases advertising can help its acceptability."

"We can't sell chicken or shrimp rolls in Detroit," said Julian Lefkowitz of L & L Concessions, "but we do sell a lot of popcorn, hot dogs and soft drinks . . . the staples account for most of our sales." Lefkowitz also reported that gimmick giveaways such as key rings and wallets tied in to food sales have helped increase the concessions sales.

The "different" items, such as hot Dr Pepper, long dogs and drinks with fancy names—the Silver Saddle, the Graveyard and the Midnight—have helped boost sales, according to William Slaughter, Rowley-United Theatres, Dallas.

Potato chips are a major seller in Canada, Charles Sweeney of Odeon Theatres, Toronto, told the concessionaires. "We find ice cream on the decline, but soft drinks show the highest increase."

"Don't overlook the film trailer as an economical and sometimes free method of promoting your sales," advised Harvey Berman, Motion Picture Films, Inc., Jacksonville, Fla. Irving Shapiro, Concession Enterprises, Boston, and NAC regional vice-president, moderated the session.

New concessions items and others that are best sellers on a regional basis were discussed at a panel on concessions held jointly by the Theatre Owners of America and the National Ass'n of Concessionaires.

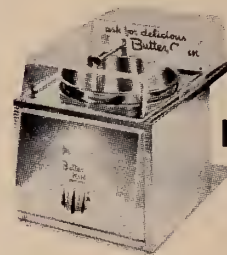
Clam cakes and meatball sandwiches were described as favorites in the New Eng-

land territory by Nat Buchman of Theatre Merchandising Co. of Boston, while Julian Lefkowitz of Detroit reported that popcorn accounted for as high as 27 per cent of the theatre gross in Michigan.

Pickles are proving to be a popular item, according to William Slaughter of Rowley United Theatres of Dallas. An orange drink in a plastic container in the shape of an orange is proving popular in Georgia, James Hoover of Martin Theatres reported, stating also that 15-cent candy items were increasing in importance in the southeast.

Contests as a means of boosting concessions sales were advocated by Charles Sweeney of the Canadian Odeon circuit. Because popping corn deteriorates rapidly, Lawrence Moyer of Portland, Ore., advised proper storage.

Never cheat on quality in concession items was the advice given by Irving Shapiro of Concessions Enterprises of Boston.



**FOR  
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PROFITS**

New  
1963 Model

**SERV-O-MAT**

Refined to more efficiently  
dispense controlled portions  
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**BUTTER SERVER**

Deluxe model, low  
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"America's Largest  
Specialists in Floor Matting"



# NEW EQUIPMENT and Developments

## Low-Priced, High-Quality Drive-In In-Car Speaker



Drive-In Theatre Manufacturing Co. announces "America's newest low-priced, high quality in-car speaker," called the Meteor. The die cast aluminum speaker is strong enough to withstand the rugged use in a drive-in theatre, yet is lightweight and attractive, and is designed as a replacement speaker to match existing installations, as well as for new drive-ins. The air chamber was engineered for fidelity of sound range, and special consideration was given to the breather space at the bottom to allow full "workability" of the speaker cone. Top quality, weatherproofed speaker units are used. An illuminated, perforated grille is installed in front of the speaker unit to reduce vandalism and further protect against the elements. A special gasket is placed between the grille and housing to prevent vibration. The two-toned, baked enamel finish is white and silver in front, blue hammer-tone in back. Special color combinations are available on orders of 200 or more.

## Three Road-Tested Models Of Trackless Trains

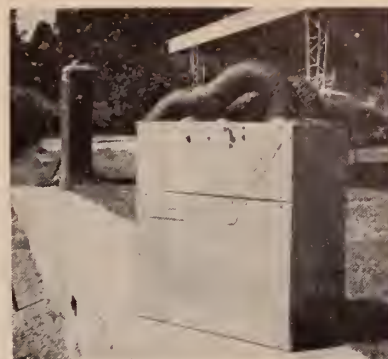


The Turnpike Cruiser (illustrated) is one of three, heavy duty model trackless trains offered to drive-ins for playground use or to drive-in and indoor exhibitors for promotional activities by Deibler Trackless Trains. The power unit is equipped with V8 engine, hydromatic transmission (choice of manufacturer) and electric and hydraulic power brakes. Other features are power steering, 12-volt electric system, and Unisteel and Fiberglass bodies. One coach is provided with this model. To convert to the Big Job Money-maker, an additional coach may be

added. A third model, Sunflower Special, is the same as the above models, except it has foam rubber and Naughahyde upholstery, chrome trimmed base, and canopies.

## Unit Combines Air Conditioning And Sound for Drive-Ins

A new, self-contained air conditioning unit called the Sounair which pipes both sound and warm or cool fresh air into the



drive-in patron's car through the same snorkel tube set in the window, has been

*Continued on following page*

## For a More Pleasant Environment

### WHEREVER ODORS OFFEND



URINALS



PROJECTION  
ROOMS



GARBAGE  
PAILS

# ROUNDS

the  
deodorant  
discs  
that assure  
lasting fragrance



## DEODORIZES INSTANTLY

Made of top-quality vaporizing agents and perfumes; no moth-cake odors, yet moth-proofs too.

## Lasts Longer – Economical

Lasts 40 to 50 days. Costs, labor negligible. Eight discs to box; versatile wire holders included.

Also  
Available . . .

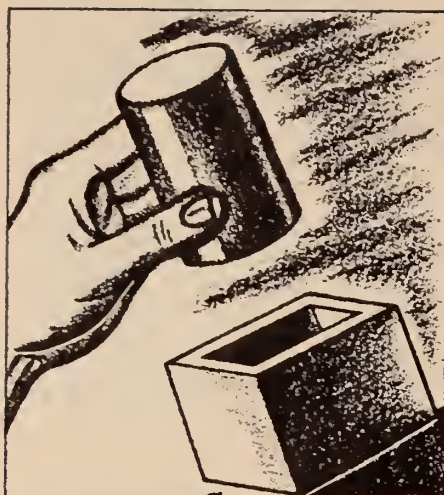
DEODOROMA REFILLS:  
square blocks for  
wall diffuser

DEODOROMA CRYSTALS:  
for "spot"  
deodorizing

For full Particulars, write  
The C. B. Dolge Company,  
Westport, Connecticut

Dependable  
**DOLGE**





**Strong**  
doesn't try to fill all

## PROJECTION LIGHTING REQUIREMENTS

*with but two or three lamps*

The full line of Strong projection lamps for 35 and 70 mm projection includes six different models for drive-in theatres and eight for indoor theatres, including the famous Jetarc, most powerful lamp ever produced. Strong has a right lamp for screens of any type and size—a lamp which can be proved by impartial foot-candle meter tests to project the brightest pictures.

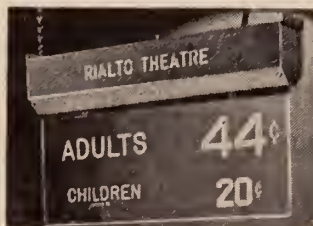
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STRONG  
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"The World's Largest Manufacturer of Projection Arc Lamps"

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Our enlarged plant facilities assure **OVERNIGHT** service from coast to coast.

Plastic Signs Engraved for the Entire Theatre  
Send for Folder \*Pat pend.

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LAMOLITE-BOWMAN DIVISION

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## NEW EQUIPMENT

*Continued from preceding page*

invented by Buford Grigg, operator of the Sunset Drive-In Theatre, Gastonia, N.C. It has been displayed at recent conventions, including the Theatre Owners of America in Miami. Grigg has been working toward development of the unit since 1949 and now holds a patent and pending patents for its manufacture. Sounair uses a specially designed, eight-inch, dual-coned speaker with ranges from 50 to 1,800 db; 3.16-oz. Alnico V magnet, V.C. impedance 3.2 ohms; V.C. diameter, three-fourths inch; air gap surfaces cadmium plated with moisture-resistant and fungicidal treatment. Each unit serves two cars, and is fully equipped with safety thermostats. In summer, the condensing unit using a Tecumseh compressor slides into the regular unit which provides sound and heat.

### All-Transistor Optical-Sound Amplifier System



A new, all-transistor, optical-sound

amplifier system is available from Eprad, Inc. Conceived and designed in Eprad's sound and engineering laboratories, the amplifier system is the culmination of two years of research and development efforts to provide the theatre industry with a quality and highly reliable amplifier system at a low price. Key features include all-transistor design and plug-in construction. The system is self-contained in one cabinet and is complete with pre-amps, power amplifiers and power supply. A standby amplifier, optional at extra cost, fits into the same cabinet. The optical-sound amplifier system is compatible with all soundheads including photocell, photodiode, photo-transistor and magnetic. Four inputs, film, phono, mike, tape or radio can be selected by means of a selector switch.

### New Liquid Solvent to Eliminate Urinal Odors

Urinal odors in theatre restrooms are difficult to combat because 90 per cent of the odors are caused by urine salts that cake in the pipes below floor level. In order to eliminate this problem, a pint of "Gone," which may be obtained from Regan Supply Co., Inc., is poured into the urinal at night and allowed to stand overnight. Gone acts as a urine solvent and odor suppressant, since it eliminates the cause of odor, removing the urine scales. Since Gone does not mix with water, but floats on top and does not become diluted, it works at full strength. Application is once every two to three weeks. Gone, according to Regan, is harmless to plumbing, contains no acids or alkalis.



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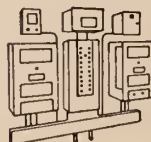
### Save on equipment from one of the oldest equipment companies.

Ballantyne equipment—famous patented Dub'l-Cone and Single cone speakers, single and dual channel amplifiers, soundheads and hundreds of other items have equipped theatres throughout the world for nearly 30 years.

Full service facilities and modern fast transportation have made it possible for Ballantyne to sell direct and save you *money*.

**YOU BUY  
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CONFIDENCE**

Ballantyne equipment carries a reliable full guarantee of performance. You can be sure Ballantyne will be making theatre equipment for the drive-in and indoor theatres of the future. If you're planning a purchase, we furnish prompt airmail quotations. Just tell us what you need.



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This form is designed to help you get more information on products and services advertised in this issue of The Modern Theatre Section or described in the "New Equipment and Developments" and "Literature" and news pages. **Check:** The advertisements or the items on which you want more information. **Then:** Fill in your name, address, etc., in the space provided on the reverse side, fold as indicated, staple or tape closed, and mail. No postage stamp needed.

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# about PEOPLE

# and PRODUCT

PEPSI-COLA Co.'s 1962 nine months' profits rose 4.8 per cent over the levels of a year ago, to set an all-time company record.

Consolidated net earnings after reserve for federal and foreign income taxes, and after reserve for foreign activities climbed sharply to \$11,549,000 equal to \$1.77 per share for the first nine months of 1962. This compares with 1961 earnings of \$11,014,000 or \$1.69 per share for the corresponding period.

Herbert L. Barnett, Pepsi-Cola president, declared that by maintaining its present

accelerated marketing pace, the company would enjoy the greatest earnings and sales year in its history.

COMMONWEALTH THEATRES of Puerto Rico, Inc., has reported that income from its island-wide vending and concessions operations is running about 25 per cent higher than last year.

The company, in addition to owning and operating vending machines and concessions, is the island's leading movie exhibitor with 42 theatres in its chain.

"In view of the encouraging results our

vending operation has experienced since the beginning of our current fiscal year May 1st, we intend to intensify our efforts in this department," Rafael R. Cobian, president, noted.

Gross income reported by Commonwealth Theatres in the past fiscal year was \$3,514,681, of which \$455,973 was from vending and concessions operations. Net earnings were \$385,557, or 77 cents a share.



Sam Reed

SAM REED, owner of Reed Speaker Co. in Golden, Colo., has been connected with the theatre sound equipment business since the early days of sound motion pictures. He was with RCA Service Co., installing and servicing theatre sound equipment for many years. In 1952 he established the company bearing

his name, specializing in drive-in speakers only. The original product was just the cone mechanisms, but other items were added until now a complete line of new equipment and repair parts for drive-in theatre field maintenance is offered.

During Reed's close contact with drive-in theatres throughout the years he recognized the need for more simplified field equipment to cut the high cost of maintenance. Through discussion of this problem with many of the theatre service engineers, field maintenance men and drive-in owners, radically new designs of both a speaker and junction head were worked out, incorporating the recommendations and ideas offered by these experienced theatre people, as well as those of Reed Co.'s engineering experience. Patents are pending on the unique designs of the speaker and junction head.

O. C. WILSON, manager of the accounting department at Royal Crown Cola Co., Columbus, Ga., was awarded a 20-year pin recently for service with the company. Wilson joined Royal Crown Bottling Co. as office manager in 1942. Two years later he became an auditor at the Royal Crown Cola Co., and was promoted in 1948 to manager, a position he has held for the past 14 years.

## LITERATURE

The following concern has recently filed copies of interesting descriptive literature with the Modern Theatre Information Bureau. Readers who wish copies may obtain them promptly by using the Readers' Service Bureau coupon in this issue of The Modern Theatre.

LITERATURE IS available from Hurley Screen Co., Inc., on its line of theatre screens—the SuperOptica with lenticulated pearl surface, the SuperGlo with non lenticulated pearl surface, and matte white.

Readers' Service Bureau coupon, page 19.

The MODERN THEATRE SECTION

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Seating or Car Capacity.....

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City..... Zone..... State.....

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### HAVE YOU MADE ANY IMPROVEMENTS LATELY?

We'd like to know about them and so would your fellow exhibitors. If you've installed new equipment or made other improvements in your theatre, send us the details—with photos, if possible. Or if you have any tips on how to handle some phase of theatre operations, concessions sales, etc.—faster, easier or better—let other showmen in on them. Send this material to:

The Editor  
MODERN THEATRE

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BOXOFFICE

# Showmandiser

THE GUIDE TO BETTER BOOKING AND BUSINESS-BUILDING

## You Don't Get Rich at Weekend Theatre, But It Can Be Fun

### Weekday Business Pair Runs Small Theatre as Sideline, Mostly to Entertain the Kids!

Kids ARE the business of Floyd and Annabelle Ironside, who operate the Ironside Theatre in Chelsea, a town of 1,500 population in northeast Oklahoma!

The theatre, by the pleasure of the Ironsides, is the only entertainment place for the 700-odd youngsters in the area. The Ironsides own and operate two businesses during the day—the Ironside Goodyear tire and auto supply store and Annabelle's Accounting Service—in Pryor some 25 miles from Chelsea.



Floyd and Annabelle Ironside, operators of a tire store and accounting service weekdays, run the Ironside Theatre at Chelsea, Okla., on weekends, and have a good time even if they don't make a lot of money. They are seen in left photo with the David Meeks band which played at the Ironsides' Halloween party in front of the theatre. At right, part of the crowd of happy youngsters who were the Ironsides' guests.



#### A LABOR OF LOVE

True, there is not a lot of easy money in the theatre operation. But this is a fact of life in many small towns today—the theatre alone does not make a living; it becomes a parttime operation with the owner getting a daytime job, or it is operated as a sideline by a businessman. In either case, theatre entertainment in some small towns is a labor of love with the operator continuing mostly because he or she enjoys it for personal and/or civic reasons.

The Ironsides have owned the theatre in Chelsea a year and a half. The kids do all the work except to open the doors and sell the tickets. Shows are presented on weekends only. After a busy week in Pryor, they look forward to getting out of the routine on weekends and busy themselves at the theatre.

The theatre is their recreation, and as all well adjusted adults they are interested in children and young people.

#### KIDS THEIR RECREATION

The Ironsides admit "it is nice" to get clear away from their businesses and live a life with the youngsters for a few days. They enjoy talking with the kids, and give them good counsel and the warmth of their confidence.

They are convinced that young people are what their parents make them. "We have found that kids don't want to do wrong but they must be led to keep on the right path," they believe.

The Ironside Theatre operation apparently hits at a problem common to small towns—the problem of keeping the young-

sters interested and growing up as adult members of the community—for businessmen and parents have taken on new vigor and interest in making Chelsea a good place to live. Recent improvements include a new post office and telephone building, and new gas lines. There is a new lake nearby, and there is activity to get industry to locate there.

And the Ironside Theatre is helping in the regeneration, helping keep the kids interested, helping keep them at home in Chelsea.

#### MOVIE AFTER DANCING

This became apparent at Halloween, when Floyd and Annabelle Ironside gave a free Halloween party on the main street in front of their theatre. There was dancing—hundreds of youngsters did the twist—and between sessions they consumed 1,500 hot dogs and 30 gallons of hot chocolate. The Family Music Center of Pryor furnished an electric organ, and the David Meeks combo band played the twist music. After the dancing the Ironside Theatre doors were opened for a free showing of "The Premature Burial."

The older boys did most of the work serving the refreshments and handling other details. There was no damage Halloween night in Chelsea.

The Ironsides report these elder "kids" also are on hand every weekend to help with the smaller youngsters, and they always do a good job.

Do the kids appreciate the theatre? The Ironsides report that even when a window gets broken during the week, the youngsters responsible will find the boy who

keeps the theatre key and get the glass replaced before the Ironsides return for the weekend show.

### 'Manchurian Candidate' Ads Mean All They Say

The ads on "The Manchurian Candidate" mean exactly what they say, points out Weekly Digest, the Interstate Theatres of Texas publication for managers.

"If you come in five minutes after this picture begins, you won't know what it's all about," it is pointed out.

"Also when you've seen it all, you'll swear there's never been anything like it. In all the tens of thousands of films that have been made during the past 50 years, there has never been one even remotely resembling 'The Manchurian Candidate.' That it is on the screen at all is largely due to George Axelrod and John Frankenheimer, who took a book 'that couldn't be filmed,' and produced a screen play which retains all of the drama, the suspense and the shock of the parent novel."

### Message From Douglas

A recorded message by Kirk Douglas to his fellow "Amsterdammers" featured recent showings of "Lonely Are the Brave" at the Mohawk Theatre in Amsterdam, N. Y. sponsored by the local Hadassah. Douglas, born Issur Demsky, son of an Amsterdam scrap dealer, stars in the film. The recorded message was obtained through a sister of Douglas who lives in Albany, Mrs. Louis Simon.





## 50-Year Showfolk Keep Theatre Young With Kids, No Less!

The Rudalt Theatre in Columbus, Wis., has been in the same family for 50 years, but it's not old nor worn out! Far from it! The 400-seater retains its youth, and still is struggling with vigor, and success! This is evident in the accompanying photo. Mrs. H. J. Altschwager, who describes herself as chief flunkey at the Rudalt, is seen with "a gang of kids" who

attended a recent Sunday matinee of "Geronimo." The local newspaper photographer took the picture.

Proof that the Altschwager showmen keep their fingers on the pulse of youth is the fact that Indian headdresses were given away to the youngsters, who loved it! "The gray-haired Indian in the center is me," Mrs. Altschwager says.

## Want-Ad Deal Boosts Operetta Film Series

The Knickerbocker News at Albany ran a want-ad promotion for an operetta film series at the Madison Theatre in the New York capital city, every Tuesday for six weeks. The names of ten persons were published in the classified section for 15 days by the News, each person being entitled to a ticket for two good for the entire series. In promoting the tieup, the News pointed out that each ticket was worth \$12, since the single admission price was \$1. Oscar Perrin sr. is manager of the Madison.

## Interviews With Renoir Plug 'Grand Illusion'

The Vagabond Theatre in Los Angeles was playing "Grand Illusion," a film by Jean Renoir first released in Paris in 1936, when Renoir and his wife happened to be in town. Excellent interviews with the French filmmaker, son of the great painter, appeared in the Los Angeles Herald-Examiner and Citizen-News, giving a potent push for the film.

Renoir revealed he had just bought back the rights to "Grand Illusion," making him for the first time in his life sole owner of his production. An American woman Army captain found the negatives in Germany after the war and got in touch with Renoir. He spoke about the current mode in films thus:

"Today they are preoccupied with sex on the screen. I think it due to progress. We have many time-saving machines and gadgets. People work only 30 hours a week . . . So they have too much time on their hands. Most of them turn to sports or sex. Only a few turn to culture.

"Then there is wholesale worship of the golden calf. People will make and show any kind of film to make money.

"There is also what I call the religion of

the crowd . . . wholesale following of the current trend.

"Art is the ideas of one individual AGAINST the crowd . . . One rebel against the trend. Today we have a trend to consider most films that are realistic or speak frankly about sex and such subjects as art. That is a trend especially with intellectuals . . . It is not necessarily so. The really artistic film today can very well be the rebel against the too frank trend . . . The film of restraint could be the artistic one."

Stickers have been prominent in recent campaigns in the Pittsburgh area. Small stickers using the title with an illustration of a broken face of a baby doll were employed for "What Ever Happened to Baby Jane?" Special Queen of Diamond cards with stickers giving theatre and playdates were passed around for "The Manchurian Candidate."

## Ice Bowl at Drive-In During Off-Season

Thomas E. Hill and William R. Macklin, officers in the Liberty Theatre Corp. at Covington, Ky., are experimenting and hope to solve the problem of what to do with drive-in theatre property that doesn't bring in any return during the off-season. They are pioneering in a venture, the first of its kind in the Cincinnati area, an out-of-door skating rink to be called the Dixie Gardens Ice Bowl.

Located on the Dixie highway outside of Covington, the Dixie Gardens Drive-In arena, which accommodates 700 cars, will become the parking area for patrons using the ice rink which is scheduled to be completed by mid-December.

The skating area, 85x100 feet, is so situated that the usable area can be doubled if needed. When completed there will be nearly five miles of one-inch pipe in the first 100-foot section, which will provide ice about three inches thick for the skating surface. There is to be a skater's shelter, 112x30 feet, of brick construction, containing locker rooms, a snack bar and a lounge with two fireplaces and windows overlooking the rink. A roof may be added later, it was said.

The Liberty Corp. operates the 1,000-seat Liberty and the 1,300-seat Madison in Covington, and two drive-ins besides the Dixie Gardens, 400-car Midway at Cynthiana and a 650-car airer at Florence, Ky.

## Baby Photograph Gets In Want Ad Section

A baby's picture always seems to attract much attention, and this was what Manager Dan Jones was counting on when he used the following gimmick to sell "The Music Man" at the Strand Theatre, Ogdensburg, N.Y. In the want ad section of his local paper, Dan was able to get a picture of a local baby with the caption, "Shall We Go to the Strand Theatre and See If 'The Music Man' Is Blowing His Horn About the Want Ads?" Of course, this received a lot of comment, as most of the people in Ogdensburg were looking to see whose baby was in the paper each day!



El Teatra Nacional has increased operation to seven days a week from Saturday-Sunday only. The pickup in Spanish-language patronage is attributable in part to the vigorous management of P. J. Fernandez, who goes in for graphic frants and other attention-grabbing pramations. Here he has plenty of display sheets plus the replicas of twa mansters, which he designed himself for the Mexican-made "El Monstruo de la Montana Hueca" (The Beast of Hallow Mauntain).



## Vari-Vue Card Popular As Twister Promotion

Reaching Boxoffice Showmandiser from Guernsey, Channel Islands, a bit of English territory just off the coast of France, is a novelty which has fascinated kids, and grownups, too, for we don't know how long. The novelty, a laminated picture card whose figures appear to move as the card is twisted, was used as a promotion by G. A. Watson for "Play It Cool," a pop musical starring Billy Fury, Helen Shapiro and other teenage platter favorites, at the Gaumont Theatre in Guernsey.

Inch-square cards picturing a dancing couple with the words "Let's twist," were inserted in 4x4 envelopes imprinted, "Open this for your first lesson in THE TWIST Free! And then see 'Play It Cool' at the Gaumont Guernsey, etc." A thousand of these envelopes with their animated cards were distributed in dancing spots around town. On the back was: "See Billy Fury in 'Play It Cool.' Special guest stars Helen Shapiro, Bobby Vee."

"Demand far exceeded the supply," Watson reports.

Watson also promoted a twist contest in the dancing hall of the Channel Islands Hotel. Silver cups went to the winners.

We haven't seen this vari-vue card promotion used in a theatre promotion for years. By the way, they are made at Mount Vernon, N.Y., according to small print on the back.

## Well Backed-Up Contest Effective on 'Defiant!'

For "Damn the Defiant!" Asa Booksh found a ship-coloring contest was very effective, when supported by a radio station and a chain of 25 drug stores. Booksh manages the RKO Orpheum in New Orleans.

Sheets containing outline prints of the warship Defiant were passed out to the youngsters at the theatre, at all the Katz & Besthoff stores and to youngsters at the radio station WWL studio during children's programs. More than 345 entries were received. Prizes were soundtrack albums from the film, model ships and tickets to see the film.

The first-run showman also offered free admission to all ship captains in New Orleans.

## High School Pep Rally Is Staged at Theatre

The Tyler, Tex., High School was dismissed at noon and the students did a snake dance to the Tyler Theatre for the school's annual giant theatre pep party. The date was Friday, November 2. Supervising the rally were Weldon Wood and Bill Hardy of the Texas Consolidated theatres in Tyler.

Approximately 1,500 students filled the theatre and had a grand time repeating the pep yells with their cheer leaders. Then they saw "If a Man Answers."

## Sponsored Turkey Day Show

John Paxton of the Plaza Theatre, El Paso, Tex., sold his Thanksgiving sponsored kid show on Saturday, November 24, to television station KROD for \$200. John has 2,300 seats in his big Plaza Theatre and with a full house, the concession sales are terrific.



Traoping of the colors and the music from two bands created an exciting atmosphere for the crowds at the opening of "The Longest Day" at the RKO Grand in Cincinnati. The bands were from the American Legion Post 39 and a suburb. They blocked traffic.

## Outline for Campaign for 'Gay Purr-ee'; Start It With a Couple of Screenings

Weekly Digest, Interstate-Texas Consolidated's promotion booklet for managers, outlines a campaign for "Gay Purr-ee" as follows:

**ADVANCE SCREENING**—for press, radio, deejays, television personalities, beauticians, high school and college art and music teachers, high school editors, heads of art groups, fine arts editors, local artists, senior art students, etc. Also a special morning screening for all local newsboys!

### MERCHANT TIEINS:

1. A special "GAY PURR-EE BONANZA SALE . . . IT'S THE CAT'S MEOW!"
2. Record dealers for windows, streamers, etc. on the Warner Bros. soundtrack album!
3. Ask your Webcor dealer to loan you a tape recorder. Tape the entire soundtrack album, at 7½ speed. Between each song, cut in a plug for Webcor, for the album and for the picture, complete with your playdate. Borrow additional recorder-players and spot them in music stores or other suitable locations. Dub as many extra tapes as necessary. Your tape will run approximately 30 minutes before it must be rewound.
4. Check immediately with all local dealers who handle Carnation Friskies items. Arrange for tiein copy in all media so as to get maximum value from this tremendous Warner Bros.-Carnation Co. promotion!
5. Arrange window and in-store displays with chain drugstores and other outlets for the children's books published by Western Printing & Lithographing Company!
6. Tie in with merchants carrying the stuffed toys manufactured by Ideal Toy Co.!
7. Numerous GAY PURR-EE toys, games,

coloring and comic books, etc. are now or soon will be on the market. Check your local retailers for window and in-store tieins!

**CONTESTS, ETC.**—Many cities have cat-lovers societies. How about a cat show? Kids love contests! How about prizes for the youngsters who are best at purring like a contented cat . . . or caterwauling like a jealous tom? Kids love to parade . . . How about a kid parade, with the kids themselves made up as cats?



Some promotion pieces can be made to justify their cost by using them for a number of promotions, such as this kiosk, 12 feet high, originally constructed of plywood for "The Music Man." Here, it stands in a shopping plaza, serving for "The Wonderful World of the Brothers Grimm," at the Carleton, Taranta.



# THE EXHIBITOR HAS HIS SAY

## ABOUT PICTURES

### AMERICAN-INTERNATIONAL

**Twist All Night (AIP)** — Louis Prima, June Wilkinson, Sam Butera and the Witnesses. We used this as the bottom half of a twin bill, but even the teenagers frowned on it. Kids nowadays want Chubby Checker. Played Sun., Mon. Weather: Rain. —Albert Aguiar, Lincoln Theatre, Lincoln, Calif. Pop. 3,200.

### BUENA VISTA

**Big Red (BV)** — Walter Pidgeon, Gilles Payant, Emil Genest. The football season hit us again with devastating effect, so that left us holding the bag Saturday night. Sunday a lot of kids turned out to see this delightful little show, but boxoffice-wise we just did not make up for the loss. Played Sat., Sun., Mon. Weather: Hot. —Carl P. Anderka, Rainbow Theatre, Castroville, Tex. Pop. 1,500.

**Bon Voyage (BV)** — Fred MacMurray, Jane Wyman, Michael Callan, Deborah Walley. Played to above-average business. Not Disney's best, but deserving your best time. Will please, and the kids' parents won't be afraid for them to attend. Played Thurs., Fri., Sat. Weather: Good. —Mel Danner, Circle Theatre, Waynoka, Okla. Pop. 2,018.

### COLUMBIA

**Experiment in Terror (Col)** — Glenn Ford, Lee Remick, Stefanie Powers. A good suspense picture in black and white that was

### Elvis, Si—Sports, No

We found UA's "Kid Galahad" to be a good picture and Elvis always comes through with a good gross for us, although this picture did not do as well as "Follow That Dream." It's hard to do big business with a sports picture: boxing, baseball, football—they just don't do it at the boxoffice. I think this picture would have done more business with a different title and with the boxing left out.

### FRANK PATTERSON

Mansfield Theatre,  
Mansfield, La.

a flop at my boxoffice. We would have saved money to have closed for this change. Played Sun., Mon., Tues. Weather: Good. —Frank Patterson, Mansfield Theatre, Mansfield, La. Pop. 6,000.

**Interns, The (Col)** — Michael Callan, Cliff Robertson, James MacArthur, Haya Harareet. Very good, entertaining and well made is all I can say about this picture. It should do business anywhere. Played Sun., Mon., Tues. Weather: Good. —B. W. Berglund, Trail Theatre, New Town, N. D. Pop. 1,200.

### METRO-GOLDWYN-MAYER

**Four Horsemen of the Apocalypse, The (MGM)** — Glenn Ford, Ingrid Thulin, Charles Boyer. Small towns, do take note—this is not for you and it wasn't tops for me either. It seems a certain class will support this kind, but not enough of that class. A lot of talk and chatter in this one, but terrific cast, and beautiful color and

### Disagrees on 'Lover'

I do not wish to get into an argument with any fellow exhibitor—yet I feel that Mr. James Hardy of the Crescent Theatre, Jasonville, Indiana, was unjust to "Lover Come Back" (U-I). It was among the top grossers at this theatre during the "slow" season (late winter).

Let's have more like "Lover Come Back" while we're young enough to appreciate it and while the public appreciates it.

A. A. RICHARDS

Marion Theatre,  
Marion, S. C.

scope. We enjoyed it ourselves, and there is nothing wrong with the picture, just that it's for larger, more educated (shall we say) situations. Played Sat., Sun. Weather: Nippy. —Harry Hawkinson, Orpheum Theatre, Marietta, Minn. Pop. 380.

**Thief of Bagdad (MGM)** — Steve Reeves, Georgia Moll, Arturo Dominici. More Italian junk! Getting so I shy away from anything with Levine's name on it. It's well promoted, but seldom much good. —Don Stott, Southwind Theatre, Solomons, Md. Pop. 950.

**Thunder of Drums, A (MGM)** — Richard Boone, George Hamilton, Arthur O'Connell. This did better than expected on my Sunday-Monday change. —S. T. Jackson, Jackson Theatre, Flomaton, Ala. Pop. 1,480.

### PARAMOUNT

**Hell Is for Heroes (Para)** — Steve McQueen, Bobby Darin, Bob Newhart. A terrific war picture of World War II which pleased all the men, but the women stayed away. A few GI's wives came and walked out before the feature was over. So business was 50 per cent. Played Sat., Sun., Mon. Weather: Nice. —Carl P. Anderka, Rainbow Theatre, Castroville, Tex. Pop. 1,500.

**Man Who Shot Liberty Valance, The (Para)** — John Wayne, James Stewart, Vera Miles. A swell picture with everything to make good entertainment. Very good story, good supporting cast. John Wayne and James Stewart were excellent. Business good. Played Thurs., Fri., Sat. Weather: Good. —Mel Danner, Circle Theatre, Waynoka, Okla. Pop. 2,018.

### 20th CENTURY-FOX

**Hemingway's Adventures of a Young Man (20th-Fox)** — Richard Beymer, Diane Baker, Susan Strasberg, Paul Newman. Hemingway at his best. An outstanding cast in an excellent picture, but it failed to click here. Worst grossing picture we have run for a long, long time. This picture should have done well in Barrington, but didn't. Those who have read Hemingway should enjoy seeing his short stories brought to life on the screen in color and CinemaScope (why not stereo sound also?). Beautiful Michigan scenery and some exciting war action typical of Hemingway's "A Farewell to Arms." Paul Newman was a standout, as usual. Played Sun. through Wed. Weather: Cool. —Donald E. Bohatka,

Catlow Theatre, Barrington, Ill. Pop. 5,400.

**State Fair (20th-Fox)** — Pat Boone, Bobby Darin, Tom Ewell, Ann-Margret, Alice Faye. Indeed a fine family motion picture that you can be proud to play. The cast is tops, color and scope are beautiful. A lot of nice music, all with a background of a state fair. Business was well up for this one. A lot of family trade and teenagers. Play it if you can, it's great. Played Fri., Sat., Sun. Weather: Nice. —Harry Hawkinson, Orpheum Theatre, Marietta, Minn. Pop. 380.

### UNITED ARTISTS

**Road to Hong Kong, The (UA)** — Bing Crosby, Bob Hope, Joan Collins. This one gave me my lowest Sunday gross in a long, long time. This is too silly to be very funny. Evidently my patrons could smell it, for they stayed away. Might fit the lower half of a double bill. Played Sun. Weather: Good. —I. Roche, Starlight Drive-In, Chipley, Fla. Pop. 3,100.

### UNIVERSAL-INTERNATIONAL

**Last Sunset, The (U-I)** — Rock Hudson, Kirk Douglas, Dorothy Malone, Joseph Cotten. Here is one of the best westerns I have played in a long time. It is in color and drew out a lot of my western fans. Played Thurs., Fri., Sat. Weather: Good. —B. W. Berglund, Trail Theatre, New Town, N. D. Pop. 1,200.

**That Touch of Mink (U-I)** — Cary Grant, Doris Day, Gig Young. A swell comedy that was enjoyed by all who came to see it, but business was below average as we lost our colored crowd on this one. Colored patrons do not go for this type of picture down here and when your town is 50 per cent colored, you are really hurt on a playdate. Played Sun., Mon., Tues. Weather: Good. —Frank Patterson, Mansfield Theatre, Mansfield, La. Pop. 6,000.

**Tammy Tell Me True (U-I)** — Sandra Dee, John Gavin, Charles Drake. Here is another good Tammy picture. It is just as good as the other. Hope they can be continued. They are nice clean family pictures. Played Sun., Mon., Tues. Weather: Good. —B. W. Berglund, Trail Theatre, New Town, N. D. Pop. 1,200.

### WARNER BROS.

**High and the Mighty, The (WB)** — John Wayne, Robert Stack, Jan Sterling. This is another fugitive from TV that did okay for us. The print was kind of rough, but still managed to keep it on the screen most of the time. —Don Stott, Southwind Theatre, Solomons, Md. Pop. 950.

### Huzza for Delmer Daves

Delmer Daves is a producer who cares little for critics and intellectuals. He goes right along making entertainment for the masses (Parrish, Drum Beat, Susan Slade, A Summer Place). For all of these, I congratulate him. His films are beautiful to look at and are never depressing. His latest WB release, "Rome Adventure," is just fine and did good average business here. Donahue is very popular and this little chick Pleshette is going places after this. I personally nominate Charles Lawton's photography for the Academy Award.

PAUL FOURNIER

Acadia Theatre,  
St. Leonard, N. B.



An interpretive analysis of lay and trade press reviews. Running time is in parentheses. The plus and minus signs indicate degree of merit. Listings cover current reviews, updated regularly. This department also serves as an ALPHABETICAL INDEX to feature releases. © is for CinemaScope; V VistaVision; S Superscope; P Panavision; R Regalscope; T Technirama. Symbol Ⓢ denotes BOXOFFICE Blue Ribbon Award; Ⓢ color photography. For listings by company in the order of release, see FEATURE CHART.

## REVIEW DIGEST AND ALPHABETICAL INDEX

++ Very Good; + Good; ± Fair; - Poor; = Very Poor.

In the summary ++ is rated 2 pluses, = as 2 minuses.

P. G. Page	Title	Run Time	Type	Distributor	Reviewed	Boxoffice	Harrison's Reports	Variety	Film Daily	Hollywood Reporter	Parents' Magazine	New York Daily News	Summary
2672	Airborne (78) Ac.	10-8-62	±	Diamond-SR	10-8-62	±	±	+	+	+	+	+	3+2-
2663	Almost Angels (93) Dr/Music	9-10-62	±	BV	9-10-62	±	±	+	±	±	±	±	8+3-
2637	Assignment Outer Space (79) SF-Fantasy	6-11-62	±	AIP	6-11-62	±							1+1-
—B—													
2628	Bachelor of Hearts (97) Com...	5-7-62	+	Cont'l	5-7-62	+							1+
2664	Barabbas (134) 70 Bib Dr...	9-10-62	±	Col	9-10-62	±	+	±	±	±	±	±	11+
	Bell' Antonio (97) Eng-dubbed Drama	5-21-62	+	Embassy	5-21-62	+	+	±	±	±	±	±	9+1-
2683	Bellboy and the Playgirls (94) Novelty-Comedy	11-19-62	±	UPRO	11-19-62	±							1+1-
2634	Belle Sommers (62) Drama	5-28-62	±	Col	5-28-62	±	±	+	+	±	±	±	5+3-
2653	Best of Enemies, The (104) War Comedy-Drama	8-6-62	+	Col	8-6-62	+	+	±	±	±	±	±	9+
2624	Big Red (89½) Adv.	4-23-62	±	BV	4-23-62	±	±	+	±	±	±	±	11+1-
2640	Big Wave, The (73) Drama	6-18-62	+	AA	6-18-62	+							2+
2662	Billy Budd (123) Sea Drama	9-3-62	±	AA	9-3-62	±	+	±	±	±	±	±	11+
2461	Bird Man of Alcatraz (142) Dr.	6-25-62	±	UA	6-25-62	±	±	±	±	±	±	±	14+
2667	Bloody Brood, The (69) Cr.	9-24-62	+	Astor	9-24-62	+							1+
	Crime-Drama	9-24-62	+	Astor	9-24-62	+							1+
	Boccaccio '70 (148) End-dubbed Episodes	7-16-62	+	Embassy	7-16-62	+	+	±	±	±	±	±	9+
2631	Bon Voyage (132) Comedy	5-21-62	±	BV	5-21-62	±	+	±	±	±	±	±	13+
2669	Bourbon St. Shadows (70) Cr.	10-1-62	+	MPA	10-1-62	+							1+
2640	Boys' Night Out (115) Com.	6-18-62	±	MGM	6-18-62	±	±	±	±	±	±	±	10+2-
2651	Brain That Wouldn't Die, The (71) Horror Dr.	7-30-62	±	AIP	7-30-62	±							1+1-
2625	Broken Land, The (60) W'n	4-30-62	±	20th-Fox	4-30-62	±							1+1-
2619	Burn, Witch, Burn (89) Susp.	4-9-62	+	AIP	4-9-62	+	-	+	+	±	±	±	4+2-
—C—													
2633	Cabinet of Caligari, The (104) Horror Drama	5-28-62	+	20th-Fox	5-28-62	+	-	+	±	±	±	±	7+1-
2613	Cape Fear (105) Suspense Dr.	3-19-62	+	U-I	3-19-62	+	±	±	±	±	±	±	11+
2658	Carnival of Souls (91) Psycho-Melodrama	8-20-62	±	Herts-Lion	8-20-62	±	±	+	+	±	±	±	3+1-
2673	Carry On, Teacher (86) Com.	10-15-62	±	Governor	10-15-62	±	±	+	+	±	±	±	5+
2659	Centurion, The (77) Spectacle	8-27-62	±	PIP	8-27-62	±							1+1-
2661	Chapman Report, The (125) Dr.	9-3-62	±	WB	9-3-62	±	±	±	±	±	±	±	6+2-
2639	Clown and the Kid (65) Com-Dr.	6-18-62	±	UA	6-18-62	±							1+1-
2660	Coming-Out Party, A (98) Com.	8-27-62	±	Union	8-27-62	±	+	±	±	±	±	±	8+
2645	Concrete Jungle, The (86) Dr.	7-9-62	+	Fanfare	7-9-62	+	+	+	±	±	±	±	4+1-
2650	Confessions of an Opium Eater (85) Shock Melodrama	7-23-62	+	AA	7-23-62	+							2+1-
2590	Continental Twist, The (See "Twist All Night")												
2620	Convicts 4 (reviewed as "Reprieve") (106) Drama	4-9-62	+	AA	4-9-62	+	+	±	±	±	±	±	6+1-
2621	Counterfeit Traitor, The (140) Drama	4-16-62	±	Para	4-16-62	±	±	±	±	±	±	±	13+
2665	Cry Double Cross (65) Melodrama	9-17-62	+	Atlantic	9-17-62	+							1+
—D—													
2655	Damn the Defiant! (101) Ac.	8-13-62	+	Col	8-13-62	+	±	+	+	±	±	±	6+1-
2666	Damon and Pythias (99) Drama	9-17-62	±	MGM	9-17-62	±	+	+	±	±	±	±	7+1-
2671	Dangerous Charter (76) Ac.	10-8-62	±	Crown	10-8-62	±	±	+	±	±	±	±	3+2-
2625	Dead to the World (87) Melo.	4-30-62	-	UA	4-30-62	-							1+2-
2658	Devil's Messenger, The (72) Fantasy-Melodrama	8-20-62	±	Herts-Lion	8-20-62	±							1+1-
	Divorce—Italian Style (104) Eng-dubbed Comedy	10-1-62	±	Embassy	10-1-62	±	±	±	±	±	±	±	9+
2624	Doctor in Love (93) Com.	4-23-62	+	Governor	4-23-62	+	±	±	±	±	±	±	7+3-
2621	Don't Knock the Twist (87) Drama/Twist numbers	4-16-62	+	Col	4-16-62	+	±	±	±	±	±	±	7+5-
—E—													
2647	East of Kilimanjaro (72) Adv.	7-16-62	±	Parade	7-16-62	±							1+1-
2657	Eegah (90) Com-Fantasy	8-20-62	±	Fairway	8-20-62	±							1+
2588	El Cid (184) Hist. Spec.	12-18-61	±	AA	12-18-61	±	±	±	±	±	±	±	13+
2680	Escape From East Berlin (94) Dr.	11-5-62	±	MGM	11-5-62	±	±	±	±	±	±	±	8+
2636	Escape From Zahrain (93) Adventure Drama	6-4-62	+	Para	6-4-62	+	±	±	±	±	±	±	7+1-
—F—													
2653	Fallguy (64) Crime Drama	8-6-62	±	Fairway	8-6-62	±							1+1-
2664	Firebrand, The (63) W'n	9-10-62	±	20th-Fox	9-10-62	±							2+2-
2623	Five Finger Exercise (109) Dr.	4-23-62	+	Col	4-23-62	+	±	±	±	±	±	±	8+2-
2654	Five Weeks in a Balloon (101) Adv-Comedy	8-6-62	±	20th-Fox	8-6-62	±	+	±	±	±	±	±	10+
2664	Flame in the Streets (93) Drama	9-10-62	+	Atlantic	9-10-62	+							5+
2618	Follow That Dream (110) Com.	4-2-62	+	UA	4-2-62	+	+	+	±	±	±	±	9+
2619	Forever My Love (115)												

P. G. Page	Title	Run Time	Type	Distributor	Reviewed	Boxoffice	Harrison's Reports	Variety	Film Daily	Hollywood Reporter	Parents' Magazine	New York Daily News	Summary
	Romantic Drama			Para	4- 9-62	+	±	+	+	±	+	±	8+2-
2675	Frightened City, The (97)	Cr.	AA	10-22-62	+		±				-		2+2-
—G—													
2678	Gay Purr-ee (85)	Animation	WB	10-29-62	±			+	±	±	±	±	9+
2626	Geronimo (101)	Outdoor Dr.	UA	4-30-62	+		+	+	±	±	±	±	8+1-
2644	Gigot (104)	Comedy	20th-Fox	7- 2-62	±	±	±	±	±	±	±	±	11+1-
2682	Girls! Girls! Girls! (106)												
	Comedy Drama/Songs		Para	11-12-62	+			±	+	+			4+1-
2651	Guns of Darkness (103)	Drama	WB	7-30-62	+		±	±	±	±	+	+	8+2-
2671	Gypsy (149)	Musical	WB	10- 8-62	±			+	±	±	±	+	10+
—H—													
2626	Hands of a Stranger (85½)	Susp.	AA	4-30-62	±			±			±	±	5+5-
2625	Harold Lloyd's World of Comedy (94)	Comedy	Cont'l	4-30-62	+		±	±	±	±	±	±	10+1-
2634	Hatari! (159)	Adv. Dr.	Para	5-28-62	±	±	±	+	±	±	±	±	12+
2634	Hell Is for Heroes (90)	War Dr.	Para	5-28-62	+		±	+	+		+	+	6+1-
2639	Hemingway's Adventures of a Young Man (145)	Dr.	20th-Fox	6-18-62	±	±		+	±	±	±	±	12+1-
2668	Hero's Island (94)								±	+	±	±	7+1-
2620	Horizontal Lieutenant, The (90)												
	Comedy ©		MGM	4- 9-62	+		±	±	+	+	±	±	8+2-
2641	Horror Chamber of Dr. Faustus, The (95)	Horror Drama	Lopert	7- 2-62	+						±		2+1-
2682	Horror Hotel (76)	Ho Dr.	Trans-Lux	11-12-62	±								1+1-
2674	Hot Money Girl (81)	Melo.	UPRO	10-15-62	+								1+
2623	House of Women (83)	Drama	WB	4-23-62	±	±	±	+	+	+	-	±	6+4-
2686	How the West Was Won (165)	Cinerama											
	Historical Drama		MGM-Cinerama	11-26-62	±			±	±	±			8+
2662	Huns, The (85)	Spectacle	PIP	9- 3-62	±								1+1-
2685	Hunza (60)	Documentary Int'l Film Ent.		11-26-62	+								1+
—I—													
2636	I Like Money (81)	Com.	20th-Fox	6- 4-62	+		±	+	±		+	+	7+1-
2635	Incident in an Alley (83)	Dr.	UA	6- 4-62	±						±	±	3+3-
2661	If a Man Answers (102)	Com.	U-I	9- 3-62	+			±	±	+	+		6+1-
2626	Information Received (77)	Dr.	U-I	4-30-62	+				±	+	+	+	5+1-
2638	Interns, The (120)		Col	6-11-62	±	±	±	±	±	±	±	±	10+1-
2661	Invasion of the Animal People (55)	Science-Fiction	ADP-SR	9- 3-62	±								1+1-
2651	Invasion of the Star Creatures (81)	Sc.-F'n Comedy	AIP	7-30-62	±								1+1-
2673	It Spits on Your Grave (100)												
	Melo (Eng-dubbed)		Audubon	10-15-62	+								1+
2668	I Thank a Fool (100)	© Drama	MGM	9-24-62	+			±	+	±	+	+	6+2-
2644	It Happened In Athens (92)												
	© Comedy-Drama		20th-Fox	7- 2-62	+		+	-	+	±	+	±	6+3-
2685	It's Only Money (84)	Comedy	Para	11-26-62	±					±	±		5+
—J—													
2645	Jack the Giant Killer (94)												
	Adv-Fantasy		UA	7- 9-62	+		-		±		±	±	6+2-
2615	Jessica (105)	Rom. Comedy	UA	3-26-62	±	±	±	±	+	+	±	±	8+3-
—K—													
2684	Kamikaze (89)	Documentary	Brigadier	11-19-62	+			+			+		3+
2652	Kid Galahad (95)	Com-Dr/Songs	UA	7-30-62	±	+	+	±	±	±	±		8+
2672	Kind of Loving, A (112)	Dr.	Gov'n'r	10- 8-62	±			±		±	±	±	8+
—L—													
2627	Lad: a Dog (98)	Drama	WB	5- 7-62	±	±	±	+	±	+	+		7+2-
2631	Last of the Vikings (102)												
	Dyaliscope, Adv.		Medallion	5-21-62	+				+			±	3+1-
2679	Legend of Lobo, The (67)	Ad.	BV	11- 5-62	+			±	±	±	±	±	9+1-
2662	Lion, The (96)	© Drama	20th-Fox	9- 3-62	+			±	±	±			7+
2630	Lisa (112)	© Adv. Dr.	20th-Fox	5-14-62	+	±	±	+	+	±	±	±	9+
2642	Lolita (152)	Comedy-Drama	MGM	6-25-62	±	±	±	±	±	±	±	±	11+2-
2676	Loneliness of the Long Distance Runner, The (103)	Dr.	Cont'l	10-22-62	±			±	±	±	±	±	11+
2628	Lonely Are the Brave (107)												
	© Outdoor Drama		U-I	5- 7-62	+	+	+	±	+	±	±	±	9+
2675	Long Day's Journey Into Night (174)	Drama	Embassy	10-22-62	±				±	±	±	±	12+
2674	Longest Day, The (180)												
	© War Drama		20th Fox	10-15-62	±			±	±	±	±	±	12+
2590	Lover Come Back (107)	Comedy	U-I	12-25-61	±	+	±	±	±	±	±	±	12+
2681	Loves of Salammbo, The (72)												
	© Spectacle Dr.		20th-Fox	11-12-62	-			=	±	-	-		1+6-
—M—													
2622	Magic Sword, The (80)												
	Fantasy-Adventure		UA	4-16-62	+			+	+	+	+	±	6+1-
2660	Make Way for Lila (90)												
	Adv. Dr.		Parade	8-27-62	±			±		+			3+2-
2621	Man Who Shot Liberty Valance, The (123)	Western	Para	4-16-62	±	±	±	±	±	±	±	±	11+1-



# REVIEW DIGEST

## AND ALPHABETICAL INDEX

In the summary ++ is rated 2 pluses, = as 2 minuses.

++ Very Good; + Good; ± Fair; - Poor; = Very Poor.

P. G. Page	Title	Run Time	Type	Distributor	Reviewed	Boxoffice	Harrison's Reports	Variety	Film Daily	Hollywood Reporter	Parents' Magazine	New York Daily News	Summary
2677	Manchurian Candidate The (126)												
	Suspense Drama			UA	10-29-62	++		++	++	++	++	++	10+
2641	Manster, The (72)		Horror Dr.	Lopert	7- 2-62	±							1+2-
2663	Marco Polo (100)		Adv.	AIP	9-10-62	+			+		±		3+1-
2685	Marizinia (80)		Dr.	Int'l Film Ent.	11-26-62	+							1+
2654	Matter of W.H.O. A (90)		Com.	Herts-Lion	8- 6-62	++			+	±	+	++	7+1-
2642	Mermaids or Tiburon, The (77)		Underwater Adv.	Filmgroup	7- 2-62	±		±	±				3+3-
2632	Merrill's Marauders (98)		Dr.	WB	5-21-62	+		++	++	++	±		10+1-
2656	Mighty Ursu (90)		Adv.	UA	8-13-62	±							1+2-
2629	Miracle Worker, The (106)		Dr.	UA	5-14-62	++	+	++	++	++	++		11+
2632	Mothra (90)		Tenoscope, HoDr.	Col	5-21-62	+			+	+	±		5+3-
2686	Mr. Arkadin (99)		Susp. Dr.	SR	11-26-62	+		±	+	+	±		6+2-
2632	Mr. Hobbs Takes a Vacation (116)		Comedy	20th-Fox	5-21-62	++	++	++	++	++	++	++	13+
2624	Music Man, The (151)		Musical Comedy	WB	4-23-62	++	++	++	++	++	++	++	14+
2684	Mutiny on the Bounty (179)		Ultra P 70 Drama	MGM	11-19-62	++		++	++	++	++	++	10+
2617	My Geisha (12f)		Com-Dr.	Para	4- 2-62	+	++	+	++	++	++	++	9+
—N—													
2620	Nearly a Nasty Accident (86)		Farce-Comedy	Embassy	6-11-62	+	-	±	+	±	+		5+3-
2649	Never Let Go (90)		Melodrama	20th-Fox	7-23-62	+		+					2+
2631	Night Creatures (81)		Adv.	U-I	5-21-62	+		+	++	+	+		6+
2666	Night of Evil (88)		Melodrama	Astor	9-17-62	+							1+
2655	Night They Killed Rasputin, The (87)		Melodrama	Brigadier	8-13-62	+							1+
2656	No Man Is an Island (114)		War Drama	U-I	8-13-62	++	±	±	+	+	+	++	10+2-
2638	No Place Like Homicide (87)		Farce-Comedy	Embassy	6-11-62	+	-	±	+	±	+		5+3-
2643	Notorious Landlady, The (123)		Com.	Col	7- 2-62	+	±	+	++	+	+	++	9+1-
2656	Nun and the Sergeant, The (73)		War Drama	UA	8-13-62	±							1+2-
—O—													
2667	On Any Street (90)		Melodrama	Miller-SR	9-24-62	+							1+
2669	Operation Snatch (83)		Com.	Cont'l	10- 1-62	+			+		±		3+1-
—PQ—													
2643	Panic in Year Zero! (93)		Dr.	AIP	7- 2-62	+	+	+	±	+	±		6+2-
2642	Paradise Alley (81)		Comedy	Astor	7- 2-62	+							1+
2652	Payroll (80)		Crime	AA	7-30-62	±		+	±	±			4+3-
2633	Peeping Tom (86)		Suspense	Astor	5-28-62	+							1+
2678	Period of Adjustment (112)		Com.	MGM	10-29-62	+		+	+	++	++		7+
2677	Phaedra (115)		Drama	Lopert	10-29-62	+		++	++	+	±	++	9+1-
2640	Phantom of the Opera (84)		Ho...	U-I	6-18-62	++	±	+	++	+	++	++	11+1-
2637	Phantom Planet, The (82)		SF-Fantasy	AIP	6-11-62	±							1+1-
2648	Pigeon That Took Rome, The (101)		Comedy	Para	7-16-62	+	++	++	+	+	+	++	10+
2652	Pirates of Blood River (87)		Action	Col	7-30-62	+	±	+	+	+	+	±	7+2-
2653	Playgirl After Dark (92)		Dr.	Topaz	8- 6-62	+							1+1-
2614	Premature Burial, The (81)		Horror Drama	AIP	3-19-62	+	+	±	+	+	±		6+2-
2672	Pressure Point (87)		Drama	UA	10- 8-62	++		++	++	++	+	++	11+
—R—													
2670	Reluctant Saint, The (105)		Dr.	Davis-Royal	10- 1-62	+							1+
2620	Reprieve (See "Convicts 4")												
2667	Requiem for a Heavyweight (87)		Drama	Col	9-24-62	++		+	++	±	+	++	9+1-
2629	Ride the High Country (94)		Western	MGM	5-14-62	+		+	+	++	+	+	7+
2655	Rider on a Dead Horse (72)		W'n	AA	8-13-62	+					±		2+1-
	Riff Raff Girls (97) Eng-dubbed												
	Dr. ("Riff Raff for Girls")			Cont'l	6-11-62	+		+					2+1-
2663	Ring-a-Ding Rhythm (78)		Mus.	Col	9-10-62	+			±	+	+		4+1-
2635	Road to Hong Kong, The (91)		Com.	UA	6- 4-62	+	+	++	++	+	+	+	9+
2681	Roommates (91)		Comedy	Herts-Lion	11-12-62	+		+					3+
—S—													
2623	Safe at Home! (83)		Com-Dr.	Col	4-23-62	+	-	±	+	+	+	+	6+2-
2622	Samar (89)		Action Dr.	WB	4-16-62	+	±	±	+	+	+	±	7+3-
2627	Satan in High Heels (93)		Exploitation Melodrama	Cosmic	5- 7-62	-	=						1+4-
2659	Scarface Mob, The (105)		Cr.	Desilu	8-27-62	+							1+
2682	Secrets of the Nazi Criminals (84)		Documentary	Trans-Lux	11-12-62	++		++	+	++	+		8+
2619	Shame of the Sabine Women, The (80)		Adv. Dr.	UPRO	4- 9-62	±					±		2+2-
2627	She Didn't Say No! (96)		Comedy Satire	Seven Arts	5- 7-62	++							2+
2657	Shootout at Big Sag (64)		W'n Parallel	8-20-62	+								1+
2670	Siege of Hell Street, The (93)		Cr.	UPRO	10- 1-62	±							1+1-
2615	Six Black Horses (80)		W'n	U-I	3-26-62	+	-	±	+	+	±		6+3-
2646	Sky Above—the Mud Below, The (90)		Documentary	Embassy	7- 9-62	++	±	++	+	++	+	++	11+1-

P. G. Page	Title	Run Time	Type	Distributor	Reviewed	Boxoffice	Harrison's Reports	Variety	Film Daily Hollywood Reporter	Parents' Magazine	New York Daily News	Summary
2684	Smashing of the Reich (89)		Documentary	Brigadier	11-19-62	+		±	-	++		4+2-
2668	⊗Son of Samson (90)		Hist. Spectacle	Medallion	9-24-62	+						1+
2635	⊗Spiral Road, The (140)	Adv.	U-I	6- 4-62	+	+	±	++	++	++	++	11+1-
2676	Stagecoach to Dancers'		Rock (72) Western	U-I	10-22-62	+			+	+	±	4+1-
2616	⊗⊗State Fair (118)	⊗Musical	20th-Fox	3-26-62	+	++	±	+	++	+	++	10+1-
2637	⊗Story of the Count of Monte Cristo, The (101)	Ⓢ Adv.	WB	6-11-62	+	±	±		+	++	+	7+2-
2647	⊗Stowaway in the Sky (82)		Adventure	Lopert	7-16-62	+	±	++	+	+	++	10+1-
2654	Strangers in the City (83)	Dr.	Embassy	8- 6-62	±	-	+	+			±	4+3-
2622	⊗Swingin' Along (74)	Ⓢ	Com/Mus.	20th-Fox	4-16-62	+		±	+	±	-	4+3-
2665	⊗Sword of the Conqueror (95)		Ⓢ Drama	UA	9-17-62	+		±	+	+	-	4+2-
2683	⊗Swordsmen of Siena (92)	Ⓢ Ad.	MGM	11-19-62	+			±		±		3+2-
—T—												
2636	⊗Tales of Terror (90)	Ⓢ Ho.	AIP	6- 4-62	++	-	+	++	++	++	±	10+2-
2644	⊗Tartars, The (83)	Action	MGM	7- 2-62	±	±	-	+	±	±	±	6+6-
2650	⊗Tarzan Goes to India (86)	Ⓢ Acc.	MGM	7-23-62	+	±	+	+	++	+	++	9+1-
2630	Taste of Honey, A (100)	Dr.	Cont'l	5-14-62	++	±	++	++	++	++	++	12+1-
2665	Terror of the Bloodhunters (60)	Melodrama	ADP-SR	9-17-62	±							1+1-
2632	⊗That Touch of Mink (99)	Ⓢ Com.	U-I	5-14-62	++	+	+	++	++	+	++	11+
2639	There Was a Crooked Man (106)		Comedy	Lopert	6-18-62	++						2+
2673	Third of a Man (81)	Melo	UA	10-15-62	+					+		2+
2629	13 West Street (80)	Dr.	Col	5-14-62	±	±	±	+	±	+	+	7+4-
2659	⊗300 Spartans, The (113)		Ⓢ Action Spectacle	20th-Fox	8-27-62	±		±	++	+	+	6+2-
2647	Three Stooges in Orbit, The (87)	Farce-Comedy	Col	7-16-62	+	-	+	+	+	±	±	6+3-
2676	Too Young, Too Immoral (88)	Dr.	SR	10-22-62	±							1+1-
2646	Trauma (93)	Suspense Dr.	Parade	7- 9-62	+							1+
2650	⊗Trojan Horse, The (105)	Ⓢ	Spectacle Drama	Colorama	7-23-62	+			+		±	3+1-
2666	Two and Two Make Six (89)	Com-Dr	Union	9-17-62	+		+					2+
2683	Two Before Zero (78)	Doc'y	Ellis	11-19-62	+		±	+	±			4+2-
2679	Two for the Seesaw (120)	Ⓢ CD	UA	11- 5-62	+		+	++	++	±		7+1-
2669	Two Tickets to Paris (78)	Mus.	Col	10- 1-62	±		±		+	±		4+3-
2657	⊗Two Weeks in Another Town (104)	Ⓢ Drama	MGM	8-20-62	±	±	±	+	-	++		6+4-
—U—												
2603	Underwater City, The (78)	Adv.-Fantasy	Col	2-12-62	±	±	±		±	+	±	6+5-
—V—												
2648	Valiant, The (89)	War Drama	UA	7-16-62	+	+	±	+		+	+	6+1-
2670	⊗Very Private Affair, A (95)	Drama	MGM	10- 1-62	+		+		+	+	+	5+
2606	Victim (100)	Drama	Astor	2-19-62	++	+	++	++	++	++	++	12+
2601	View From the Bridge, A (110)		Drama	Cont'l	2- 5-62	++	+	++	++	++	++	13+
—W—												
2660	⊗Waltz of the Toreadors (105)	Comedy-Drama	Cont'l	8-27-62	+	±	+	+	+	++	+	8+1-
2613	War Hunt (81)	War Drama	UA	4- 2-62	±	±	+	+	++	++	++	10+2-
2680	War Lover, The (105)	Ac.	Col	11- 5-62	+		+	++	++	+		6+
2681	Warriors Five (82)	Dr.	AIP	11-12-62	+				+			2+
2680	We'll Bury You! (77)	Doc.	Col	11- 5-62	+		+	±			+	4+1-
2638	What a Carve Up! (See "No Place Like Homicide")											
2679	What Ever Happened to Baby Jane? (132)	Susp. Dr.	WB	11- 5-62	++		+	++	++	++	±	10+1-
2567	⊗⊗West Side Story (155)		Panavision. Musical Dr.	UA	10- 9-61	++	++	++	++	++	++	14+
2646	⊗When the Girls Take Over (80)		Comedy	Parade	7- 9-62	±						1+1-
2674	Where the Truth Lies (83)		Drama (Eng-dubbed)	Para	10-15-62	±			+	-	-	3+3-
2612	Whistle Down the Wind (98)		Drama	Astor	3-12-62	++	+	++	+	++	++	12+
2678	⊗White Slave Ship (92)	Ⓢ Ad.	AIP	10-29-62	+			±	±	-		3+3-
2645	⊗Wild Westerners, The (70)	W'n	Col	7- 9-62	+	±	±	+	+	±	±	7+4-
2609	Womanhunt (60)	Mystery	20th-Fox	3- 5-62	-					-		2-
2677	⊗Wonderful to Be Young (92)		Ⓢ Musical	Para	10-29-62	+			+			2+
2658	⊗Wonderful World of the Bros. Grimm (137)		MGM-Cinerama	8-20-62	++	++	++	++	++	++	++	14+
2609	World in My Pocket (93)	Suspense	MGM	3- 5-62	+	+	+	+	±	±		6+2-
—XYZ—												
2671	Young Go Wild, The (88)		Melodrama	Manson	10- 8-62	±						1+1-
2686	Young Guns of Texas (78)		Ⓢ Western	20th-Fox	11-26-62	±		±		++		4+1-
2675	Young, Willing and Eager (77)	Dr.	SR	10-22-62	+							1+1-
2638	Zot! (87)	Comedy	Col	6-11-62	±	-	+	+	+	+		5+2-



## FEATURE CHART

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FEATURE CHART

The key to letters and combinations thereof indicating story type: (Ad) Adventure Drama; (Ac) Action Drama; (An) Animated-Action; (C) Comedy; (CD) Comedy-Drama; (Cr) Crime Drama; (DM) Drama with Music; (Doc) Documentary; (Dr) Drama; (F) Fantasy; (Ho) Horror Drama; (Hi) Historical Drama; (M) Musical; (My) Mystery; (OD) Outdoor Drama (S) Spectacle; (SF) Science-Fiction; (W) Western.

	EMBASSY	M-G-M	PARAMOUNT	20TH-FOX	UNITED ARTISTS
MAY	<p>No Love for Johnnie (110) © .....D... Peter Finch, Mary Peach</p> <p>Two Women (99) .....D... (Eng-dubbed)...Sophia Loren</p>	<p>② Ride the High Country (94) © .....OD..216 Randolph Scott, Joel McCrea</p>	<p>② Escape From Zahrain (93) ⑦ .....Ac..6115 Yul Brynner, Madyn Rhue, Sal Mineo</p>	<p>Hand of Death (60) .....Ho..212 John Agar, Paula Raymond</p> <p>The Cabinet of Caligari (104) © .....HoD..211 Glynis Johns, Dan O'Herlihy</p>	<p>③ Follow That Dream (110) ② .....C..6216 Elvis Presley, Arthur O'Connell</p> <p>③ Geronimo (102) .....OD..6221 Chuck Connors, Kamala Devi</p> <p>Incident in an Alley (83) D..6218 Chris Warfield, Erin O'Donnell</p> <p>Third of a Man (80) ....D..6226 Simon Oakland</p>
JUNE	<p>No Place Like Homicide (87) .....HoC... Kenneth Connor, Shirley Eaton</p> <p>③ The Sky Above—the Mud Below (90) .....Doc... Bell' Antonio (101) .....D... (Eng-dubbed)...Marcello Mastroianni, Claudia Cardinale</p>	<p>Lolita (152) .....D..217 James Mason, Shelley Winters, Peter Sellers, Sue Lyon</p> <p>③ Boys' Night Out (115) © C..218 Kim Novak, James Garner, Tony Randall, Janet Blair</p> <p>③ The Tartars (83) .....Ad..223 Orson Welles, Victor Mature</p>	<p>Hell Is for Heroes (90)...D..6116 Steve McQueen, Bobby Darin, Fess Parker, Bob Newhart</p>	<p>③ Lisa (112) © .....D..210 Stephen Boyd, Dolores Hart</p> <p>③ It Happened in Athens (92) © .....Ad..214 Jayne Mansfield, Nico Minardos</p>	<p>Road to Hong Kong (91)...C..6227 Bing Crosby, Bob Hope, Joan Collins, Dorothy Lamour</p>
JULY		<p>③ Tarzan Goes to India (86) .....Ad..222 Jock Mahoney, Slim, Mark Dana</p>	<p>③ The Counterfeit Traitor (140) .....D..6113 William Holden, Lilli Palmer</p> <p>③ My Geisha (120) ⑦...CD..6118 Shirley MacLaine, Yves Montand, Edw. G. Robinson, Bob Cummings</p>	<p>③ Mr. Hobbs Takes a Vacation (116) © .....C..215 James Stewart, Maureen O'Hara, Fabian, Lauri Peters</p> <p>Air Patrol (70) © .....Ac..216 Willard Parker, Merry Anders</p>	<p>③ Jack the Giant Killer (94) .....Ad..6222 Kerwin Mathews, Judi Meredith</p> <p>The Miracle Worker (106) D..6225 Anne Bancroft, Patty Duke</p> <p>③ West Side Story (155) ② 70mm .....M..6201 Natalie Wood, Richard Beymer, The Valiant (89) .....D..6228 John Mills, Ettore Manni</p>
AUGUST		<p>③ Two Weeks in Another Town (104) © .....D..220 Kirk Douglas, Edw. G. Robinson, Cyd Charisse, Geo. Hamilton</p> <p>③ The Wonderful World of the Brothers Grimm (137) Laurence Harvey, Karl Boehm (Cinerama engagements only)</p>	<p>③ Hataril (159) .....Ad..6119 John Wayne, Red Buttons, Elsa Martinelli, Hardy Kruger</p>	<p>③ 5 Weeks in a Balloon (101) © .....Ad..218 Red Buttons, Fabian, Barbara Eden, Cedric Hardwicke, Peter Lorre</p> <p>③ Hemingway's Adventures of a Young Man (145) © .....D..213 Richard Beymer, Susan Strasberg, Diane Baker, Paul Newman</p> <p>The Firebrand (63) © .....Ad..217 Kent Taylor, Lisa Montell</p>	<p>Bird Man of Alcatraz (143) D..6230 Burt Lancaster, Karl Malden</p> <p>Judgment at Nuremberg (189) .....D..6205 S. Tracy, B. Lancaster, R. Widmark, M. Dietrich, M. Clift, J. Garland</p> <p>The Nun and the Sergeant (73) .....Ac..6125 Robert Webber, Anna Sten</p>
SEPTEMBER		<p>③ I Thank a Fool (100) © .....D..301 Susan Hayward, Peter Finch</p>		<p>③ I Like Money (81) © .....C..241 Peter Sellers, Nadia Gray, Herbert Lom</p> <p>③ The 300 Spartans (113) © .....Ad..219 Richard Egan, Diane Baker, Sir Ralph Richardson</p>	<p>③ Kid Galahad (95)....CD..6231 Elvis Presley, Gig Young, Lola Albright, Joan Blackman</p> <p>③ Sword of the Conqueror (95) ⑤ .....Ad..6232 Jack Palance, Guy Madison</p>
OCTOBER	<p>③ Boccaccio '70 (148)....Episodes (Eng-dubbed)...Sophia Loren, Anita Ekberg, Romy Schneider</p>	<p>③ A Very Private Affair (95) D..303 B. Bardot, Marcello Mastroianni</p> <p>③ The Savage Guns (85) ⑤ OD..306 Richard Basehart, Alex Nicol</p>	<p>The Pigeon That Took Rome (101) ② .....C..6202 Charlton Heston, Elsa Martinelli, Harry Guardino</p>	<p>③ Loves of Salammbo (72) © .....Ad..223 Jeanne Valerie, Jacques Sernas, Edmund Purdom</p> <p>The Longest Day (180) © D..221 All-Star cast: depiction of the Allied landings on D-Day (Prerelease)</p>	<p>③ Hero's Island (94) ② Ad..6229 James Mason, Neville Brand, Kate Manx, Rip Torn</p> <p>Pressure Point (91) .....D..6233 Sidney Pollter, Bobby Darin</p>
NOVEMBER		<p>Period of Adjustment (112) © .....C..308 Tony Franciosa, Jane Fonda, Jim Hutton</p> <p>Escape From East Berlin (94) .....D..311 Don Murray, Christine Kaufmann</p>	<p>③ Girls! Girls! Girls! (106) .....C/M..6205 Elvis Presley, Stella Stevens, Robert Strauss, Laurel Goodwin</p>		<p>The Manchurian Candidate (126) .....D..6235 F. Sinatra, L. Harvey, J. Leigh</p> <p>③ Amazons of Rome (96) Ac... Louis Jourdan, Sylvia Syms</p> <p>Vampire &amp; Ballerina (86) Ho..6236 Helene Remy</p> <p>Tower of London (79)....Ho..6234 Vincent Price</p>
DECEMBER	<p>③ Constantine and the Cross (114) .....Ad... Cornel Wilde, Christine Kaufmann</p> <p>Divorce—Italian Style (114)...C... (Eng-dubbed)...Marcello Mastroianni, Daniela Rocca</p>	<p>③ Seven Seas to Calais (102) © .....D..309 Rod Taylor, Keith Mitchell</p> <p>③ Billy Rose's Jumbo (125) © .....M..310 Doris Day, Jimmy Durante, Martha Raye, Stephen Boyd, Dean Jagger</p> <p>③ Swordsman of Siena (92) © .....Ad..304 S. Granger, S. Koscina, C. Kaufmann</p>	<p>③ Wonderful to Be Young (92) © .....C/M..6209 Cliff Richard, Robert Morley</p> <p>It's Only Money (84)....C..6206 Jerry Lewis, Zachary Scott, Joan O'Brien</p>	<p>③ Gigot (104) .....C..220 Jackie Gleason, Katherine Kath, Jean LeFebvre, Gabrielle Dorziat</p> <p>③ The Lion (96) © .....D..305 Wm. Holden, Capucine, T. Howard (Prerelease)</p>	<p>Two for the Seesaw (120)...D... Shirley MacLaine, Robert Mitchum</p> <p>Court Martial (82) .....D..6237 Karl Boehm, Christian Wolff, Sabina Sesselman</p>
JANUARY			<p>③ Who's Got the Action? (93) ② .....C..6207 Dean Martin, Lana Turner, Eddie Albert, Nita Talbot</p> <p>Where the Truth Lies (81) D..6211 Juliette Greco, Lilo Pulver</p>	<p>③ Sodom and Gomurrah (104) S..301 Stewart Granger, Pier Angeli</p> <p>③ The World of Marilyn Monroe (...) © .....Doc..302</p> <p>③ Young Guns of Texas (78) © .....W..303 James Mitchum, Jody McCrea</p> <p>The Day Mars Invaded Earth (...) .....SF..304 Kent Taylor, Marie Windsor</p>	<p>③ Taras Bulba (...) ② .....D... Tony Curtis, Yul Brynner</p>
FEBRUARY	<p>Strangers in the City (83) .....D... Robert Gentile, Kenny Delmar</p> <p>Long Day's Journey Into Night (174) .....D... Katharine Hepburn, Ralph Richardson, Jason Robards Jr., Dean Stockwell</p>		<p>③ A Girl Named Tamiko (110) ② .....D..6210 Laurence Harvey, France Nuyen, Martha Hyer</p>	<p>③ The Lion (96) © .....D..305 Wm. Holden, Capucine, T. Howard</p>	
COMING		<p>③ Mutiny on the Bounty (179) ② 70 .....Ad... Marlon Brando, Trevor Howard</p> <p>③ The Golden Arrow (...) .....Ad... Tab Hunter, Rossana Podesta</p> <p>③ Follow the Boys (...) © C... Connie Francis, Paula Prentiss</p> <p>③ The Main Attraction (90) © .....D..307 Pat Boone, Nancy Kwan</p>	<p>③ My Six Loves (...) .....CD... Debbie Reynolds, David Janssen</p> <p>Hud Bannon (...) ② .....D... Paul Newman, Melvyn Douglas</p> <p>③ Donovan's Reef (...) Ad... John Wayne, Lee Marvin, Jack Warden, Elizabeth A'ten</p>	<p>③ The Queen's Guards (...) © D... Raymond Massey, Daniel Massey</p> <p>③ Nine Hours to Rama (...) © D... Horst Buchholz, Jose Ferrer, Diane Baker, Robert Morley</p> <p>③ A Woman in July (...) © D... Joanne Woodward, Richard Beymer</p>	<p>③ Beauty and the Beast (77) .....Ad..6223 Joyce Taylor, Mark Damon</p> <p>A Child Is Waiting (...) D... Judy Garland, Burt Lancaster</p> <p>The Caretakers (...) .....D... Robert Stack, Joan Crawford, Polly Bergen</p>



# FEATURE CHART

## UNIVERSAL-INT'L

Cape Fear (106).....D..6209  
Gregory Peck, Robert Mitchum,  
Polly Bergen

The Day the Earth Caught  
Fire (91).....D..6210  
Janet Munro, Leo McKern

①Night Creatures (81).....Ho..6213  
Peter Cushing, Yvonne Romain

①Six Black Horses (80).....W..6214  
Audie Murphy, Dan Duray,  
Joan O'Brien

Lonely Are the Brave (107)  
①.....D..6215  
Kirk Douglas, Gena Rowlands,  
Walter Matthau

①That Touch of Mink  
(99) ①.....C..6216  
Cary Grant, Doris Day, Gig  
Young, Audrey Meadows

Information Received (77) D..6217  
Sabina Sesselman, Wm. Sylvester

①The Spiral Road (140).....D..6218  
Rock Hudson, Burl Ives,  
Gena Rowlands

①The Phantom of the Opera  
(84).....Ho..6219  
Herbert Lom, Heather Sears,  
Michael Gough, Edw. de Souza

①No Man Is an Island  
(114).....D..6220  
Jeffrey Hunter, Marshall Thompson,  
Barbara Perez

①If a Man Answers (102).....C..6221  
Sandra Dee, Bobby Darin,  
Micheline Presle, John Lund

Stagecoach to Dancers' Rock  
(72).....W..6222  
Warren Stevens, Martin Landau,  
Jody Lawrence, Judy Dan

Freud (139).....D..6301  
(Special Release)  
Montgomery Clift, Susannah York,  
Larry Parks, Susan Kohner

①40 Pounds of Trouble  
(109) ①.....C..6304  
Tony Curtis, Suzanne Pleshette,  
Phil Silvers, Larry Storch

Mystery Submarine (90).....Ac..6305  
Edward Judd, Laurence Payne,  
James Robertson Justice

To Kill a Mockingbird (..).....D..  
Gregory Peck, Mary Badham  
①Lancelot and Guinevere  
(..) ①.....Ad..  
Cornel Wilde, Jean Wallace  
①A Gathering of Eagles (..).....D..  
Rock Hudson, Rod Taylor, Mary  
Peach, Barry Sullivan

## WARNER BROS.

House of Women (85).....D..163  
Shirley Knight, Andrew Duggan

①Samar (89).....Ad..164  
George Montgomery, Gilbert Roland,  
Ziva Rodann, Joan O'Brien

①Lad: a Dog (98).....D..158  
Peter Breck, Peggy McCay

①Merrill's Marauders  
(98) ①.....D..165  
Jeff Chandler, Ty Hardin

①The Music Man (151) ① M..168  
Robert Preston, Shirley Jones  
(Special engagements only)

Guns of Darkness (103).....Ad..169  
Leslie Caron, David Niven

①The Story of the Count of  
Monte Cristo (101) ①.....Ad..167  
Louis Jourdan, Yvonne Furneaux

①The Chapman Report (125) D..251  
Efrem Zimbalist Jr., Shelley Winters,  
Jane Fonda, Claire Bloom, Glynnis  
Johns

What Ever Happened to Baby  
Jane? (132).....D..252  
Joan Crawford, Bette Davis

①Gay Purr-ee (85).....An..253  
Voices of Judy Garland, Robert  
Goulet, Red Buttons, Hermione  
Gingold

①Gypsy (143) ①.....M..254  
Rosalind Russell, Natalie Wood,  
Karl Malden

Term of Trial (117).....D..255  
Laurence Olivier, Simone Signoret,  
Terence Stamp, Sarah Miles

Days of Wine and Roses  
(117).....D..256  
Jack Lemmon, Lee Remick

①Not on Your Life! (..) ①.....C..  
Robert Preston, Tony Randall

①PT-109 (..) ①.....D..  
Cliff Robertson

①Spencer's Mountain (..) ① OD..  
Henry Fonda, Maureen O'Hara,  
James MacArthur

## A.D.P. PRODUCTIONS

Invasion of the Animal  
People (55).....SF..  
John Carradine, Barbara Wilson  
Terror of the Bloodhunters  
(60).....Ho..  
Robert Clarke, Steve Conte

ASTOR  
Whistle Down the Wind  
(98).....D..Mar 62  
Hayley Mills, Bernard Lee  
Peeping Tom (86).....D..May 62  
Karl Boehm, Molra Shearer  
Night of Evil (88).....D..Aug 62  
Lisa Gaye, William Campbell  
The Bloody Brood (69).....D..Sep 62  
Peter Falk, Barbara Lord

ATLANTIC PICTURES  
Cry Double Cross (65).....D..Jun 62  
Hardy Kruger, Martin Held  
①Flame in the Streets  
(93) ①.....D..Sep 62  
John Mills, Sylvia Syms

AUDUBON FILMS  
I Spit on Your Grave  
(100).....D..Sep 62  
Christian Marquand

BRIGADIER FILM ASSOCIATES  
The Night They Killed Rasputin  
(87).....D..Jul 62  
Edmund Purdom, Glenna Maria  
Canale  
The Tell-Tale Heart (78) Ho..Sep 62  
Lawrence Payne, Adrienne Corri  
Smashing of the  
Reich (84).....Doc..Oct 62  
Kamikaze! (89).....Doc..Oct 62

COLORAMA  
①The Trojan Horse  
(105) ①.....D..Jul 62  
Steve Reeves, John Drew Barrymore  
①The Mongols (112) ①.....S..Jul 62  
Jack Palance, Anita Ekberg

CROWN-INTERNATIONAL  
The 7th Commandment  
(85).....D..Feb 62  
Jonathan Kidd, Lyn Statten  
Secret File Hollywood  
(82).....D..Feb 62  
Robert Clarke, Francine York  
①Dangerous Charter  
(76) ①.....D..Sep 62  
Chris Warfield, Sally Fraser  
Stakeout (81).....D..Oct 62  
Bing Russell, Bill Hale  
Varan the Unbelievable  
(70).....D..Oct 62  
Myron Healy, Tsuruko Kobayashi  
First Spaceship on Venus  
(81).....D..Oct 62  
Yoko Tani, Oldrick Lukes

DESILU  
The Scarface Mob (106).....D..Aug 62  
Robert Stack, Keenan Wynn

ELLIS  
Make Mine a Double (86) C..Feb 62  
Brian Rix, Cecil Parker

ARGENTINA  
Summerskin (96).....8- 6-62  
(Angel).....Alfredo Alcon

FRANCE  
Back Streets of Paris (94) 6-18-62  
(President).....Simone Signoret  
Cleopatra (90).....10-29-62  
(Zenith).....Corinne Marchand  
Crime Does Not Pay (159) 11-26-62  
(Embassy).....Michele Morgan, C.  
Marquand

①End of Desire (86).....8-13-62  
(Cont'l).....Maria Schell  
Five Sinners (80).....8- 6-62  
(Astor).....Marina Petrova  
Girl With the Golden Eyes,  
The (90).....9- 3-62  
(Kingsley).....Marie Laforet  
Jules and Jim (105).....6-11-62  
(Janus).....Jeanne Moreau, Oskar  
Werner

Last Year at Marienbad  
(98).....4-16-62  
(Astor).....Delphine Seyrig, Giorgio  
Albertazzi, Sacha Pitoeff  
Le Dab Se Rebiffe (96).....8-13-62  
(Times).....Jean Gabin  
Magnificent Tramp, The  
(76).....7-16-62  
(Cameo).....Jean Gabin, Darryl  
Cowl  
Passion of Slow Fire (91).....11-26-62  
(Trans-Lux).....Jean DeSailly  
Shoot the Piano Player (92) 9- 3-62  
(Astor).....Charles Aznavour  
Sweet Ecstasy (75) ①.....8-13-62  
(Audubon).....Elke Sommer

Testament of Orpheus (79) 6- 4-62  
(F-A-W).....Jean Cocteau auto-  
biography

Tomorrow Is My Turn (117) 4- 9-62  
(Showcorp).....Charles Aznavour

## EMERSON FILM ENTERPRISES

The Creation of the  
Humanoids (75).....Ho..Oct 62  
Don Megowan, Erica Elliot

FAIRWAY INT'L  
The Choppers (64).....D..Feb 62  
Arch Hall Jr., Marianne Gaba  
①Eegah (90).....Ad..May 62  
Arch Hall Jr., Marilyn Manning  
Fallguy (64).....D..May 62  
Ed Dugan  
Wild Guitar (87).....M..Nov 62  
Arch Hall Jr., Nancy Czar

FANFARE FILMS  
The Concrete Jungle  
(86).....D..Jun 62  
Stanley Baker, Sam Wanamaker

GOVERNOR  
①Doctor in Love (87).....C..Apr 62  
Michael Craig, Virginia Maskell,  
James Robertson Justice  
Carry On, Teacher (86).....C..Jul 62  
Kenneth Connor, Leslie Phillips,  
Joan Sims, Hattie Jacques  
A Kind of Loving (112).....D..Oct 62  
Alan Bates, June Ritchie

HERTS-LION INT'L  
A Matter of WHO (90) CD..Aug 62  
Terry-Thomas, Sonja Ziemann  
Carnival of Souls (91).....D..Sep 62  
Candace Hillgoss, Frances Feist  
The Devil's Messenger  
(72).....F..Sep 62  
Lon Chaney, Karen Kadler  
①Daughter of the Sun God  
(75).....Ad..Oct 62  
Lisa Montell, Bill Holmes  
Escape to Berlin (80).....D..Oct 62  
Christian Doerner, Suzanne Korda  
①Roommates (91).....C..Oct 62  
James R. Justice, L. Phillips

JOSEPH BRENNER ASSOCIATES  
Karate (80).....Ad..  
Joel Holt, Frank Blaine

KINGSLEY  
Only Two Can Play (106) C..Mar 62  
Peter Sellers, Mai Zetterling

LOPERT FILMS  
There Was a Crooked  
Man (106).....C..Jun 62  
Norman Wisdom, Alfred Marks  
The Horror Chamber of Dr.  
Faustus (95).....Ho..Jul 62  
Pierre Brasseur, Alida Valli  
The Monster—Half Man, Half  
Monster (72).....Ho..Jul 62  
Peter Dinklage, Jane Hylton  
①Stowaway in the Sky  
(82).....Ad..Jul 62  
Pascal Lamorisse, Andre Gille  
Phaedra (115).....D..Nov 62  
Melina Mercouri, Anthony Perkins

MAGNA FILMS  
①Black Tights (120) ①.....M..  
Cyd Charisse, Zizi Jeanmaire

MEDALLION  
①Last of the Vikings (102)  
①.....Ad..May 62  
Cameron Mitchell, Edmund Purdom

## FOREIGN LANGUAGE

Tales of Paris (85).....10-15-62  
(Times).....F. Arnoul, C. Marquand

GERMANY  
Beginning Was Sin, The (88) 9- 3-62  
(Globe).....Ruth Niehaus, Viktor  
Staal

GREECE  
Antigone (88).....10-15-62  
(Ellis).....Irene Papas  
Take Me Away, My Love  
(90).....9- 3-62  
(Greek M.P.).....Christian Sylba

INDIA  
Devi (The Goddess) (95) 11-12-62  
(Harrison).....C. Biswas, S. Chatterjee

ITALY  
Bell' Antonio (101).....5-21-62  
(Embassy).....Marcello Mastroianni,  
Claudia Cardinale, P. Brasseur  
①Boccaccio '70 (165).....7-16-62  
(Embassy).....Sophia Loren, Anita  
Ekberg, Romy Schneider  
Divorce—Italian Style  
(104).....10- 1-62  
(Embassy).....Marcello Mastroianni  
Il Grido (The Outcry)  
(115).....11-12-62  
(Astor).....Steve Cochran, Valli,  
B. Blair  
Lady Doctor, The (103).....10- 1-62  
(Governor).....Toto, Abbe Lane  
①La Viaccia (103).....10-22-62  
(Embassy).....Jean-Paul Belmondo,  
Claudia Cardinale  
Night, The (La Notte)  
(120).....3-19-62  
(Lopert).....Jeanne Moreau, Marcello  
Mastroianni, Monica Vitti

Psychosissimo (88).....10-29-62  
(Ellis).....Ugo Tozzazzi

JAPAN  
Happiness of Us Alone  
(133).....9- 3-62  
Keiju Kobayashi, Hideo Takamine  
Island, The (96) ①.....9-24-62  
(Zenith).....Nobuko Otowa  
Yojimbo (110).....10-29-62  
(Seneca).....Toshiro Mifune

MEXICO  
Important Man, The (99) ①.....8- 6-62  
(Lopert).....Toshiro Mifune

NORWAY  
Young Sinners (86).....8- 6-62  
(Brenner).....Liv Ullmann

POLAND  
Joan of the Angels? (101).....6-18-62  
(Telepix).....L. Winnicka, M. Voit

①Son of Samson (90).....S..  
Mark Forest, Chelo Alonso

MPA FEATURE FILMS  
Bourbon St. Shadows  
(70).....D..Sep 62  
Richard Derr, Mark Daniels

PARADE RELEASING ORG.  
A Public Affair (75).....D..Mar 62  
Myron McCormick, Edw. Binns  
①When the Girls Take Over  
(80).....C..May 62  
R. Lowery, M. Miller, J. Ellison  
Trauma (92).....D..May 62  
Lynn Bari, John Conte  
①Make Way for Lila  
(90).....D..Jun 62  
Erika Remberg (Eng-dubbed)  
①East of Kilimanjaro (75)  
Vistarama.....Ad..Jul 62  
Marshall Thompson, Gaby Andre

PARALLEL FILM DISTRIBUTORS  
Shootout at Big Sag  
(64).....W..Jun 62  
Walter Brennan, Luana Patten

PLAYSTAR PRODUCTIONS  
Ring of Terror (71).....Ho..  
George Mather, Esther Furst

PRODUCERS INT'L (PIP)  
①The Centurion (77).....S..  
John Barrymore, Jacques Sernas  
①The Huns (85).....S..  
Chelo Alonso, Jacques Sernas

SEVEN ARTS ASSOCIATED  
①Girls at Sea (81).....C..  
Guy Rolfe, Ronald Shiner  
①She Didn't Say No! (96).....C..  
Eileen Herlie, Perlita Nelson

TIMES FILM  
Frantic (81).....D..Mar 62  
(Eng-dubbed) Jeanne Moreau  
Also available with sub-titles at  
90 minutes running time

TOPAZ FILMS  
①Playgirl After Dark  
(92).....M..Jul 62  
Jayne Mansfield, Leo Genn

TRANS-LUX  
①And the Wild Wild  
Women (85) ①.....D..  
Anna Magnani, Giulietta Masina  
Secrets of the Nazi Criminals  
(84).....Doc..Oct 62  
Horror Hotel (76).....Ho..Oct 62  
Dennis Lotis, Christopher Lee

UNION FILM DISTRIBUTORS  
A Coming-Out Party (98) C..Aug 62  
James Robertson Justice, Leslie  
Phillips  
Two and Two Make Six (89).....C..  
George Chakiris, Janette Scott

UNITED PRODUCERS (UPRO)  
The Siege of Hell Street (93) D..  
Donald Sinden, Nicole Berger  
Hot Money Girl (81).....D..Oct 62  
Eddie Constantine, Dawn Addams

PSYCHOSISSIMO (88).....10-29-62  
(Ellis).....Ugo Tozzazzi

JAPAN  
Happiness of Us Alone  
(133).....9- 3-62  
Keiju Kobayashi, Hideo Takamine  
Island, The (96) ①.....9-24-62  
(Zenith).....Nobuko Otowa  
Yojimbo (110).....10-29-62  
(Seneca).....Toshiro Mifune

MEXICO  
Important Man, The (99) ①.....8- 6-62  
(Lopert).....Toshiro Mifune

NORWAY  
Young Sinners (86).....8- 6-62  
(Brenner).....Liv Ullmann

POLAND  
Joan of the Angels? (101).....6-18-62  
(Telepix).....L. Winnicka, M. Voit

RUSSIA  
Apartment in Moscow (70) 11-12-62  
(Artkino).....E. Burenkov  
①Flight to the Stars (46).....8- 6-62  
(Artkino).....Documentary  
Home for Tanya, A (97).....7- 2-62  
(Artkino).....Ljudmila Marchenko  
①Violin and Roller (55).....9-24-62  
(Artkino).....Igor Fomchenko

SPAIN  
Viridiana (90).....4-16-62  
(Kingsley).....Francisco Rabal, Silvia  
Pinal, Fernando Rey

SWEDEN  
Devil's Wanton, The (72).....8- 6-62  
(Embassy).....Birger Malmsten  
Through a Glass Darkly  
(91).....4- 30-62  
(Janus).....Harriet Andersson, Max  
von Sydow



# SHORTS CHART

Short subjects, listed by company, in order of release. Running time follows title. Date is national release month. Color and process as specified.

Prod. No.	Rel. Date	Prod. No.	Rel. Date	Prod. No.	Rel. Date
<b>BUENA VISTA</b> (All in color) <b>CARTOON SPECIALS</b> (Two-reel)					
0097 Goliath II (15)	Nov 61	7120 The Batman	Oct 62	5201 Honorable House Cat (6)	Jan 62
122 Donald and the Wheel (18)	Dec 61	<b>STOOGES COMEDIES</b> (Reissues)		5202 Honorable Family Problem (7)	Mar 62
119 Saga of Windwagon Smith (14)	Apr 62	6403 Pies and Guys (16 1/2)	Nov 61	5203 Peanut Battle (7)	Apr 62
<b>FEATURETTE SPECIALS</b>		6404 Sweet and Hot (17)	Jan 62	5204 Loyal Royalty (6)	May 62
118 Horse With the Flying Tail (48)	Jan 62	6405 Flying Saucer Daffy (17)	Feb 62	5205 Send Your Elephant to Camp (6)	Jul 62
<b>LIVE ACTION SPECIALS</b> (Three-reel)		6406 Oils Well That Ends Well (16)	Apr 62	5206 Honorable Paint in Neck (7)	Sep 62
105 Islands of the Sea (28)	Nov 61	6407 Triple Crossed (16)	May 62	5207 Fleet's Out (6)	Oct 62
127 Bear Country (33), reissue	Apr 62	6408 Sappy Bull Fighter (15 1/2)	Jul 62	5208 Home Life (7)	Nov 62
131 Water Birds (31), reissue	Sep 62	7401 Husbands Beware (16)	Sep 62	<b>UNIVERSAL-INT'L</b> <b>COLOR SPECIALS</b> (One Reel)	
<b>REISSUE CARTOONS</b> (7 mins.)		7402 Creeps (16)	Oct 62	4271 Treasure of the Deep	Nov 61
17101 Donald's Lucky Day	Jan 62	<b>WORLD OF SPORTS</b>		4272 Caramba	Dec 61
17102 Donald's Cousin Gus	Feb 62	6801 Aqua Ski-Birds (9 1/2)	Oct 61	4273 Mahubay	Jan 62
17103 Fire Chief	Mar 62	6802 Clown Prince of Rasslin (..)	Feb 62	4274 Leaping Dandies	Feb 62
17104 Early to Bed	Apr 62	6803 On Target (9)	Apr 62	4275 Pink Land Blue Waters (..)	Mar 62
17105 Canine Caddy	May 62	<b>CROWN INTERNATIONAL</b> <b>COLOR SUBJECTS</b>		4276 Bahama Holiday (..)	Apr 62
17106 Springtime for Pluto	Jun 62	The Trumpet (23)	Mar 62	4277 Fabled Island (..)	May 62
17107 Dog Watch	Jul 62	The Magic Tide (32)	Jul 62	4278 Strictly Sidney (..)	Jun 62
17108 The Art of Skiing	Aug 62	The Plucky Plumber (18)	Oct 62	<b>WALTER LANTZ CARTUNES</b> (Technicolor. Can be projected in the Anamorphic Process, 2.35-1) (All run between 6 and 7 min.)	
17109 How to Play Baseball	Sep 62	<b>M-G-M</b> <b>TOM AND JERRY CARTOONS</b> All 1.75-1 Ratio (Color—All New)		4211 Doc's Last Stand	Nov 61
17110 Mickey's Delayed Date	Oct 62	W363 Greek to Me-ow (7)	Dec 61	4212 Case of the Red-Eyed Ruby	Dec 61
17111 Chicken Little	Nov 62	W364 High Steaks (7)	Jan 62	4213 Rock-a-Bye Gator (W. Woodpecker)	Jan 62
17112 Two Chins and a Miss	Dec 62	W365 Mouse Into Space (7)	Mar 62	4214 Home Sweet Homewrecker (W. Woodpecker)	Feb 62
<b>SINGLE REEL CARTOONS</b>		W366 Landing Stripling (7)	Apr 62	4215 Pest of Show	Feb 62
125 Aquamania (9)	Jan 62	W367 Calypso Cat (7)	Jun 62	4216 Mackerel Moocher	Mar 62
<b>COLUMBIA</b> <b>ASSORTED &amp; COMEDY FAVORITES</b> (Reissues)					
6423 Flung by a Fling (16)	Dec 61	<b>PARAMOUNT</b> <b>COMIC KINGS</b>		4217 Room and Bored	Mar 62
6424 The Gink at the Sink (16 1/2)	Feb 62	F21-1 Frogs Legs (6)	Apr 62	4218 Fowled-Up Birthday	Apr 62
6434 The Fire Chaser (16)	Mar 62	F21-2 Home Sweet Swampy (10)	May 62	4219 Rocket Racket	Apr 62
6435 Marinated Mariner (16)	Mar 62	F21-3 Hero's Reward (10)	May 62	4220 Phoney Express	May 62
6425 Let Down Your Aerial (17)	Apr 62	F21-4 Psychological Testing (9)	Jun 62	4221 Careless Caretaker	May 62
6426 Clunked in the Clink (16)	May 62	F21-5 Snuffy's Song (8)	Jun 62	4222 Mother's Little Helper	Jun 62
6436 Microspook (16)	Jun 62	F21-6 The Hat (10)	Jun 62	4223 Tragic Magic	Jul 62
7421 Spies and Guys (16 1/2)	Sep 62	<b>COLOR SPECIALS</b> (2 Reels)		4224 Hyde and Sneak	Jul 62
7431 Strop, Look and Listen (15 1/2)	Oct 62	B21-1 Spring in Scandinavia (15)	Dec 61	4225 Voo-Doo Boo-Boo	Aug 62
<b>CANDID MICROPHONE</b> (Reissues)		B21-2 Fire Away, the Story of a Trotter (17)	Apr 62	4226 Crowin' Pains	Sep 62
6553 No. 3, Series 3 (10 1/2)	Jan 62	<b>MODERN MADCAPS</b> (Technicolor)		4227 PUNCHY POOCH	Sep 62
6554 No. 4, Series 3 (11)	Apr 62	M21-3 Popcorn & Politics (6)	Nov 61	4228 Little Woody Riding Hood	Oct 62
6555 No. 5, Series 3 (10 1/2)	May 62	M21-4 Giddy Gadgets (6)	Mar 62	4229 Corny Concerto	Oct 62
7551 No. 1, Series 4 (10)	Sep 62	M21-5 Hi Fi Jinx (6)	Mar 62	<b>WALTER LANTZ REISSUES</b> (Color Cartunes. Can be projected in the Anamorphic process, 2.35-1)	
<b>COLOR SPECIALS</b>		M21-6 Funderful Suburbia (6)	Mar 62	4231 The Tree Medic	Nov 61
6450 Ball Play (9)	Jul 62	M21-7 Samson Scrap (10)	Mar 62	4232 After the Ball	Dec 61
<b>COLOR FAVORITES</b> (Technicolor Reissues)		<b>NOVELTOON</b> (Technicolor)		4233 Chief Charlie Horse	Jan 62
6605 Grape-Nutty (6)	Nov 61	P21-3 Kozmo Goes to School (6)	Nov 61	4234 Woodpecker from Mars	Feb 62
6606 The Popcorn Story (6 1/2)	Dec 61	P21-4 Perry Popgun (6)	Jan 62	4235 Calling All Cuckoos	Mar 62
6607 Cat-Tastrophe (6)	Jan 62	P21-5 Without Time or Reason (6)	Jan 62	4236 Niagara Fools	Apr 62
6608 Wonder Gloves (7)	Jan 62	P21-6 Good and Guilty (6)	Feb 62	4237 Arts and Flowers	May 62
6609 Dr. Bluebird (8)	Feb 62	P21-7 TV or No TV (6)	Mar 62	<b>SPECIAL</b> <b>2-REEL COLOR SPECIALS</b>	
6610 The Family Circus (6 1/2)	Mar 62	<b>SPORTS IN ACTION</b> (1-Reel Color)		4201 All That Oriental Jazz (16)	Nov 61
6611 Big House Blues (7)	Mar 62	D21-1 Symphony in Motion (10)	Jan 62	4204 Football Highlights of 1961 (10)	Dec 61
6612 The Oompahs (7 1/2)	Apr 62	D21-2 Bow Jest (10)	Apr 62	4202 Land of the Long White Cloud (..)	Mar 62
6613 The Air Hostess (8)	May 62	D21-3 Fun in the Sun (9)	Jul 62	<b>WARNER BROS.</b> <b>BLUE RIBBON HIT PARADE</b> (Technicolor Reissues—7 min.)	
6614 Giddyap (6 1/2)	Jun 62	D21-4 Mighty Mites (..)	Jul 62	9304 Leghorn Swaggled	Nov 61
6615 Georgie and the Dragon (7)	Jul 62	D21-5 On the Wing (..)	Aug 62	9305 A Peck of Trouble	Dec 61
7601 Gerald McBoing Boing on Planet Moo (7)	Sep 62	<b>20th CENTURY-FOX</b> <b>MOVIE TONE CINEMASCOPES</b> (Color, unless specified)			
7602 Happy Tots (7)	Sep 62	7111 Assignment South Africa (10)	Nov 61	9306 Tom-Tom Tomcat	Jan 62
7603 Willie the Kid (7)	Oct 62	7112 Sound of Arizona (10)	Dec 61	9307 Sock-a-Doodle-Do	Feb 62
<b>LOOPY DE LOOP</b> (Color Cartoons)		7201 Sport Fishing Family Style (8)	Jan 62	9308 Rabbit Hood	Mar 62
6703 Loopy's Hare-Do (7)	Dec 61	7202 Mel Allen's Football Highlights of 1961 (10)	Feb 62	9309 Ain't She Sweet	Apr 62
6704 Bungle Uncle (7)	Jan 62	7203 Primitive Fighters (8)	Mar 62	9310 Bye Bye Bluebeard	May 62
6705 Beef for and After (7)	Mar 62	7204 Holiday in Ireland (9)	Apr 62	9311 Homeless Hare	Jun 62
6706 Swash Buckled (7)	Apr 62	7205 Champion Angler (9)	May 62	9312 Bird in a Guilty Cage	Jul 62
6707 Common Scents (7)	May 62	7206 Quebec Sports Pageant (9)	Jun 62	9313 Fool Coverage	Aug 62
6708 Bearly Able (7)	Jun 62	7207 City of the World (10)	Jul 62	<b>BUGS BUNNY SPECIALS</b> (Technicolor—7 min.)	
7701 Slippery Slippers (7)	Sep 62	7209 Story Book Wedding of Princess Sophia and Prince Juan Carlos (10)	Aug 62	9722 Wet Hare	Jan 62
7702 Chicken Fracas-See (7)	Oct 62	7210 Killers and Clowns (9)	Sep 62	9723 Bill of Hare	Jun 62
<b>MR. MAGOO REISSUES</b> (Technicolor)		<b>TERRYTOON 2-D's</b> All Ratios—Color		<b>MERRIE MELODIES</b> <b>LOONEY TOONS</b> (Technicolor—7 min.)	
6753 Magoo's Masterpiece (7)	Nov 61	5126 Sappy New Year (7)	Dec 61	9703 Beep Prepared	Nov 61
6754 Magoo Beats the Heat (6) (Both C and standard)	Dec 61	5221 Klondike Strike Out (7)	Jan 62	9704 The Last Hungry Cat	Dec 61
6755 Magoo Slept Here (7)	Feb 62	5222 Where There's Smoke (7)	Feb 62	9705 Nelly's Folly	Dec 61
6756 Magoo's Puddle Jumper (6 1/2) (C and standard)	Mar 62	5223 He-Man Seaman (6)	Mar 62	9706 A Sheep in the Deep	Feb 62
6757 Magoo Goes Skiing (7)	May 62	5224 Nobody's Ghoul (7)	Apr 62	9707 Fish and Slips	Mar 62
6758 Trail-Blazer Magoo (6)	Jun 62	5225 Riverboat Mission (7)	May 62	9708 Quackodile Tears	Mar 62
7751 Magoo's Cruise (6)	Sep 62	5226 Rebel Trouble (7)	Jun 62	9709 Crow's Feet	Apr 62
7752 Magoo's Problem Child (6) (C and standard)	Oct 62	5227 Taming the Cat (7)	Jul 62	9310 Mexican Boarders	May 62
<b>SPECIAL COLOR FEATURETTES</b>		5228 Runaway Mouse (7)	Aug 62	9711 Zoom at the Top	Jun 62
6442 Wonderful Israel (19)	Dec 61	5229 Big Chief No Treaty (10)	Sep 62	9712 Slick Chick	Jul 62
6443 Wonders of Philadelphia (18)	Mar 62	<b>TERRYTOON CINEMASCOPES</b>		9713 Louvre Come Back to Me	Aug 62
6444 Pleasure Highway (19 1/2)	Apr 62	5112 Tree Spree (6)	Nov 61	<b>WORLD-WIDE ADVENTURE</b> <b>SPECIALS</b> (Color Reissues) (Two-Reel)	
6445 Wonders of Dallas (17)	Jul 62	9002 Fabulous Mexico (18) Mar 62			
7441 Wonderful Switzerland (15)	Sep 62	<b>SERIALS</b> (15 Chapter-Reissues)			
6160 Monster and the Aoe	May 62	9501 This Sporting World (10) Nov 61			

## FOREIGN LANGUAGE FEATURE REVIEWS

**Lola** Ratio: 1.85-1 Melodrama  
Films-Around-the-World 90 Minutes Rel. Dec. '62

Galic filmmaker Jacques Demy, who is obviously absorbed much in quality-developing during his 31 years of living, contributes strikingly to his homeland "New Wave" with this Carlo Ponti-Georges de Beauregard production starring Anouk Aimee, a gal of considerable importance to the discerning theatregoers on both sides of the Atlantic. M. Demy both wrote and produced this better-grade, bittersweet story of the water-front cabaret entertainer (Mlle. Aimee) who poses casually and carefree to the outside world, inwardly pining for the father of her young son who has blithely deserted her. Marc Michel has some memorable moments as the disillusioned young intellectual once acquainted with Mlle. Aimee; he comes back into her life, this time falling in love for the first time. Mlle. Aimee has the worn, harassed and yet comely countenance for tragedy. French, with English titles.

Anouk Aimee, Marc Michel, Jacques Harden, Alan Scott, Elna Labourdette, Annie Duperoux.

**Partings** Ratio: 1.85-1 Melodrama  
Telepix Corp. 101 Minutes Rel. Dec. '62

Warsaw's Film Polski (Syrena Unit) produced this absorbing story of Poland just prior to and during the tragic events of World War II and where the more discerning critics abound, the words of "superlative" and "great cinema" will be inevitably heard. Wojciech J. Has directed from a screenplay by himself and Stanislaw Dygat, as based on the latter's novel, Tadeusz Janczar providing a memorable portrayal of a young, philosophically inclined student, and Maria Wachowiak, a girl eventually corrupted by her environment. The two players pace out their roles with vividness and vitality; although sharing Maria's bed, Janczar doesn't consummate their affair at the outset. Five years later, Poland is still occupied by the Germans, but the Soviet army is approaching from the east and the ante-bellum aristocracy in which Janczar grew up is rapidly disintegrating. Maria, now a countess, seduces Janczar, ex-soldier and war prisoner, and he commits himself to follow her into the questionable times of peace. Polish, English titles.

Maria Wachowiak, Tadeusz Janczar, Gustaw Holoubek, Staurinn Zurawski.

**Stepchildren** Ratio: 1.85-1 Melodrama  
Artkino 75 Minutes Rel. Nov. '62

Producer-director-writer Tenghiz Abuladze poignantly probes into the lives of a contemporary Russian family as he spins out a relatively uncomplicated story of a stepmother's arrival and subsequent danger to newly found family harmony through inadvertent return of the father's former flame. All's well, of course, in time, but before the Abuladze yarn (in collaboration with Revas Japaridze) has concluded its anticipated course, he manages to cite some significant arguments for the oft-repeated contention that the family that plays together stays together. This is in Russian, with English titles. Otar Koberidze is the father, Tsitsino Tsitsishvili the stepmother, and Nani Chikvinidze and Mikho Borashvili the children. Asmat Kandaarashvili provides the "other woman" delineation forcefully indeed. Gruzia-Film Studio presentation.

Otar Koberidze, Tsitsino Tsitsishvili, Nani Chikvinidze, Mikho Borashvili, Asmat Kandaarashvili.



# Opinions on Current Productions

# FEATURE REVIEWS

Symbol Ⓢ denotes color; Ⓢ Cinemascope; Ⓢ VistoVision; Ⓢ Superscope; Ⓢ Panavision; Ⓢ Regalscope; Ⓢ Techniroma. For story synopsis on each picture, see reverse side.

## A Girl Named Tamiko

Paramount (6210) 110 Minutes Rel. Feb. '63

Ratio: Drama  
2.35-1 Ⓢ

ails  
scons

Hal Wallis' production of a romantic drama laid in modern-day Japan is absorbing fare, splendidly acted, especially by Laurence Harvey and Martha Hyer, against some of the most magnificent backgrounds ever captured by the Technicolor cameras. It compares favorably with both "Sayonara" and "Love Is a Many-Splendored Thing," which were top boxoffice hits in 1957 and 1955, respectively. Director John Sturges has guided Harvey to give his finest performance since "Room at the Top" while Miss Hyer has never before approached this many-faceted portrayal with its sexy overtones. It's a role which should put her in the top bracket. Also fine are France Nuyen, in the title role of a cultured Japanese girl, and Miyoshi Umeki, who speaks quaint pidgin-English as a friendly "B" girl, two vividly contrasting performances. Michael Wilding and Gary Merrill also make strong impressions in lesser parts and Lee Patrick contributes a few acid comedy touches. The screenplay by Edward Anhalt, based on a novel by Ronald Kirkbride, deals with a handsome half-breed Oriental and the three women who love him—a sure-fire subject to attract women fans—and Sturges maintains interest throughout. The haunting theme music by Elmer Bernstein is another asset.

Laurence Harvey, France Nuyen, Martha Hyer, Gary Merrill, Miyoshi Umeki, Michael Wilding, Lee Patrick.

JC  
OF  
W

## The Quare Fellow

Astor Pictures 85 Minutes Rel. Dec. '62

Ratio: Prison Drama  
1.85-1

20  
1023

A powerful study of life in an Irish penal institution, this Anthony Havelock-Allan production is outstanding art house fare which is certain to build on critical acclaim and favorable word-of-mouth. The first of Brendan Behan's plays to be filmed, it is the unpredictable author whose name will attract class patrons, although Sylvia Syms is known through "The World of Suzie Wong" and the recent "Victim." Made on location in Ireland, the picture has great realism, as regards the prison routine, the atmosphere in the pubs and the salty language, as well as dramatic force and suspense. Well directed by Arthur Dreifuss, who did the screenplay and adaptation of Behan's play (the title is Irish slang for a man condemned to be hanged), the film is grim fare with some lighter touches and is best suited to adult audiences. For the chief feminine character, the wife of the condemned man who killed because of her infidelity, wins audience sympathy despite her misdeeds and Miss Syms' portrayal is unquestionably her finest to date. Patrick McGoohan, a fine-looking, rugged actor who has been seen in the "Danger Man" TV series, makes a strong impression as a young prison warder, as does Walter Macken, playing a veteran warder. This film rates extra selling.

Patrick McGoohan, Sylvia Syms, Walter Macken, Harry Brogan, Marie Kean, Dermot Kelly, Hilton Edwards.

## Tower of London

United Artists (6234) 79 Minutes Rel. Nov. '62

Ratio: Horror  
1.85-1 Drama

Moviegoers of all ages, and in all countries where the Vincent Price name has gone hand-in-hand with out-and-out horror entertainment, can look to this Corman Brothers (Roger and Gene) attraction for reasonably satisfying moments, although the sticklers for logic in dramatic denouement are likely to poke no little scorn or ridicule at events transpiring in an admittedly grisly chapter of British court history. Price is a veritable bastion of dramatic impact, bringing realism to the difficult delineation of a jealously insane court attache bent on ruling all of Britain despite sizable opposition in the persons of several ranking individuals. Price manages to surmount inadequacies in plotting (script is by Leo V. Gordon, Amos Powell and James B. Gordon) and there's rousing support indeed from Joan Camden, as his doomed wife, and Michael Pate, a chap not given to observance of scruples, the latter two aiding and abetting the mad Price scheme right up to the time when even the youngest sprout in the viewing audience can readily surmise that all's lost in the Price-campaign-for-the-throne. Roger Corman, the director, and Gene Corman, the producer, have worked admirably enough in modest expenditures and they're to be congratulated anew.

Vincent Price, Michael Pate, Joan Freeman, Robert Brown, Richard McCauly, Joan Camden.

E. b

## Maxime

Interworld Film Dist. 93 Minutes Rel. Nov. '62

Ratio: Comedy-Drama  
1.85-1

Pt  
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7107

The Charles Boyer of aplomb, impeccable manner and suave, soothing conversation is with us anew, as charming as ever, as convincing and appealing as in the old days, and the sizable adult market that's watched this international thespian's stature enhanced with the inevitable passage of time should look to the latest Gallic import for considerable quantities of enjoyment and entertainment. It has been wisely dubbed for America, the Henri Verneuil direction deftly handling the adaptation by Albert Valentin, Henri Jeanson and himself from the Henri Duvernois novel. Michele Morgan, a thespian of equally international reknown and respect, provides a stirring delineation as the woman, worldly and wise, torn between compassion for an aging man-about-Paris (M. Boyer) and the wealthy, boorish Felix Marten. But it's essentially M. Boyer's picture—in the time-honored Boyer tradition, a tradition that has brought the adult crowds flocking to theatres in towns big and small for so many years. The yarn's bittersweet ending—the younger woman pairs off with the young man—adheres to the accepted Gallic atmosphere of living life for today and nary a care for the morrow, and M. Verneuil's direction has poignantly, perceptively captured the manner and mold of that particular genre. Sell this for the over-21 element.

Charles Boyer, Michele Morgan, Felix Marten, Arletty.

## Nude Odyssey

Davis-Royal 97 Minutes Rel. Oct. '62

Ratio: Adventure Drama  
2.35-1 Totalscope Ⓢ

Scenically magnificent but dramatically rambling and episodic, this romantic adventure filmed in Tahiti by Produzione Cinematografiche Mediterranee and Cineritz-Francinex is the first release of Davis-Royal, Columbia's subsidiary for special and foreign films. Filmed in Italian, the picture has now been dubbed and supplied with English narration to make it suitable for general showings. But, with no familiar cast names, it is better suited to downtown exploitation houses, which could stress the title and the scantily clad island maidens. In this respect, it's a minor league "Mutiny on the Bounty." Actually, there's no real nudity and the plot is rather tame. But, as a come-on for tourist travel to Tahiti, the Eastman Color photography by Allesandro D'Eve lingers on island vistas with white beaches, gorgeous sunsets, native rites and dancing, drinking and love-making with seemingly insatiable native girls. The story deals with a jaded Italian trying to escape his unhappy romantic past in Polynesia but the spectator will be far more interested in the scenic backgrounds. The Tahitian scenery is the picture's real star. Directed by Franco Rossi, who collaborated on the screenplay.

Enrico Maria Salerno, Patricia Donlon, Venantino Venantini, Elisabeth Logue.

JC  
OF  
W

## Lovers on a Tight Rope

Interworld Film Dist. 83 Minutes Rel. Dec. '62

Ratio: Suspense  
1.85-1 Drama

Taut in the fondly remembered "Diabolique" and "Rififi" tradition, this Gallic creation, dubbed for the North American market, provides resounding adventure certain to satisfy the action crowd in the larger markets of the U.S. and Canada. The small town audience may find what transpires a bit too sophisticated for their taste. The Panda Film Production, ably produced by Robert Cirez Daubigny and competently directed by Jean-Charles Dudrumet, is based on the Michel Lebrun novel, "The Tight Rope," and no small credit is due the suspenseful adaptation by Roland Laudenbach and M. Dudrumet. Principal roles in this love triangle expanded to intrigue are assigned to Annie Girardot, a first-rate thespian best remembered from Astor's Italian import, "Rocco and His Brothers," and Francois Perier, as the husband who realizes at the 11th hour that his wife has deceived him with the brother of his business partner. Pierre Gueguen was responsible for some strikingly effective photography, particularly in the closing sequences, when the wronged husband is on the rapid move after wife and heretofore unidentified charmer. As the man who plays footsies with the wife, Gerard Buhr is properly suave, smooth-talking, changing to a hand-wringing doomed tragedian.

Annie Girardot, Francois Perier, Gerard Buhr, Georges Descrieres, Henri Cremieug, Genevieve Brunet.

Pt  
10WB1  
7107

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## THE STORY:

"The Quare Fellow" (Astor)

Patrick McGoochan starts his duty as warden in a Dublin prison with fixed ideas on capital punishment. The senior warden, Walter Macken, after a lifetime in prison, now realizes that hanging a man doesn't always solve things. Of two condemned prisoners in prison, one commits suicide after being reprieved and McGoochan accidentally meets the wife of the other man, Sylvia Syms, and drifts into an affair with her. Sylvia, after all hope for her husband's reprieve fades, tells Patrick that her husband had killed his brother because he had found him in her bed, this evidence having been withheld at the murder trial. On McGoochan's advice, Sylvia goes to the prison governor and confesses her story. But there is no reprieve and, as he watches the prison machinery being checked and the hooded figure being prayed for, McGoochan knows he will join Macken in his feelings against capital punishment.

## EXPLOITIPS:

Brendan Behan, the rebellious, unpredictable Irishman who has often made news headlines, is the best selling name because of the long Broadway run of his "The Hostage," its current off-Broadway run, and his autobiographical book "Borstal Boy." Bookshops will cooperate.

## CATCHLINES:

The Latest Work by Brendan Behan, Author of the Famed Play, "The Hostage" . . . Filmed Entirely in Ireland.

## THE STORY:

"Maxime" (Interworld)

When Charles Boyer approaches Michele Morgan, she is initially pleasant. He mentions the name of Felix Marten, a mutual friend known for his wolfish outlook on life, and the relationship begins to cool. With charm and worldly experience, however, Boyer manages to bring Mlle. Morgan's thoughts to pleasant levels. Marten continues to press Boyer to serve as intermediary, however. Mlle. Morgan, wishing to surprise Boyer at home, discovers his abject poverty and what was passion now becomes compassion. She finally realizes he is an aging gentleman, still charming, but unable to give her the brilliant life she has always known. In the meantime, under Boyer's tutelage, Marten has become a sober, serious and pleasant young man. He pairs off with Mlle. Morgan, leaving Boyer to seek romance elsewhere.

## EXPLOITIPS:

Get columnists, et al, to dwell nostalgically on the Charles Boyer of several decades ago, as well as his current Broadway show, "Lord Pengo." Fashion tieups with the better-class outlets are possible. Conduct an essay contest in the newspapers, geared to the theme, "What city would you best classify as the world's most romantic?" awarding guest passes for best-rated entries.

## CATCHLINES:

It Bubbles Like a Champagne Fizz . . . It's As Frenchy As a Poodle!

## THE STORY:

"Lovers on a Tight Rope" (Interworld)

Paris businessman Francois Perier hires a private detective to learn the identity of the rival for his wife's affections. The unknown man, Gerard Buhr, is an unscrupulous garage man who'd like to acquire the personal fortune of the wife, Annie Girardot. Buhr thinks of poisoning Perier, but before this happens Perier mistakes partner Georges Descrieres, who is Buhr's brother, as the love rival. Annie fills a thermos jug with coffee that has been treated with poison, and, at the last minute, Descrieres takes a trip to Lyon that had been planned by Perier. Conscience-stricken in the morning, Annie dashes after her husband, learning that Perier's partner had substituted for him on the business trek and, moreover, had been fatally stricken. At the interment, Perier shows up, ready to avenge his friend's death and his own honor. He learns that Buhr had tampered with the car used by Descrieres, who succumbed to auto accident injuries. The sleeping pills weren't used. There is a reunion, bittersweet though it may be, between Perier and Annie.

## EXPLOITIPS:

Tie up with cooperative libraries and public book stores for displays of taut suspense novels. Conduct a contest via a newspaper columnist or TV commentator.

## CATCHLINES:

A Scream in the Black Night! . . . Murder on Her Lips, Love in Her Eyes!

## THE STORY:

"A Girl Named Tamiko" (Para)

Laurence Harvey, a half-breed living in Tokyo, has difficulty obtaining a visa to go to America and seeks aid from Martha Hyer, a beautiful business girl. Against her will, Martha finds herself attracted to Harvey and they drift into an affair to the dismay of Miyoshi Umeki, a friendly prostitute who really loves him. Later, Harvey meets and becomes enamored of France Nuyen, a cultured Japanese newspaperwoman. Realizing she has lost Harvey, Miyoshi goes to live with Michael Wilding, a Britisher who eventually marries her. But Martha maintains her sexual hold on Harvey by promising to arrange to take him to America. At the last minute, Harvey realizes that Japan and Miss Nuyen are in his blood and he leaves Martha waiting at the airport.

## EXPLOITIPS:

Laurence Harvey, currently starred in "The Manchurian Candidate," is the top selling name but France Nuyen, recently in "Satan Never Sleeps," and Miyoshi Umeki, the little Japanese actress who scored in "Sayonara" and "Flower Drum Song," also have marquee value as has Martha Hyer, featured in many Hollywood films, who has never looked more sexy or glamorous. Make tieups with travel agencies.

## CATCHLINES:

There Aren't Any Rules in Japan That Can't Be Broken—Particularly About Love . . . He Was Half Oriental But He Used the Women of Two Continents Without Shame or Guilt.

## THE STORY:

"Tower of London" (UA)

When Edward IV (Justice Watson) is about to expire in England, he names brother Clarence (Richard McCauly) Protector of the Realm to guard his young sons until they are old enough to take the throne. Insanely jealous Richard (Vincent Price) covets this position, however, and determines to take it by any means; he kills McCauly, attributing the deed to the queen's family. Price is now named Protector and plots with wife Anne (Joan Camden) to do away with all standing between him and the throne. Suspicion of Price is voiced by some court members. Price and henchman Michael Pate murder the princes in the Tower of London. Nightmares bring visions of doom to Price; he accidentally kills Joan. A rival army now takes the field, meting out justice to Price in a manner predicted by the nightmares.

## EXPLOITIPS:

Send an appropriately bannered black sedan through downtown traffic. Get medieval armor from a cooperative museum or collector for lobby display, in return providing suitable, upbeat stories (for museum or collector) to newspapers. Offer tickets for lengthiest lists of horror films starring Price.

## CATCHLINES:

The Bloody Trail to Infamy! . . . A Madman Bent on Destruction and Doom! . . . Vincent Price, Master Horror Actor—Screaming, Snarling, Sneering to Murder . . . and Doom!

## THE STORY:

"Nude Odyssey" (Davis-Royal)

Enrico Maria Salerno, a middle-aged Italian who is disillusioned with his married life in Rome, travels to Polynesia with a photographer and plans to film a travelogue in Tahiti. On arrival, he first tries to find the missing husband of an American fellow-passenger and, failing in this, he has an affair with Elisabeth Logue, a friendly native. After several months of love-making and carousing and drinking with the natives and the shiftless whites on Tahiti, he tries to resume painting on the beach and makes friends with a homeless native boy. A white priest who teaches the natives Christianity, finally convinces him that he should return to Rome and face his responsibilities in his old world.

## EXPLOITIPS:

The chief selling angles are the beautiful Tahitian scenery and backgrounds and the scantily clad native girls. Use ample stills or blowups of these islanders in your lobby displays. Arrange tieups with travel agencies or airlines going to the South Seas.

## CATCHLINES:

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—Page 5

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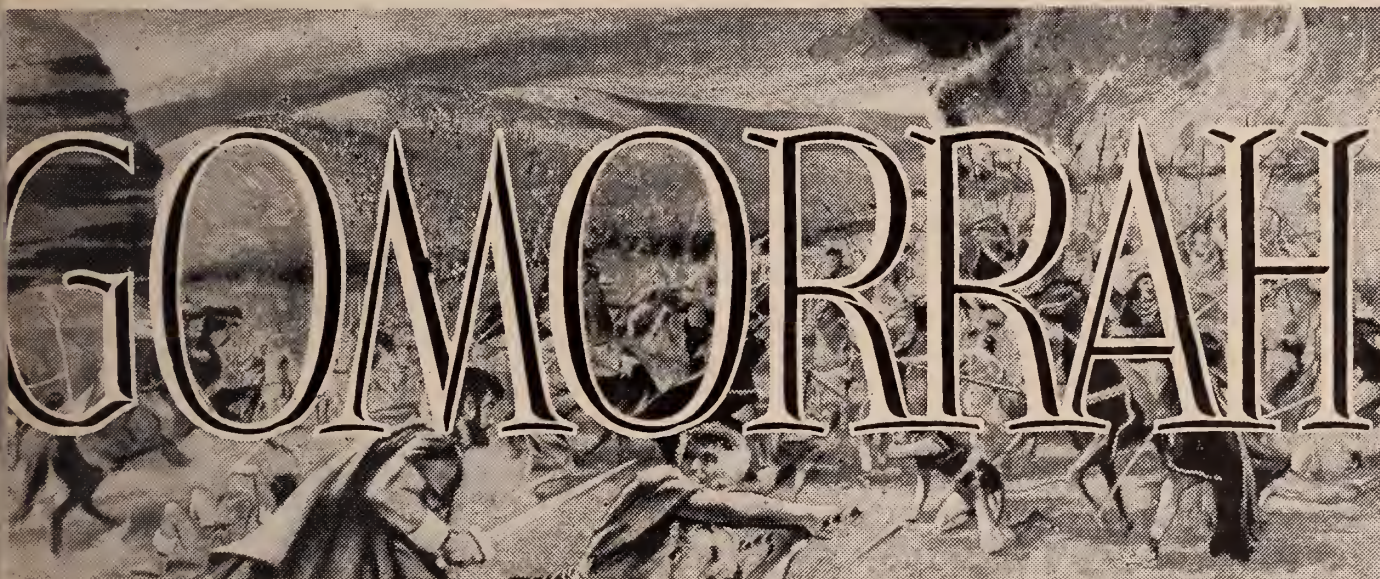


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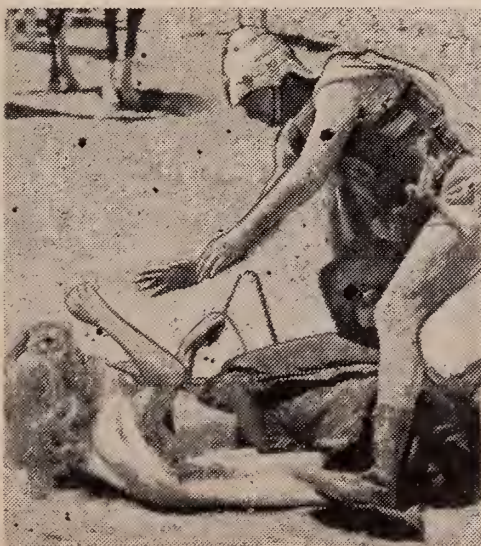
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## POINT FOR MORE RETURN

A POINT brought out at the Allied States Ass'n convention at Cleveland, though not new, bears repeating and emphasizing: That the tendency of producer-distributors to minimize, if not disregard, the value of the rank and file of theatres is detrimental to themselves, as well as to the entire industry. Coming into evidence at frequent intervals over the years, this trend now has reached a high point of danger. Currently, it is the outgrowth of the phenomenal success of a few outstanding attractions, which, because of their high production costs, were marketed on a roadshow basis. The same thing happened in the mid-'20s, recurring at one time or another in every decade. But, with plenty of product available in those days, it had never assumed such serious proportions as now is the case.

The roadshow policy, in itself, rationally applied and on a limited basis has played an important part in upbuilding prestige values for motion pictures and reviving public interest therein to a considerable extent. But the fact that a single picture could score grosses in the multi-millions in a handful of theatres is the "villain." For from this stemmed the thinking on the part of producer-distributors that not only fewer pictures but fewer theatres would best serve their interests. In other words, the small, subsequent-run theatres began to hold little or no value to them. So, once again, there developed the credo among sales managers that, since approximately 3,000 key theatres provided them with 80 per cent of their revenue, they didn't need the remaining 15,000 or so.

Thus, the product, which the vast majority of theatres required to keep their doors open, was sharply reduced and the problems arising, therefore, continue to mount. Not only exhibition, but every phase of this business, has been seriously affected.

Were it not for the determination of the thousands of small theatre operators who truly love this business, the distributors—some of whom have not concealed that they no longer care to serve them—would have their way. And, then, these distributors would really be in trouble! For, even though they may count on 80 per cent of the income, which they allege comes from just one-sixth of the potential market, the remaining 20 per cent holds their profit, as well as a substantial portion of their overhead coverage.

In no other business would the makers of any product incline to show so much disregard for any segment of its customers, as the film-makers and sellers have done. On the contrary, in other industries, the manufacturers and distributors extend every possible aid to keep their customers alive; to help them through adverse times and conditions; to retain them as customers; to make the small ones better and the big ones bigger.

As was brought out on the floor at the Allied

convention, the producer-distributors should take note of the revenue they are *not* getting when they by-pass so many theatre outlets. Instead, they should seek, not only to hold onto the volume implicit therein, but they should also exert a greater effort to increase it, while doing all that is feasible to maintain it. On the basis of their own calculations that these outlets comprise 20 per cent of the market, this represents an already existent ticket-sale volume totaling \$260 million. (The U. S. total for theatre admissions in 1961 was \$1,300,000,000.) And, if film rentals were only 20 per cent of the \$260 million—\$52 million, that is—where would production-distribution be without that income? Needless to say, it would be deep in the red. For the total net earnings of ALL the U. S. picture companies is well under \$52 million!

Another case of shortsightedness is the concentration on big pictures and big theatre outlets, which has brought about a decimation of distribution's field salesmen. True, changing conditions and a resultant economic need has played a part. But the curtailment that has taken place, like so many other things in this business, has been carried too far.

From the very beginning of this industry, the salesman regularly calling on exhibitors, even in the smallest of situations, was an important factor in the industry's growth. Not only did he sell his company's product to the exhibitor, but he also sold him on what each picture had to offer that, in turn, the exhibitor could make use of in selling the picture to his public. The loss of so many such facets of engendering exhibitor interest, enthusiasm and inspiration at the point of sale, doubtless, is being widely felt.

As a possible offset to the problems arising from the product shortage and the difficulties for exhibitors to buy even that which is available, because of the lack of contact with salesmen, the Allied convention passed a resolution urging its members to form film-buying and booking units in every territory, or to join existing ones. This may serve a partial need, but it may be found wanting otherwise. For nothing can adequately replace direct, person-to-person, seller-buyer relations, especially where the seller is thus enabled to render a supplementary service to aid the buyer in merchandising his product.

There is much more that can be said on this subject, which we hope to deal with at another time. For the present, suffice it to say that an industry grows by widening, not shrinking, its market. So, the sooner distribution makes up its mind that it wants the maximum, not the minimum, of patronage and profits and, accordingly, steps up its efforts ALL ALONG THE LINE, the sooner will this business start on the rise to the fullness of its scope.

*Ben Shlyen*



# TRADE PRACTICES, CUTBACKS SCORED BY ALLIED STATES

## Board Asked to Encourage Member Stock Purchases In Distributing Firms

By AL STEEN

CLEVELAND — Despite Allied States pre-convention declarations of a more conservative approach to industry problems, there was a tinge of the old-time Allied aura at its 33rd annual convention in the Sheraton-Cleveland Hotel here last week. While the national policy was determined to some extent behind the closed doors of the board of directors sessions, trade practices were given a thorough airing from the floor. And anybody who had a "gripe" was permitted to stand up and speak his mind.

### CRITICIZE 'KINGS' POLICY

Coming in for particular critical comment was Metro-Goldwyn-Mayer's failure to keep its alleged promises on making adjustments on unprofitable engagements of "King of Kings." The delegates also bemoaned the reduction of distributors' sales forces, thereby virtually eliminating the former direct contact between the exhibitor and the branch and resulting in what was termed "mail ordering" of product.

On both of these issues, the convention voted to take action.

In a forum on trade practices, moderated by Wilbur Snaper of the New Jersey unit, roadshow engagements in general and "King of Kings" in particular were placed under the microscope and examined. It was charged by several speakers that Robert Mochrie, vice-president and general sales manager of MGM, had promised to make adjustments on "King of Kings" engagements, but that the promises were not kept, although there were some who said that they had received some relief.

It was claimed by some speakers that the MGM branch managers had not been informed by the homeoffice to make adjustments and that their only knowledge of the policy was obtained from the trade-papers.

### NOT OPPOSED TO ROADSHOWS

Ben Marcus, chairman of Allied's new executive committee, told the convention that Allied was not opposed to roadshows, per se, but said "King of Kings" was not a "Ben-Hur" and that if "Kings" had been placed into general release immediately after its hard ticket showings, the distributor would have gained a great deal more revenue.

To meet the situation of "King of Kings," a resolution was passed directing Jack Armstrong, the new Allied president, to obtain documented evidence of unprofitable engagements on which adjustments had not been made and to arrange to meet with Mochrie and demand immediate action on



The men who will guide Allied States during the coming year. Seated, left to right: Ben Marcus, chairman of executive committee; Marshall Fine, chairman of the board; Jack Armstrong, president, and Milton London, executive secretary. Standing: Harry Hendel, treasurer; Edward Johnson, George Stern and Harrison Wolcott, regional vice-presidents, and Jack Whittle, secretary.

his unfulfilled commitments.

As to the reduction of the sales forces, it was contended that exhibitors who operated a long distance from their exchange centers were being deprived of the opportunity to negotiate and bargain personally for film at fair and reasonable terms. It was said that distribution, as a result, had reduced itself to the status of a mail order house with films sold as "so many mail order specials."

In order to offset the situation, Allied

will study the feasibility of sponsoring, through the individual units, the establishment of buying groups where they do not exist now and to encourage the membership to use such a service if established. A resolution was passed to that effect and a committee will be appointed to carry on the study.

Acting on the premise that present methods of distribution were harmful and unprofitable to all segments of the industry, as well as being against public interest, it was voted to take an active interest in the film companies through stock holdings. The board was directed to encourage Allied members to become stockholders in the distributing companies. The board was empowered to represent such stockholders by duly authorized proxies at stockholders meetings. Such authority also could be passed on to an Allied member or members.

Ben Berger of Minneapolis, one of the "old guard" of Allied who goes back to the earliest days of the organization, addressed the convention on the opening day. Berger, whose fire made headlines at many Allied conventions, has been less active in recent years. He had been a leader in the North-Central unit for many years and currently is a leader in that reactivated organization.

It had been a long time since Berger last addressed an Allied convention and he had retained much of his enthusiasm. He reviewed the problems of exhibitors over the years and gave a rundown on the events leading up to the filing of the government antitrust suit and the resultant divestiture of theatres by the major companies and

(Continued on next page)

## Modernization Key Growth Factor, Says Sec'y Hodges

The following telegram was sent to Marshall Fine by Luther Hodges, Secretary of Commerce:

"On behalf of the President, I send greetings to the motion picture theatre owners of the United States. It is encouraging to note that you are looking at new equipment and new techniques during your convention. Modernization is one of the key factors in economic growth and through tax policy and other means, this administration seeks to give business every encouragement for modernization. The U. S. Department of Commerce stands ready to assist you through all the facilities at its command. Best wishes for a successful convention.

Luther Hodges  
Secretary of Commerce"



# Allied Board Elects Officers, Creates Executive Committee

CLEVELAND—Jack Armstrong, head of the circuit bearing his name with headquarters in Bowling Green, Ohio, was elected president of Allied States Ass'n by the board of directors here Sunday (2) on the eve of Allied's 33rd annual convention in the Sheraton-Cleveland Hotel. He succeeds Marshall Fine of Cleveland who served two terms. Fine was elected board chairman.



Jack Armstrong

Armstrong operates approximately 30 theatres and has been active in the national organization and the Ohio unit for many years.

Edward Johnson, president of the Wisconsin Allied unit, was elected secretary of the national body and Harry Hendel was re-elected treasurer. Johnson succeeds Jack Clark of Chicago.

Harrison Wolcott, secretary-treasurer of Allied Independent Theatre Owners of Iowa, Nebraska and South Dakota, was elected a regional vice-president, joining Jack Whittle of the Maryland unit and George Stern of western Pennsylvania who were re-elected

to the regional posts. Wolcott succeeds Sig Goldberg.

An executive committee was created at the board meeting for the first time. Allied never had an executive committee before. The group consists of Ben Marcus, Marshall Fine and Armstrong. Marcus was re-elected chairman of the new executive committee.

The board also voted to expand its category of associate members. From now on, all members who have retired or sold their theatre or theatres will be eligible to be associated members.

The board gave considerable attention to the Eady Fund plan as it operates in England and as explained to the recent Theatre Owners of America convention and to the Council of Motion Picture Organizations by Ellis Pinkney, executive secretary of the Cinematograph Exhibitors Ass'n of England. A committee was appointed to study the plan and make a report to the board at a later date. This committee consists of Alden Smith of Michigan, Irving Dollinger of New Jersey, George Stern of western Pennsylvania and Sidney Cohen of New York State.

Buffalo was selected as the site for the 1966 annual convention. The 1963 conclave will be in New York, October 21-23; 1964, Detroit, October 20-22, and, 1965, Pittsburgh, on dates not yet selected. The board will meet in Detroit next March.

Allied leaders were asked for comment on suggestions that there should be one national exhibitor organization. The question stemmed from a remark made by Marshall Fine at the recent Theatre Owners of America convention in Miami Beach where Fine was an invited guest. Fine had said, as strictly a personal opinion, that one association might be preferable because there no longer was a wide divergence of opinion and policy between Allied and TOA. He ventured the opinion, too, that the time would come when there would be one organization.

At the press meeting, London said in the case of Allied and TOA, "two heads were better than one," and while there might be some duplication of effort, the competition was healthy and served to the advantage of the industry.

Marcus expressed the opinion that there were areas of incompatibility between the two national associations and that the areas were too great to make a merger feasible. Each organization, he said, had its specific purpose and it would not serve any purpose to even discuss a consolidation at the present time—and he underscored the words "at the present time."

In a formal resolution, Marshall Fine was commended for his two years of service as president and thanked for his devotion to the organization and to the cause of independent exhibitors "beyond the call of duty."

## STEMBLER IS A GUEST

John Stembler, president of Theatre Owners of America, was an invited guest at the final luncheon meeting of the convention. He was returning the visit made by Fine to the TOA convention in Miami Beach in November.

At a morning session, Charles McCarthy, executive vice-president of the Council of Motion Picture Organization, reviewed the activities of COMPO and made a report on the recent annual meeting. He asked that exhibitors pay their dues when called upon after January 8.

The convention closed with a banquet sponsored by Charles Okun and Coca-Cola. Joseph Levine was cited as "producer of the year" and Sophia Loren, who was not present, was given the "star of the year" award, which was accepted by Mrs. Levine.

Ed Finneran and Pepsi-Cola were the hosts at a champagne supper Tuesday night. Luncheon hosts were Motion Picture Advertising Service and National Screen Service.

A full length natural mink coat, contributed by Movie Guide as a prize, was won by K. R. Roberts, Associated Theatres, Lynchburg, O.

## Edward Hyman to Detroit To Meet With Exhibitors

NEW YORK—Edward L. Hyman, vice-president of American Broadcasting-Paramount Theatres, accompanied by his assistant, Morris Sher, will go to Detroit, December 10-12 to meet with officials of the affiliated United Detroit Theatres Corp.

Following the pattern he has set for himself in the past, Hyman will also meet with opposition exhibitors in the Detroit area to acquaint them with the details of his recently concluded talks with distributor sales heads on the product outlook for the first half of the coming year, particularly the April-May-June period.

## ARKOFF URGES EXHIBITORS:

### 'Support Independents To Aid Product Flow'

CLEVELAND—Exhibitor support of independent film companies, such as American International, as a means of alleviating product shortage and providing for orderly, year-around release patterns was urged at the Allied States convention here Wednesday (5) by Samuel Z. Arkoff, AIP executive vice-president. Arkoff spoke at the AIP convention luncheon along with Leon P. Blender, AIP sales chief, and Milton L. Moritz, publicity-advertising head.



Samuel Z. Arkoff

Arkoff noted that many exhibitors had recognized and supported his company's growth and efforts to alleviate critical product shortage and to solve the problem of lack of orderly release of films. But, he added, there are many exhibitors who "while giving lip service of support, merely sit back and choose product at their whim."

Lack of support for AIP's efforts and solutions to exhibitors' problems will stymie the company's growth and eventually prove "fatal" to both Arkoff said, adding that AIP "will not be content with—nor stand for—being relegated to a comfort station source of product for some exhibitors."

## Trade Practices, Cutbacks

(Continued from preceding page)

the elimination of block booking. Pointing up that this was a sellers' market, Berger said that pictures should be sold on the basis of an exhibitor's ability to pay and that, when overcharged, the exhibitor had a legal right to demand and get an adjustment. As for reissues, Berger said that basically they were second-hand merchandise and yet the distributors asked first-hand prices, a situation that should be corrected.

Prior to the first business session, Marcus described how Allied had been going through a re-birth since that hectic convention two years ago in Miami where the permanency of the association was tottering because of divisions of opinions within the directorate. He said there now was a "new order" within Allied, spearheaded by young leadership as evidenced by the work done by the retiring president, Marshall Fine, and Milton London, executive secretary.

Marcus stated that "nobody wants to fight" and "there should not be any fights." But, he added, nobody should be denied the right to speak on a subject if he believed he was right on the matter and, at the same time, a person should agree with his opposition when proven wrong. He said constructive criticism was best and that everybody should work for the prosperity of the industry.

At a trade press conference following the pre-convention board meeting, some of the



## TESMA Technical Data Cited by L. W. Davee

CLEVELAND — Because of the very specialized nature of all phases of theatre operation, there must exist a close coordination among producers, theatre owners, prospective owners, dealers and manufacturers, L. W. Davee declared at the joint luncheon of exhibitors and equipment men during the Allied States Ass'n convention here Tuesday (4).

Davee, president of Theatre Equipment and Supply Manufacturers Ass'n, said that TESMA was dedicated to see that all phases of the industry were aware that opportunities did exist for expansion of expression and enlarging the scope of the theatre presentations for more profitable operation through technical advancement.

But, he continued, nowhere else in the industry were there provisions for systematizing the transmission of relevant information and communicating it to the theatre or the industry; nor nowhere were there ways and means of sensitizing the theatre owner to the kinds of opportunities presented in the expanding boundaries of science and the kinds of effort and creative response required to adapt them.

"We hope," Davee said, "that we can count on other segments of our industry to take those steps which we believe are so necessary to make the motion picture theatre a profitable operation and a way of life."

## Geissler, Other Officers Re-Elected by TEDA

CLEVELAND — Officers of Theatre Equipment Dealers Ass'n re-elected its officers at its meeting held here last week in conjunction with the Allied States Ass'n convention.

E. H. Geissler, Wil-Kin, Inc., Atlanta, was renamed president and J. E. Miller, vice-president of John P. Filbert Co., Los Angeles, was re-elected vice-president. Returned to the post of secretary-treasurer was L. Phil Wicker, secretary-treasurer of Standard Theatre Supply Co., Greensboro, N. C.

Elected to the board of directors were Bob Tankersley, Denver; George Hornstein, New York City; Tom Shearer, Seattle; C. C. Creamer, Minneapolis; Louis M. Wutke, Los Angeles; J. H. Elder, Dallas, and Lloyd C. Pearson, Toronto. Al Boudouris, Theatre Equipment Co. of Toledo, was named chairman of the committee on membership and liaison.

The organization reported that its membership had increased 100 per cent in the last year.

## Martin Starr Resigns National Screen Post

NEW YORK—Martin Starr, who joined National Screen Service when Harrison's Reports, which he edited, ceased publication in September, has resigned his exhibitor relations post with NSS, according to Burton E. Robbins, president of the trailer and accessory firm, effective December 14.

One of Starr's assignments with NSS was the publication of a news letter intended for the exhibitors of the U. S. but a suitable format for the letters has been unable to emerge after several home office trial runs, Robbins said.

# Industry 'True Leadership' In Exhibition: Dollinger

CLEVELAND—True leadership in the film industry is, and always has been, in exhibition because the exhibitor has vision, foresight, courage, guts and brains, Irving Dollinger stated in his keynote address at the opening session of Allied States Ass'n's 33rd annual convention here Monday (3).



Irving Dollinger

a national director, asserted that it was exhibition which had made progress possible through taking advantage of new developments and keeping up with the times. On the other hand, he said, distribution had lacked vision and understanding on several fronts. He pointed out that when the industry was reeling from the impact of TV's original onslaught, the "gimmick" known as 3-D came on the scene and exhibition invested heavily in it. But, he added, production did not have the vision to see the great future in 3-D if properly handled.

Instead, Dollinger said, the producers glutted the market with inferior 3-D pictures, going after the "fast buck" and sounding its death knell. He said exhibitors still would be playing the pictures to good business if the distributors had released only one 3-D picture a month.

In regard to CinemaScope, Dollinger criticized production for bringing out all improvements in one year and then doing nothing for the next ten. All in one year, he said, the industry "shot the works" with widescreen, stereophonic sound, surround speakers, magnetic recording, when each one of these could have been a business booster by itself.

"Then to top it all off, some producers didn't like CinemaScope, or Skouras, or something, and brought out VistaVision,"



L. H. Geissler, left, president of TEDA, and Larry Davee, president of TESMA, at opening session of their combined meetings in the Sheraton-Cleveland Hotel, Cleveland.

Dollinger said. "And what have they done since? Have they had men working to bring out new gimmicks—to improve our equipment—and to possibly standardize it? Of course, they had the vision and the brains and the courage to stop supporting the Motion Picture Research Council."

Dollinger described the companies' disposal of pictures to television as "suicidal action" and yet top product now is on television on Saturday nights and Sunday, he added.

### FIRST TO ACCEPT CHANGES

The exhibitor, Dollinger said, was the first to see the changes taking place in the business and the first to take advantage of them or prepare himself for them.

"He knows," Dollinger said, "that never has he had to be sharper, more agile or more alert just to keep abreast of the changes. On the other hand, keeping up with the changing times to distribution means just one thing—going from 40 per cent to 60 per cent with less pictures and less prints. Now that exhibition realizes that although the theatre still belongs on Main Street, Main Street has moved. Moved to the shopping center. Many new theatres are being built and will be built where the public will come: in the suburbs, in the shopping centers, and it is the exhibitor who will be putting up his money and effort to once again lead this industry ahead to new heights. Of course, distribution's answer to this increase in theatres is to cut down on prints, fire personnel and close exchanges."

### SIX POINTS OUTLINED

Dollinger listed six points which exhibition should do to "make the motion picture industry successful in spite of itself." They were:

1. Build new theatres where people are.
2. Always keep all theatres in such condition that the public has a reason for leaving a comfortable home.
3. Even more important is to render service to patrons in every possible way: nearby parking, courteous employees and all the niceties that will make a customer want to come back to "your" theatre.
4. Try to convince distribution that if all sales to TV were cut off now, that the millions of new fans made by showings on TV would be breaking down the doors to the theatres.
5. If the market stays in its present short condition, then exhibitors should get together and buy the best of the European output. This will not require as much cash as might be imagined because "we have the theatres and playing time."
6. Always let the customers know what is playing.

In the case of point No. 5 above, there was some speculation on whether Dollinger and/or Allied had a definite plan in mind for the acquisition of foreign product. Dollinger told Boxoffice that he had no specific plan, but merely had tossed the thought on the table for consideration.



# Urges Industry Research For Patron Motivation

CLEVELAND—The contributions that marketing research is making to the automobile business can be applied to the motion picture industry, according to Dr. David F. Miller, manager of the marketing and consumer research department of Chrysler Motors Corp.

## TASTES UNDERGO CHANGE

Speaking to the Allied States Ass'n convention in the Sheraton-Cleveland Hotel here Tuesday (4), Doctor Miller said that people's tastes underwent a change over a period of time and that these changes in consumer opinion presented a challenge that could be met most effectively by a continuing, organized program of research. He explained that before a new Chrysler model was formally introduced to the public, it had undergone three consecutive consumer tests. If consumer tastes remain constant during a testing period, the research results will be consistent, he said. If consumer tastes change, the shift is detected and changes can be made as required at the least possible cost.

Many of the things that are done by Chrysler have a direct application to the film industry, Doctor Miller said. The Chrysler technique of trying to find out in advance what will appeal to customers was pioneered by the film industry when George Gallup headed a firm whose main assignment was testing audience appeal of motion pictures.

Doctor Miller said he could think of two significant marketing developments in the film business in the past 15 years. One was the rise of television as a competitor. The other was the growth of drive-in theatres. He said it was obvious that attendance fell off sharply in the early TV days but was recovering. Drive-ins, he said, originally were patronized almost exclusively by young people on dates, but now were much more of a family affair. He asked if exhibitors had enough information about the reasons behind these trends and could they foresee that these trends would continue, at least in the short-range future.

## SEARCH EFFECTS OF TV FILMS

Doctor Miller said that if he were in the film industry, he would be looking closely at the effects of showing pictures on prime-time TV, such as ABC's Sunday Night at the Movie and NBC's Saturday Night at the Movies. He said, too, that the film industry should make an annual survey of people's motivations for attending drive-ins, in order to detect trends of opinion that may affect future attendance and in order to uncover any motives that should be further exploited and dissatisfactions that should be corrected.

If he were an exhibitor, the speaker said, "I'd like to locate my steady customers, put them on a mailing list, show them some special attention now and then, like a personal invitation to a sneak preview, to keep them coming regularly to my theatre."

Doctor Miller said these things could be done at little cost, preferably by trained

research interviewers.

Unlike the automobile business, exhibition has an almost instantaneous measurement of advertising effectiveness—the number of tickets sold. He asked if exhibitors wondered what would happen if they changed their advertising schedule. Would they still get the same number of patrons or do some combinations of advertising effort pay off more handsomely than others?

In all cases, he concluded, the issues must be put to a test.

Touching on the same subject, Robert Yelton Robb, associate professor of marketing at the School of Business Administration at Wayne State University, told the convention that last month he had made a market research study of 300 men and women in southeastern Michigan. His findings on patronage and non-patronage brought out some interesting points. The complaints consisted of poor management, commercial screen advertising, discourteous personnel, over-priced tickets, double features, noisy children, lack of parking facilities, pictures that are too violent and too sexy, lack of manager-patron contact and bad timing of features, to name a few.

One interviewee said if he were an exhibitor of a twin-bill theatre, he would start the main feature at 8 o'clock instead of 6:30, a common complaint. The physical aspects of theatres came in for considerable attack. Many said they attended theatres which had a nice atmosphere and courteous employees, one person stating that "although many people seem to like dreary movies, no moviegoer likes dreary theatres."

## New Board of Directors Elected by TESMA

CLEVELAND—A new board of directors was elected by the Theatre Equipment and Supply Manufacturers Ass'n here last week. Eight new directors were elected to serve for three and two-year terms to supplement the four incumbent directors who will continue in office for one more year.

Elected for three-year terms were Clarence S. Ashcraft jr., Ashcraft Manufacturing Co.; New York; Leonard Satz, Technikote Corp., Brooklyn; Richard Kneisley, Kneisley Electric Co., Toledo, and Erwin Wagner, Wagner Sign Service, Chicago.

To serve for two-year terms will be George Marchev, Gordos Corp., Bloomfield, N.J.; William O'Donnell, Kollmorgen Optical Co., Rochester, N.Y.; Don Peterson, Bausch & Lomb, Rochester, and Arthur Meyer, General Precision Equipment Co., Tarrytown, N. Y.

The incumbent directors are Ben H. Adler, Adler Silhouette Letter Co., Los Angeles; Lee Jones, Neumade Products, New York; V. J. Nolan, National Carbon Co., New York, and Martin Wolf, Altec Companies, New York.

Election of TESMA officers will be held shortly.

## Says Better Service Will Bring Patrons

CLEVELAND—If this is a dying business, then it is the one Don E. Hyndman wants to be in.

Speaking to the luncheon meeting of the Allied States Ass'n convention here Tuesday (4), the assistant vice-president of Eastman Kodak Co. said that in 1955 and 1956, Eastman had the largest sales of its commercial film stock in its history. While there was a subsequent drop, last year Eastman scored an all-time record in sales.

"If that's a dying business," Hyndman said, "then I'm very glad to be in it."

## SELECTIVE OF THEATRE

In his address to the convention, Hyndman said he was a devoted patron of motion pictures and that he saw a hundred or more films every year but that he was selective as to the theatre he attended. Comfortable seats, the best available projectors capable of throwing bright, sharp and steady pictures on a good-size screen, clean rest rooms and lounges and courteous personnel were factors that brought patronage, he said.

"The general environment in the theatre is a matter of utmost importance," Hyndman said. "If members of the audience have a pleasant recollection of their hours in the theatre, they will frequently return and become regular customers. If they are repelled by unpleasant surroundings, sooner or later they will be permanently lost. Some become bitter critics. Whispering campaigns are either the best or the worst advertising."

Hyndman urged exhibitors to be attentive to proper lighting, attractive lobbies, attractive but not garish refreshment sections and the main commodity—the program. He also advocated the closest relationships with the community and its members, establishing cordial contacts with schools, clubs, associations and churches, as well as the civic leaders.

## SHOULD STUDY AUDIENCE

A good showman, Hyndman said, should study the audience in his vicinity and learn their preferences. The successful showman will learn of these preferences and build up his programs, wherever possible, around a suitable selection and succession of attractive showings.

"And the skilled showman," he continued, "will make good use of the advantages of color films which have now been developed to the point of exquisite beauty and dramatic value. Experience has shown that color can set a mood in a fashion almost impossible for black and white. Accordingly, the balanced theatre program will have a full quota of color films wherever possible."

Hyndman said it took an extremely competent, pleasant, diplomatic and capable man to be a truly successful exhibitor, adding that he had the greatest admiration for those who had mastered this difficult profession.

## Trans-Lux Dividend

NEW YORK—A 15-cent quarterly dividend has been declared by Trans-Lux Corp., payable December 28 to stockholders of record on December 14.



## MPI Reports Profit; Stock Value Is Up

CLEVELAND—At the annual meeting of stockholders of Motion Picture Investors, Inc., Walter Reade jr., president, reported a forward move by the organization in that it showed an operational profit this year and that the value of its stock had increased. He also stated that the outlook was enhanced for the company's carrying out at least one of its initial plans, namely, to increase the output of film production.

The meeting was held at the Sheraton-Cleveland Hotel in conjunction with the Allied States convention.

Reade reported MPI assets of \$337,870.21 as of November 30, consisting primarily of shares in motion picture and related companies' stocks amounting to \$250,637.75. A note on Carousel Productions for \$65,000 and one for \$12,500 on Guild Studios 5, Inc., are included in the receivables.

As was announced last week, MPI has taken over the distribution from Pathe-Alpha Corp. of "The Deadly Companions," which it had helped to finance and will release it under a new title, "Trigger Happy." This will be packaged with "The Checkered Flag," an auto-racing story, for which it is providing completion money. This film will be ready for screenings by mid-December and January release of the combination is contemplated, on an area saturation booking plan.

The stockholders reelected the 18 members of the board of directors. At the board meeting, which followed, Richard Orear, president of Commonwealth Theatres of Kansas City, who has served as MPI treasurer since its inception, and Beverly Miller, vice-president, an independent theatre operator, also of Kansas City, resigned, because of other duties. Charles E. Shafer was elected to succeed Orear, with Ed Bomberger as assistant treasurer. Both are with the Commonwealth company.

A successor to Miller's post as vice-president is under consideration.

Reelected were Howard E. Jameyson, of Wichita, Kas., chairman of the board; Walter Reade jr., Walter Reade Enterprises, New York, president; Robert S. Ballantyne, Omaha, vice-president; Byron Spencer, secretary; and Robert P. Lyons, assistant secretary, both of Kansas City.

The executive committee was reduced from six to five. Reelected were Hardy W. Hendren jr., Kansas City; Ben Marcus, Wisconsin circuit operator; Spencer, Reade and Ben Shlyen, publisher of *Boxoffice*.

## H&E Balaban Corp. Signs For TOA Membership

NEW YORK—The H&E Balaban Corp. Theatres of Illinois and Michigan, and the Corral Drive-In Theatre of Eldon, Mo., have joined the Theatre Owners of America, it was announced by TOA's New York headquarters.

The Balaban circuit, which headquarters in Chicago, operates theatres in Chicago, Des Plaines and Rockford in Illinois, and in Detroit. The membership was signed by Elmer Balaban, vice-president. The Corral Drive-In is owned and operated by Tom E. Edwards of Eldon.

# First Full-Fledged Pay TV To Start in Santa Monica

## Ark. High Court Denies Toll TV Case Rehearing

Little Rock, Ark.—The state Supreme Court has denied the application of the Independent Theatre Owners of Arkansas for a rehearing of its case to prevent the projected Telemeter pay TV operation here. On November 5, the state court had unanimously upheld a prior decision by a lower court which affirmed the authority of the state Public Service Commission to direct Southwestern Bell Telephone Co. to provide the necessary facilities to conduct the pay-TV operation to Midwest Video Corp.

Although the exhibitors are free to appeal to the U. S. Supreme Court, Howard Cockrill, attorney for Rowley United Theatres of Dallas which operates six theatres here, and Leon B. Catlett, attorney for the ITO, indicated they would not carry the action further, since any favorable ruling seemed unlikely.

## Insurance Program Of Allied Expands

CLEVELAND — Allied States Ass'n has expanded its insurance service to include public liability and workmen's compensation at substantial savings to Allied member theatres.

Milton London, executive director of Allied, told the convention here Tuesday (4) that by arrangement with the Consolidated Mutual Insurance Co. of New York, Allied was making available to its members the broadest public liability contract that money could buy, at rates considerably lower than theatres normally would pay. These savings, he said, ranged from 20 to 31 per cent.

London explained that public liability rates for motion picture theatres had been rising constantly during the last several years and that most theatres would find that the renewal rates would increase when present policies expired. The new service for Allied members, London said, would effect a considerable saving and would guarantee the low rate for a period of three years.

A year ago, Allied announced a low-cost life insurance program for Allied members and almost 1,000 members now are covered by approximately \$5,000,000 in life insurance, London said. In the last year, Prudential Insurance Co., which handles the program, has paid out benefits amounting to \$35,000 to the families of seven Allied members.

London said the insurance programs were only two services which "make it uneconomic and costly for any theatre not to belong to Allied."

SANTA MONICA—The first full-fledged pay television operation in the country, not to be launched on a test basis, is scheduled to start here in about 14 months for Home Entertainment Co. of Los Angeles. Plans for installation of the "cable electronic theatre" system were revealed Wednesday (5) night before a gathering of more than 500 persons from the entertainment and business world.

Oliver A. Unger, president of the parent company and chairman of the board for the local franchise, announced that General Telephone Co. will begin laying coaxial cables for service to 20,000 customers early next year. He also revealed that actor Wendell Corey will be president of Home Entertainment Co. Corey is president of the Academy of Motion Picture Arts and Sciences and holds office in both the Screen Actors Guild and the Television Academy of Arts and Sciences.

Jerry Gabriel has been appointed vice-president of operations for the Los Angeles franchise, and Jack Orbison, former CBS director, is program director.

Demonstration of the system was conducted by W. H. Sargent jr., a vice-president of Home Entertainment and inventor of the system. He introduced the executives and engineers from five collaborating companies engaged in developing and installing the system.

Sargent said that Home Entertainment will have a three-channel system—two of the channels to be used for pay programs and the third as an information channel on which continuous previews of forthcoming programs will be shown. Facilities also will be provided for bringing into the home continuous performances of popular and classical high-fidelity music.

Features of the system include meter installation outside of the house where it can be read at the end of each month, and monthly billing for only those programs viewed. A service charge of \$1 per month will be levied. Under a multiple-pricing system per program fees will range from 15 or 25 cents to \$1 or \$1.50 for a new movie. A special event such as a championship fight would amount to the price of single theatre admission, Unger said. No charge will be made for repeated viewing of any program, he added. If a new movie is viewed by some members of a family, he said, those who missed it may see its repeat on the same set at any other time without the meter recording a charge.

## Theatreman Elected As Mayor of Toronto

TORONTO—Don Summerville, theatre operator and realtor, was swept into the office of mayor by a landslide. Summerville, who has been the city council's budget chief the last two years, handed Nathan Phillips, mayor the last eight years, his first political defeat in 36 years. Phillips was an alderman before winning the mayor's office four times. Summerville advocated a businesslike handling of city affairs.



# MGM Sets Ten Releases For December - April

NEW YORK — Metro-Goldwyn-Mayer will release ten features from December through April, according to Robert Mochrie, vice-president and general sales manager, who called the release schedule for this period "a lineup of our finest product and designed to give exhibitors a strong and diversified group of attractions."

These ten new releases will be in addition to "Mutiny on the Bounty" and the MGM-Cinerama "The Wonderful World of the Brothers Grimm," both playing two-a-day runs.

The Christmas-New Year's holiday release is "Billy Rose's Jumbo," while "Swordsmen of Siena," starring Stewart Granger is also for December. Both are in CinemaScope and color.

The January releases will be "The Passport Is Courage," Andrew and Virginia Stone production starring Dirk Bogarde, and "Cairo," starring George Sanders and Richard Johnson, both of these filmed abroad. For February, the releases will be "The Hook," starring Kirk Douglas, Robert Walker and Nick Adams; "Follow the Boys," filmed in Panavision and color on the French Riviera with Connie Francis, Ron Randell, Janis Paige and Russ Tamblyn, and "Come Fly With Me," filmed in Panavision and color in London, Paris and Vienna, with Dolores Hart, Hugh O'Brian, Karl Boehm, Pamela Tiffin, Karl Malden and Dawn Addams.

The March release will be "Seven Seas to Calais," in CinemaScope and color, with Rod Taylor as Sir Francis Drake.

The April releases will be "In the Cool of the Day," starring Jane Fonda, Peter Finch, Angela Lansbury and Arthur Hill, filmed in Panavision and color in Greece, and "The Courtship of Eddie's Father," in Panavision and color, starring Glenn Ford, Shirley Jones, Stella Stevens and Roberta Sherwood.

## Standard & Poor Foresees Favorable Industry Year

NEW YORK—Standard & Poor's current survey of the amusement industry this week predicted a generally favorable outlook for motion picture and theatre corporation stocks during the forthcoming year. The survey also predicted "an anticipated increase in and prospective greater boxoffice drawing power of motion pictures scheduled for release during 1963."

The 1963 outlook is based on uptrends in both attendance and admission prices. The survey said that prospective gains in domestic film billings in the new year "should more than offset the adverse effect on foreign remittances of further growth abroad in television and in local film production."

Referring to the current year, the S&P survey found that despite fewer releases, box-office receipts probably would gain through increased attendance and higher admission prices. Earnings of U.S. companies in foreign markets, the survey said, "are expected to equal those of 1961."

**HELPING COMPETITOR**—Al Boudouris and James Dempsey of Theatre Operating Co. of Toledo, like most exhibitors, believe the answer to continual requests for family pictures is, "If you want them, then patronize them." The operators of the Miracle Mile Drive-In, Toledo, and seven other outdoor theatres in Ohio and Michigan feel so strongly about this industry-wide question that they ran the above two-col. six-inch ad in the Toledo Blade recently urging the public to see a "family" picture playing at another theatre, the Paramount. The ad ran along with a three-inch ad on "The Wonderful World of the Brothers Grimm," the film in question.

## Nathan Sandler Is Dead; Des Moines Circuit Head

DES MOINES — Funeral services were held here Wednesday, Dec. 5, for Nathan Sandler, 66, president of the Nathan Sandler Theatre Enterprises. Sandler died of a coronary ailment at Iowa Methodist Hospital on December 3. He had been ill for several months.

A veteran of 40 years in the theatre business in Des Moines, he was a charter member and past chief barker of Variety Club. He also had served on the boards of Tifereth Israel Synagogue and Standard Club. One of his three sons, Gerald, was associated with his father in the theatre and concessions business and is now chief barker of the Des Moines Variety Tent. The Sandler theatres are at Missouri Valley and Fairfield, Ia.

Other survivors are his wife Belle; two other sons, Jay and Robert, both of Des Moines; three sisters, four brothers and 13 grandchildren.

## Chas. Einfeld Resigns From 20th-Fox Post

NEW YORK—After 14 years as vice-president in charge of advertising and publicity of 20th Century-Fox, Charles Einfeld will leave the company at the end of the year. Darryl F. Zanuck, president, announced that Einfeld had requested that arrangements be initiated for his withdrawal and that the first phase of the withdrawal would be completed at the yearend and the balance of the arrangement would take place during 1963. This was understood to mean that Einfeld would serve as a consultant.



Charles Einfeld

A native of New York City, Einfeld entered the film industry from Columbia University by becoming associated with Vitagraph, staying from 1920 until 1924 when he joined First National Pictures, becoming head of advertising and publicity when that company was acquired by Warner Bros. in 1929.

Einfeld resigned in 1946 to form and head Enterprise Productions, pioneering in the field of major independent operations. Produced under the Enterprise banner were "Body and Soul," "Arch of Triumph," "The Other Love," "Force of Evil" and "Caught."

Einfeld is credited with having originated the "junkets" for world premieres, winning recognition with the cross-country tour on behalf of Warners' "Forty-Second Street" in 1933. During World War II, he enlisted stars to tour the country on behalf of War Bond drives, raising \$5,000,000 for the opening night of "Yankee Doodle Dandy" in 1942. He also was responsible for raising the largest sum of money during an individual bond drive in the amusement division for the second war loan.

In December 1948, Einfeld joined 20th-Fox and instituted the now noted merchandising conferences. He coined the expression "movies are better than ever," which has become a byword of the industry. With Spyros Skouras, then 20th-Fox president, Einfeld also was responsible for the public introduction of CinemaScope.

## UA's Nine-Month Net Up Slightly Over '61

NEW YORK—For the first nine months of this year, United Artists had net earnings of \$3,103,000, after provision for income taxes of \$2,821,000. This compared with a net of \$3,014,000 for the comparable period of 1961.

UA's worldwide income for the first nine months of 1962 amounted to \$91,502,000 against \$85,310,000 for the same period last year.

The nine-month net represents earnings of \$1.78 per share, compared with \$1.73 per share for the first nine months of 1961, after adjusting the shares then outstanding to the numbers outstanding on Sept. 29, 1962.



# 'The Longest Day' (20th-Fox) Voted November Blue Ribbon Award

By VELMA WEST SYKES

DARRYL ZANUCK'S "The Longest Day" (20th-Fox), spectacular film version of D-Day invasion in World War II, has been voted the November Boxoffice Blue Ribbon Award by members of the National Screen Council. This is the first war picture to win the Award since "Counterfeit Traitor" won in May. However, families are probably affected more by war than any other group so it is understandable that NSC members would feel that it is suitable entertainment for a family group—a film based on the various phases of war activities. "The Longest Day" has so many stars in both production and acting fields that only part of them are listed on this page.

Boxoffice's review in the issue of October 15 said in part: "Eighteen years after D-Day in June 1944, Darryl F. Zanuck brings forth the greatest, most realistically harrowing and most technically authentic picture of World War II—a film certain to stand the test of time as the best of its kind. With a star-studded cast of Hollywood names, plus outstanding actors from England, France and Germany, the picture should be a boxoffice hit . . ." To date reports from key cities where it is playing first-run engagements show a boxoffice score of 251 per cent of average business.

Comments from NSC members, written on their ballots, included these about "The Longest Day":

## Easy Choice This Month

A good ballot this month but "The Longest Day" is an easy choice. Here is an excellent film account of one of history's most important days. It is educational, engrossing, suspenseful and authentic, and there is much in it for every member of the family to learn and think about. Darryl F. Zanuck is to be further commended for casting strictly according to nationality all the players in the film and using the original languages with subtitles. This gave it an added touch of authenticity and international impact. "The Longest Day" may well be the most important family film of this year.—Dr. James K. Loutzenhiser, U.S. Public Health Service, Kansas City.

To keep America from getting soft, all Americans — especially young ones — should see this picture to realize how we earned our freedom, done by one who was there, Darryl Zanuck.—Mrs. J. J. Cowan, Knoxville BFC . . . "The Longest Day" is

the best war movie ever made.—Herb Kelly, Miami News.

So authentic it is almost real. Actors are outstanding, especially John Wayne and Robert Mitchum. This is a fine picture for entire family entertainment.—Mrs. John Schaler, Indianapolis NSC Council . . . An outstanding picture portraying the decisions and sacrifices made during this historical event.—Mrs. J. G. Prutton, Cleveland MPC.

Everyone in the world should see "The Longest Day." — Anna Belle Miller, WOMPI, Denver . . . History that must not be forgotten, so that it may never be repeated, is told in "The Longest Day."—Howard Pearson, Deseret News, Salt Lake City.

Darryl F. Zanuck's star-studded motion picture, "The Longest Day," is a distinguished cinematic achievement depicting the Normandy invasion. It is superb entertainment for everyone.—Virginia Rollwage Collier, president MP & TV Council of D.C., Washington . . . One of the truly great pictures that will stand the test of time. The singing stars add a lighter note, which was welcomed. — Mrs. Claude Franklin, Indianapolis NSC Group.

This is to be considered family fare inasmuch as every member of the family should be exposed to it.—Tom Peck, Charleston Evening Post . . . This is one of the greatest.—A. B. Covey, Alabama TOA . . . A splendid picture that should be an Award winner.—Mrs. Leslie T. Barco, Greater St. Louis BFC.

Not just a man's picture, not just a woman's picture, not just a child's picture—it's a picture for the whole family, the whole world. — Kaspar Monahan, Pittsburgh Press.

## American Cast

Eddie Albert, Paul Anka, Richard Beymer, Red Buttons, John Crawford, Mark Damon, Ray Danton, Fabian, Mel Ferrer, Henry Fonda, Steve Forrest, Henry Grace, Jeffrey Hunter, Alexander Knox, Dewey Martin, Roddy McDowall, Sal Mineo, Robert Mitchum, Edmond O'Brien, Ron Randell, Robert Ryan, Tommy Sands, Rod Steiger, Nicholas Stuart, Tom Tryon, Robert Wagner, John Wayne, Stuart Whitman.

## British Cast

Patrick Barr, Richard Burton, Sean Connery, Leo Genn, John Gregson, Jack Hedley, Donald Houston, Peter Lawford, Michael Medwin, Kenneth More, Leslie Phillips, Trevor Reid, John Robinson, Norman Rossington, Richard Todd.

## French Cast

Arletty, Jean-Louis Barrault, Bouvil, Irina Demich, Fernand Ledoux, Christian Marquand, Madeleine Renaud, Georges Riviere, Jean Servais, Georges Wilson.

## German Cast

Hans Christian Blech, Wolfgang Buttner, Peter Van Eyck, Gerd Froebe, Paul Hartmann, Werner Hinz, Curt Jurgens, Wolfgang Luckschy, Karl Meisel, Richard Munch, Wolfgang Preiss, Heinz Reincke, Ernest Schroeder, Heinz Spitzner.

## Production Staff

British exterior episodes directed by Ken Annakin. American exterior episodes directed by Andrew Marton. German episodes directed by Bernhard Wicki. Produced by Darryl F. Zanuck; associate producer and coordinator of battle episodes; Elmo Williams. Screenplay by Cornelius Ryan based on his book. Additional episodes written by Romain Gary, James Jones, David Pursall, Jack Seddon. Musical score composed and conducted by Maurice Jarre. Thematic music by Paul Anka. Arrangement by Mitch Miller. Directors of photography, Jean Bourgoign, Pierre Levent, Henri Persin, Walter Wottitz. Editor, Samuel E. Beetley. Special effects, Karl Baumgartner, Karl Heimer, Augie Lohman, Robert MacDonald, Alex Weldon. Dialog director, Mickey Knox. Technical advisers, Maurice Chauvet, Gilbert Delamare.



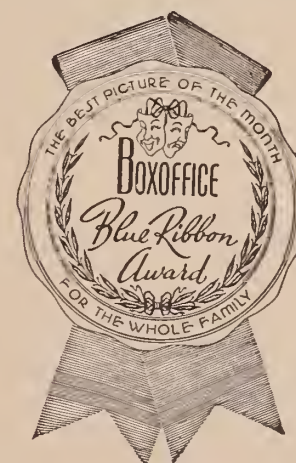
JANINE BOITARD (IRINA DEMICH) OF THE FRENCH RESISTANCE, DIVERTS GERMAN OFFICERS TO HIDE ALLIES



INVADING ON THE BEACHES WAS A RUGGED TASK FOR EVEN PRACTICE-SEASONED TROOPS IN BAD WEATHER



DEATH AND DESTRUCTION, AS SHOWN HERE, GIVES AN UNFORGETTABLE PICTURE OF WHAT WAR IS LIKE



This award is given each month by the National Screen Council on the basis of outstanding merit and suitability for family entertainment. Council membership comprises motion picture editors, radio and TV film commentators, representatives of better films councils, civic, educational and exhibitor organizations.



# Hollywood Report

By CHRIS DUTRA

**A**CTOR NICK ADAMS, through his Hondo Productions, which owns screen rights to M. H. Davis' novel "The Naked Lover," has assigned the author to write the screenplay . . . Director Lewis Milestone has finalized a deal with Abby Greshler's Diamond Artists, Ltd., to package motion picture projects for him as well as represent him. It is reported that Milestone is preparing two major film projects with Greshler . . . Newcomer Jody Daniel has been signed for a top role in American-International's "Bikini" (formerly titled "The Seafighters"), which Anthony Carras is directing at Republic Studios. Film top-lines Tab Hunter, Frankie Avalon, Jody McCrea, Scott Brady and Jim Backus . . . Marvin Kaplan has been added to the cast of Melville Shavelson's production of "Samantha," starring Paul Newman and Joanne Woodward . . . Bill Wellman jr. and Sandra Bettin have been set for top roles in Bengal International's "A Swinging Affair." Toplined are Arline Judge, Dick Dale and the Del Tones. Gunther Collins and Jay O. Lawrence are producing with the latter directing.



An ultra 25mm anamorphic lens has been developed by Panavision and will be used first by director Robert Wise on supernatural sequences of his current MGM production "The Haunting," shooting in London, according to Panavision president Robert Gottschalk. The drop to 25mm gives considerably more width in the lens as the lower the millimeter the greater focal length of the lens . . . Robert Walker has been set for a costarring role in "Ceremony," Laurence Harvey Production which United Artists will release. Harvey directs the film on location in Madrid . . . Ronny Howard, the "Eddie" in MGM's "The Courtship of Eddie's Father," has been signed to a two-year contract by the studio, calling for one picture a year. Howard is also a regular on the Andy Griffith Television show . . . Following a brief vacation in Mexico Andrew and Virginia Stone have left for London to commence preparations on their next feature, "The Deluge," which they plan to film behind the Iron Curtain in Poland. The Stones were in Hollywood briefly from England for meetings with MGM brass on domestic release of their latest film, "The Password Is Cburance."



John Patrick, who recently completed the screenplay for "The Main Attraction," for Seven Arts-MGM, has been signed by that studio to write the screenplay of "A Feather in Her Hat," which is a dramatic modern love story, being adapted from the Ethel Wilson novel, "Lilly's Story" . . . Abby Mann embarks on a ten-city fund raising speaking tour this month in conjunction with the private screening of "A Child Is Waiting." The tour proceeds will go to aid retarded children in the areas where the screenings are held . . . Because hundreds of people were turned away daily from the closed set of "McLintock!" in Old Tucson, the stars of the Batjac production appeared



**HARVEY-UA CONTRACT** — Laurence Harvey watches Robert S. Benjamin, United Artists board chairman, sign a contract calling for Harvey to produce, direct and star in "The Ceremony" for United Artists release.

there on their own time for two hours on Sunday with the public invited. Stars John Wayne, Maureen O'Hara, Yvonne De Carlo, Patrick Wayne, Stefanie Powers, Jack Kruschen and Chill Wills signed autographs and posed for pictures.



Two-time Oscar-winner Olivia de Havilland will return to Hollywood to make her first film here in over five years, to star in the suspense drama, "Lady in a Cage," which Luther Davis will produce from his original screenplay. The feature is slated to go before the cameras on January 15 with Miss de Havilland arriving here from Paris shortly after the first of the year . . . Fairway-International Films and its exchanges throughout the country plan an all-out buildup of teenage singer-actor Arch Hall jr., now on a nationwide personal appearance tour. Hall jr. will appear in a straight dramatic role in his upcoming feature . . . The ever popular Elvis Presley has been named world's number one male personality and number one male singer in a poll conducted by London's Musical Express. This marks the second straight year that Presley has won both categories.



MGM reports that Henry Denker has completed the screenplay for "Twilight of Honor," which has been assigned to William Perlberg and George Seaton for production . . . In Madrid, Samuel Bronston has named Ralph Wheelwright producer of "The Valley of the Fallen," a dramatized documentary of Spain's vast mountain monument . . . Company of Artists Productions' topper Tom Corradine has purchased "Kroma," an original story and screenplay by Lee Miller and Wayne Hamilton, which is described as a science-fiction thriller. A second feature set to roll on January 15 at KTTV studios here in Hollywood is

"Depths of the Unknown." Jean Yarbrough has been set to direct . . . Hanna & Barbera, Inc., has been signed by Columbia Pictures to create an introductory animation sequence for "The Man From the Diners' Club," which stars Danny Kaye. The animation sequence will appear before the film's main titles.



Danny Kulick, seven-year-old television "veteran," has been signed to make his motion picture debut in Herman Cohen's "Black Zoo" . . . Producer-director Howard Hawks has signed European actress, Maria Perschy, to make her American film debut in "Man's Favorite Sport?" starring Rock Hudson and Paula Prentiss for Universal release . . . Jack L. Warner has assigned writer Al Beich to develop an original story as a Bette Davis starring vehicle. Decision came hard on the heels of the phenomenal success of Miss Davis' current boxoffice attraction, "What Ever Happened to Baby Jane?" The new property is tentatively titled "Dead Pigeon" . . . Harvard University's "Street Corner Research," a new approach to dealing with juvenile delinquency, will serve as the basis for one of Universal-International's most important 1963 productions. The picture will be titled "Street Corner" with George Golitzin producing as his first project under his newly signed producer pact . . . August Guentler, the famous French puppeteer, has been signed by producer-director Stanley Donen to make his film debut playing himself in "Charade," Cary Grant-Audrey Hepburn starrer currently filming in Paris . . . Actor John Fraser, known best in this country for his outstanding portrayal as the young king in Samuel Bronston's "El Cid" arrived in Hollywood today from Acapulco where he served as one of the judges in the Acapulco Film Festival. He will meet with Walter Seltzer anent the costarring role opposite Charlton Heston in "The Warriors" before flying on to New York and back to London.



Actor Charles Laughton has checked out of Cedars of Lebanon Hospital, where he has been undergoing treatment for cancer, and will continue to recuperate at home. (It goes without saying, that the good wishes of all of us go along with you, Mr. Laughton) . . . In a unique transaction just announced, Tommy Noonan has been named as production executive, associated with a new Madrid company known as T-I Film Co., Ltd. Noonan will serve as the American representative headquartering at General Service Studios. The first feature set is "Promise Her Anything," which Noonan will direct . . . Henry Fonda will star in the French film "Paulina 1880," a love story, which also stars Romy Schneider . . . Pierre Kalfon will coproduce the film with an American company.



Columbia Pictures has signed James Darren to a new pact, under which he was released from his exclusive contract and set for a seven-year multiple picture deal calling for three films in the first 24 months and one a year for the following five years. The contract starts with "Gidget Goes to Rome," Jerry Bresler Production, with "Beach Boy" and "Under the Yum Yum Tree" the other two pictures on the initial deal.



# First New Downtown Theatre in 21 Years

DETROIT—The first new motion picture theatre in the downtown area in 21 years is planned for early construction as the first part of a \$57,000,000, 23-acre International Village development. The project, under discussion for two years, got under way with a definite bid of \$3,000,000 for the acreage and promises of financing for the first stage—about \$15,000,000—by a group of banks and investors.

The theatre is to be an 800-seater to be used primarily for art films, Walter C. Shamie, International Village president, said. Discussions have taken place with various exhibitors, both in Detroit and elsewhere, but no decision on lease-operating arrangements for the house have been concluded.

The art house will be the first of probably five theatres in the project, including a 1,200-seat circle theatre, a small 600-seat legitimate playhouse, and a larger motion picture theatre to be suitable for first-run operation, and possibly one other, making this the largest theatre construction project in the history of the city.

## 'David' to Continental; 'Loneliness' Title Change

NEW YORK—"David and Lisa," the independently produced film made in Philadelphia by producer Paul Heller and director Frank Perry, has been acquired by Continental Distributing for worldwide distribution, according to Irving I. Wormser, president.

The picture, which stars Keir Dullea, recently in "The Hoodlum Saint," and Janet Margolin, off-Broadway stage actress, in the title roles, received the Venice Film Festival Award for "best picture by a new director" and "the best actor" and "best actress" awards for Dullea and Miss Margolin at the recent San Francisco Film Festival. Howard Da Silva, Neva Patterson and Clifton James, all Broadway actors, head the supporting cast.

Continental plans a Christmas opening in New York City.

Continental also has changed the national release title of "The Loneliness of the Long Distance Runner," British picture starring Michael Redgrave and Tom Courtenay, to "Rebel With a Cause." The picture is still playing its New York first run under the original title, but the new title will be used for subsequent runs.

## United Artists Retitles 2 Vincent Price Films

NEW YORK—United Artists has set new release titles for two completed features starring Vincent Price.

"The Diary of a Madman" is the new title for the Admiral Pictures film in color, produced as "The Horla," with Nancy Kovack featured. Nathaniel Hawthorne's "Twice Told Tales" has been selected as the new title for another Admiral picture in color, formerly known as "The Corpse Makers." Sebastian Cabot and Mari Blanchard are featured.

Both were produced by Robert E. Kent and will be released in 1962.

# LETTERS

(Letters must be signed. Names withheld on request)

## Re: 'Crying Towels'

I recently attended the Motion Picture event of the Fall season, the TOA Convention in Miami.

It was a great show, but my private conversations with exhibitors and independent distributors left me a little depressed.

What has happened to the spirit in our industry? Since the days of the Nickelodeon up until a few years ago, any showman worth his salt ballyhooed his way through to one successful year after another.

Sure we have more competition for the public's amusement buck than ever before, but that doesn't mean we have to take it lying down, does it?

Many changes have threatened the motion picture theatre business over the years. The doldrums we were in a few years back when Spyros Skouras "sparked up" the industry with CinemaScope, had previously been heralded as the very "end" of the industry. TV, bowling, other competitive attractions, each were to be the death knell for the "movies." Now the predictions for "Pay TV" are the same old story—"we're doomed."

I think this is all stuff and nonsense and I told as many as I could at the convention just that. There's nothing wrong with this business that good hard showmanship can't lick and carry us on to the best days we have ever had.

Others cry that the "product shortage" is going to wreck us. I ask what "product shortage?" Sure the so-called Big Producers have cut down on the number of features they will release this next year, but there is a wealth of Independent Product that just needs to be sold. All of it is certainly much better than the fare being offered this season on television to "our public," but we have to go after that business. Just "crying" about it won't help us.

I'm just a small independent compared to some of those in our industry. Operating in four cities, distributing American International Pictures and other important independent product, I've found that I've had to enlarge the staff to handle the business and I'm still expanding.

The latest addition to my staff is a top-flight advertising and publicity man who used to be with 20th Century-Fox. I'm going to keep him busy in Detroit, Cleveland, Indianapolis and Cincinnati helping to put these pictures over for the exhibitors who buy from me. I don't feel our job is done when we sell the exhibitor our product. I think it's our job to help the exhibitor sell them to the public, and believe me we've got some darned good product to sell.

Too many exhibitors (and independent distributors as well) have taken the attitude of failure. They've "brain-washed" each other into believing that this business is doomed. That's all rot, in my estimation.

I believe we are only limited in any given situation by how much help we can give the exhibitor to help him put it over in that particular engagement. I feel very strongly that increased grosses will prove I'm right. This does not mean that every "independent" release is worthy of top-flight exploitation and publicity effort.

Some pictures were never intended to be the top half of a double bill, let alone being strong enough to have legs of its own as a single. But I do mean that there are many, many good independent features that are left dying on the vine by houses that keep their playdates a secret from the public, or worse yet, they don't buy them at all. They just cry—"there's no product."

"Retrenchment" seems to be the watchword of too many in our industry today, distributors and exhibitors alike. Crawling into our shells will not bring the people out to our boxoffices to see the good independent pictures. I am tired of hearing the word "retrenchment." Good, hard-driving exploitation and showmanship can wake these boxoffices up and get those ticket machines whirring again.

Let's quit crying in our towels and start blowing our horns instead.

Honestly, there's nothing wrong with this business that good pictures, properly merchandised, won't cure and I'm backing my opinion with action.

JACK ZIDE

Allied Film Exchange,  
Detroit 1, Mich.

## 'Robbery' Not First Story

Although, as Al Steen wrote in the "Historic Note" item of his recent *Between the Lines* column, film industry historians "have claimed that 'The Great Train Robbery' was the first motion picture to tell a story," this is not actually true. According to one source, it is generally considered to be the first motion picture with narrative, while another states bluntly that it was not.

Thus it has gained fame, not only as the first film story, but also as the "first feature" and the "first western" is undoubtedly because of the effects (superimposition, stop motion, etc.), not used before its time, and the construction of the sequences for story-telling purposes.

In other words, there were films with stories before "The Great Train Robbery," but none with quite such an effective combination of production technique, story-telling and direction—all attributable to its author-producer-director, Edwin S. Porter. Even his "Life of an American Fireman" (1899) had a story.

Because he was one of the important pioneers responsible for the push that influenced the growth of the motion picture industry, it is ironic that Porter, his wealth wiped out by the crash of 1929, spent his old age as a minor employee of an appliance corporation. He died in 1941.

RALPH COKAIN

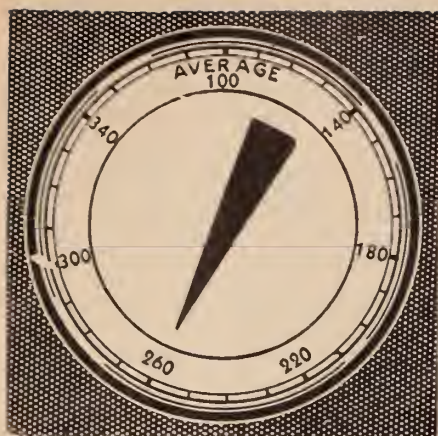
New York, N.Y.

## Exhibitors in Talent Hunt For Another 'Gidget'

NEW YORK—Exhibitors are being enlisted by Columbia Pictures in a talent hunt for a girl to portray the character of Gidget in the new Jerry Bresler production, "Gidget Goes to Rome."

A 35mm color trailer has been prepared, requesting that possible Gidgets contact Bresler. The trailer, poster and entry blanks are available at Columbia branches.





# BOXOFFICE BAROMETER

This chart records the performance of current attractions in the opening week of their first runs in the 20 key cities checked. Pictures with fewer than five engagements are not listed. As new runs are reported, ratings are added and averages revised. Computation is in terms of percentage in relation to normal grosses as determined by the theatre managers. With 100 per cent as "normal," the figures show the gross rating above or below that mark. (Asterisk \* denotes combination bills.)

	BALTIMORE	BOSTON	BUFFALO	CHICAGO	CINCINNATI	CLEVELAND	DENVER	DETROIT	INDIANAPOLIS	KANSAS CITY	LOS ANGELES	MEMPHIS	MILWAUKEE	MINNEAPOLIS	NEW HAVEN	NEW YORK	OMAHA	PORTLAND	SAN FRANCISCO	SEATTLE	AVERAGE
*Almost Angels (BV)	100	100	100	100			100	100	100	100	100	100		100	90			100	100		99
Best of Enemies, The (Col)	135	200		160	110	155	150		110	100	125	100	175		100	190					139
Bird Man of Alcatraz (UA)	150	250	200	210	100	150	225	130	125	160	325	100	150	120		200			200		175
Brushfire (Para)								100		100	100		100		90			100			98
Chapman Report, The (WB)	150	300	200	225	150		150	125	135	350	360	200	130		105	195	150		200		195
Coming-Out Party, A (Union)	130			125							150	65	150			175					133
Convicts 4 (AA)	120	140	105	160	110						185		90		80	150	100	150	100	90	122
Damn the Defiant! (Col)	115	150	75		110	75		105	115		65				100	160	85				105
Flame in the Streets (Atlantic)	125	140	70			100	90				65				65	175			90		102
Gigot (20th-Fox)	170		125	165	100	190	140	200	175	195	250		125	150		160					165
Girls! Girls! Girls! (Para)		175	180		100		180		175	260	110		225	200	125		150		150		169
Head, The (Trans-Lux)	120	180	125		110	100	100	95		115	70			90	100		80	110			107
Hell Is for Heroes (Para)	130	175	115	170			125	110	90	115		100	100	90	90		100		125	100	116
Horror Hotel! (Trans-Lux)	120		100				145	95			65								90		103
I Like Money (20th-Fox)			105	160	120	120	125		115		85		100	90		185		165			125
I Thank a Fool (MGM)	125	140	125	175	90	50	80		115	120	65		100		95	175	105	135	90		112
If a Man Answers (U-I)	150			235	90		135	115	200	310	75	175	150	180	100	175	140	155	125		157
Interns, The (Col)	140	400	300	200		250	200	135		365	185	200	175	160			200		200		222
It Happened in Athens (20th-Fox)				150			65	100					100		75						98
Kid Galahad (UA)	100	220	105		90		125	115		210	130	300	200					150			159
Legend of Lobo, The (BV)					225	65	140			130	90			100		175		125	90		127
Lolita (MGM)	175	400	125	190	95	200	200	125	165	150		200	300	275	110	200		250	400	100	204
Longest Day, The (20th-Fox)		250		250	185	225	200	270		250	375			300		200					251
Manchurian Candidate, The (UA)	150	200	175	175	100	85	160	120	175	150	90	125	200	120	100	180	165	155	200		149
Marco Polo (AIP)			110		85		90	105		160		90	75		80	120	130		175		111
No Man Is an Island (U-I)	125		90	100	90		70	130		125	80	115	85		90	150	110		100		104
Period of Adjustment (MGM)	150		175	185	125	80	180		225	175	185			200	95	155			110		157
Phaedra (Lopert)	150	300		200		150					250				100	200			300		206
Phantom of the Opera, The (U-I)		200	120	160	115		90			115	75	150	95			140	85	125	100		121
Pigeon That Took Rome, The (Para)	140		125	195	100		100	120	90	120	175	150	100					135	100		127
Pressure Point (UA)		140	100		85		90	110			90		100	90	100	150		135			108
Requiem for a Heavyweight (Col)	160	300	125	200			90	130		125	250	100		180	105	195	100				158
Scarface Mob, The (Desilu)	95		100		90	75	80	100	100			100		100	130		85		120		98
Shoot the Piano Player (Astor)	125			155		100								100		160	85				121
Spiral Road, The (U-I)	130	250	100	150	110	75	90		135	200	80	150	150	120	100	150	120	135	125		132
Sword of the Conqueror (UA)		90	200		50						65					115					104
Tarzan Goes to India (MGM)	120	150	150		110	150	90	110	125	110	105	300	100					150	125	95	133
300 Spartans, The (20th-Fox)	135	120	115	180	90	135	125	75	115	120	65		200		75	140		135	95		120
Two Weeks in Another Town (MGM)	140	270	115	195	95	110	90	75	135	165	85	100	125	100	105	125	120	135	130	100	126
Very Private Affair, A (MGM)	100		120	175	95		100		90	150	75	115	175		90	150	100		90		113
Waltz of the Toreadors (Cont'l)	130			160							190		160	130	100	150	70				136
War Lover, The (Col)	105	170	115	180	100	80		200		100	80								85		122

## TOP HITS

— OF —

## THE WEEK

Individual runs, not an average.  
Listings are confined to opening  
week figures on new releases only.

### 1. Girls! Girls! Girls! (Para)

Kansas City.....260  
Milwaukee .....225

### 2. It's Only Money (Para)

Chicago .....250  
New York.....190

### 3. Period of Adjustment (MGM)

Indianapolis .....225  
Minneapolis .....200

### 4. Two for the Seesaw (UA)

New York.....195



## 'Period' a Big Leader As Milwaukee Zooms

MILWAUKEE—"Period of Adjustment" at the Telenews Theatre was the dark horse last week in the gross sweepstakes, reporting 280 per cent. The week in general was considered by exhibitors from average to very good and was decidedly better than the previous week.

(Average Is 100)

Downer—**A Coming-Out Party** (Union), 2nd wk. 150  
Polace—**The Best of Cineroma** (Cineroma), 2nd wk. 125  
Riverside—**Girls! Girls! Girls!** (Porc), 2nd wk. 225  
Strand—**El Cid** (AA), 5th wk. 175  
Telenews—**Period of Adjustment** (MGM) 280  
Times—**Shoot the Piano Player** (Astor) 100  
Towne—**Gigot** (20th-Fox), 2nd wk. 150  
Worner—**The War Lover** (Col); **The Three Stages in Orbit** (Col) 100  
Wisconsin—**Boccaccio '70** (Embossy) 200

### Mill City Patrons Keep 'Grimm' Rolling Along

MILWAUKEE—O! Man Cinerama—in the form of "The Wonderful World of the Brothers Grimm" now in its 18th week at the Cooper—kept right on rollin' along at 200 per cent, but the Christmas lull seemed to reduce everything else to a mere trickle. "Period of Adjustment" in a second week at the Lyric seemed to be the biggest Loop hit at 130, while all the other holdovers hovered right around average. Apparently Christmas isn't the time for Khrushchev & Company since "We'll Bury You!" (the only new movie in town) bombed at the St. Louis Park with a meager 80 per cent.

Century—**What Ever Happened to Baby Jane?** (WB), 4th wk. 110  
Cooper—**The Wonderful World of the Brothers Grimm** (MGM-Cineroma), 18th wk. 200  
Gopher—**Girls! Girls! Girls!** (Porc), 3rd wk. 100  
Lyric—**Period of Adjustment** (MGM), 2nd wk. 130  
Monn—**The Longest Day** (20th-Fox), 7th wk. 120  
Stote—**If a Man Answers** (U-I), 2nd wk. 90  
St. Louis Park—**We'll Bury You!** (Col) 80  
Suburban World—**Waltz of the Toreadors** (Cont'l), 2nd wk. 100  
World—**Gigot** (20th-Fox), 5th wk. 90

### Omaha Seems Reluctant To Let 'Windjammer' Go

OMAHA—Three holdovers did average or better business last week but the best percentage was chalked up at the Cooper Theatre, where receipts zoomed to 200 per cent for the close-out of "Windjammer" after a 13-week run. "The Manchurian Candidate" did well in its second week at the Admiral.

Admiral—**The Manchurian Candidate** (UA), 2nd wk. 150  
Cooper—**Windjammer** (Cinemirocle), 13th wk. 200  
Dundee—**The Catered Affair** (MGM), revival 90  
Omaha—**Girls! Girls! Girls!** (Porc), 2nd wk. 100  
Orpheum—**If a Man Answers** (U-I), 2nd wk. 105  
Stote—**Period of Adjustment** (MGM) 120

## Disney Feature to Play Broadway and Brooklyn

From Eastern Edition

NEW YORK—Walt Disney's Technicolor film, "In Search of the Castaways," starring Hayley Mills, Maurice Chevalier, George Sanders and Wilfrid Hyde White, will have simultaneous openings at the Palace Theatre on Broadway and the RKO Albee, Brooklyn, December 21, as well as at 30 theatres in upstate New York, Long Island and New Jersey.

Buena Vista is distributing the Disney film. Another BV release, Disney's "Almost Angels" and the reissue of the cartoon feature, "Lady and the Tramp," had over 250 Thanksgiving holiday playdates, the largest multiple saturation in BV history.

# Omaha Cinerama to Open On 21st; Sellout Likely

OMAHA—A sellout seems assured for the grand opening of the Indian Hills Cinerama Theatre December 21, city manager Jack Klingel said in announcing latest plans for start of operations at the addition to the Cooper Foundation Theatres' holdings in Omaha.

The first performance will be a sponsored benefit for handicapped children by the West Omaha Sertoma Club. The site of the theatre is in the beautiful new West Omaha suburban area.

"Only a few days after the tickets were released we had reports of huge sales," Klingel said.

Producer George Pal will be among the guests at the opening. He will arrive several days ahead and is expected to attend a special preview for press, radio and television. He is the producer of "The Wonderful World of the Brothers Grimm," which will be the first offering at the Indian Hills. A native of Hungary, he has won several Academy Awards for his Puppetoons and other visual effects.

The Indian Hills Cinerama Theatre, incorporating a circular design specially adapted to Cinerama, is a counterpart of Cooper Cinerama Theatres in Denver and Minneapolis.

The manager will be Michael Gaughan, who has been manager of the Cooper Theatre in downtown Omaha. The Cooper ter-

minated the showing of "Windjammer" last week after 13 successful weeks and will be closed for remodeling and equipping with Ultra-Panavision 70.

Klingel said the Cooper will reopen January 31 with "Mutiny on the Bounty," probably the second most costly production in motion picture history. The Cooper was rebuilt specially for the Ultra-Panavision type of projection and is ideal for such productions because of its size and shape.

The Cooper Foundation Theatre's Dundee in West Omaha will be closed temporarily and some of its projection equipment will be transferred to the downtown Cooper, which will operate on the same reserved-seat policy with ten shows a week.

Sale of tickets for the Indian Hills will be handled at the Cooper until boxoffice facilities are completed at the new theatre. City manager Klingel will continue to head-quarter downtown.

The rebuilt Cooper opened in October 1958 and played "South Pacific" 65 weeks. It then closed for a short period and reopened with "Ben-Hur" in February of 1960. After 48 weeks it again closed to put in Cinerama and since late in February of 1961 it has played five pictures in this process—This Is Cinerama, Cinerama Holiday, South Seas Adventures, The Seven Wonders of the World and Windjammer.

The Cinerama will have parking space.

## Iowa Critic Says Best Censorship Is To Ask for Refund If Film Offends

OMAHA—The censorship issue has been getting an extensive going over in the Public Pulse, letters-to-the editor section of the World-Herald, both on the movies shown and the advertising in newspapers and elsewhere.

One reader, Joseph L. Dunn, complained about theatre billboards near where children transfer buses. Another contributor, John Sawatzki jr., answered: "What we do not need is 'reformers' who want to leave mature adults with nothing more substantial than goody-goody cartoons which are supposedly acceptable for children."

Denman Kountze jr., movie and drama critic for the World-Herald, used the Public Pulse columns to contribute his views on the matter:

"The essence of responsible citizenship in a democratic state is that the individual citizen think for himself, make his own decisions, then act accordingly.

"If ever I viewed any facet of American life today with alarm it is the unfortunate and recurring tendency for blocs of Americans to demand police control over what is written, what appears on film, what appears on stage and television.

"If one believes a book is trash, why buy it?

"Why patronize a motion picture, sit

through it, call it trash, then cry for civic and religious groups to pressure the mayor and police to 'ban' it?

"Any attempt of civic and religious organizations to rule on what is good or not good for every citizen is contemptible, not to mention being un-American.

"The most effective censorship of any form of 'literature' or show business should be aimed by individuals at the cash register. If you don't like it, don't buy it! If the show offends, walk out, demand your money back."

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# DES MOINES

**Congratulations** to Scott Houtz, born recently to a set of most imaginative parents, Mr. and Mrs. Neal Houtz of New Hampton. Neal cleverly announced the blessed event on the marquee of his Firemen's Theatre. But to Mrs. Houtz goes credit for a highly successful tie-in—she had the baby on the opening day of "The Intents!"

**John Ballin**, United Artists traveling auditor, has been working in Des Moines for a spell and now has moved on to Omaha. John says his friends have been keeping track of him since 1937 through the "city" columns of **Boxoffice** . . . Joe Jacobs, Columbia manager and area chairman for the Will Rogers memorial, urges that any still holding back their contributions send them in.

**E. C. Lund**, exhibitor at Viborg, S. D., is completing his eighth year as mayor there and has served on the city council since 1939 . . . The inside of the concessions building has taken on a "white castle" look at Lloyd Hirstine's Capitol Drive-In, Des Moines. It is sparkling white all the way . . . B. C. Marcus, Columbia midwest division manager, was scheduled to come in early in December to discuss forthcoming releases with the circuits.

**WOMPI'S** Christmas party will be at the Latin King restaurant Wednesday (12) . . . The Strand Theatre at Ackley closed December 1 and will reopen January 6 . . . Louise Curtice, formerly of the UA exchange

here, brought her baby girl in to meet the staff.

"**The Longest Day**" will open in Des Moines at the Ingersoll Theatre Feb. 21, according to Tony Abramovich, Tri-States city manager . . . "The Lion" will open December 25 at the Des Moines Theatre, with "Gypsy" the Christmas show at the Orpheum and "Jumbo" at the Capri.

**Fred Teller**, manager of Central States' Strand, Hastings, Neb., took part in a recent high school Career Day there by giving 11 senior students a theatre tour and discussing with them the opportunities offered in the entertainment business . . . A. H. Blank is serving as honorary chairman of 13-county campaign conducted by the Tall Corn Area council of Boy Scouts. The goal is \$439,746 to expand camping facilities at Mitwiga and other Boy Scout camps in the area . . . Exhibitor Art Sunde was in Des Moines from Papillion, Neb.

**Sympathy** to Dorman Hundling of the Capitol Theatre, Newton, whose mother, Mrs. G. P. Hundling, died November 18. She was a retired music teacher and Newton resident for 40 years . . . Frank Smith of the Wayne, Corydon, spent Thanksgiving here with members of his family.

**Mary LeWarne** of the Columbia office was hostess at a dinner-dance honoring her parents, Mr. and Mrs. Roscoe LeWarner, on their 25th wedding anniversary . . . Marilyn Blaine, secretary in the MGM booking department, has a new Chevy convertible—black and white.

After a smash run on the MGM Operetta Series, which has been playing on Tuesday nights at the Varsity Theatre here, exhibitor Bob Fridley planned to bring in "The Jolson Story" for the Tuesday night following the last operetta. Bev Mahon also has been showing the operettas on Wednesday evening at the local Holiday Theatre.

The Mason City Palace has been designated as a fallout shelter in that area . . . Dick Day's new secretary at Central States is Judy Ellis. Her predecessor, Dorla

Mason, is training to be an airline hostess with Braniff.

**Don't forget** the December 10 Variety Christmas party—7:30 p.m. at the Jewish Community Center. To the previously announced top prize of two days and three nights' hotel accommodations and meals at the Desert Inn, Las Vegas, has been added \$100 in cash to be used to get you there, or as a sinking fund at the dice table, whichever you wish. In addition, there is a multitude of other attractive prizes. But come early to avoid SRO!

**No need to wonder** any longer "where the yellow went"—it's all in the Capri Theatre's new neon signs! Seriously, the two yellow script Capri signs are beauts and shine like beacons of good taste in the garish blur of red and blue neon on nearby establishments in the uptown business district.

**Sam Rich**, head Paramount booker, attended a bookers meeting in Chicago November 26 on new billing procedures. The session was conducted by John Simonelli, Paramount home office representative.

**Carl Sokolof**, National Screen Service representative, and his wife had a giant-size Thanksgiving. With son-in-law and daughter, 1st Lt. and Mrs. Meyer Cohen and 18-month-old Debra here from Hawaii, grandpa got his first look at Debra. Lieutenant Cohen's Hawaiian duty has ended and he will be stationed at Letterman General Hospital in California. Also home for the Sokolof holiday were their daughter, Mrs. James Maske, her husband and baby Sandra. In all there were 24 on hand and the Sokolofs had a festive Thanksgiving dinner at the Standard Club.

**Joe Ancher**, WB office manager, and his wife Mary visited in Chicago with the Bob Dunbars. Dunbar is WB Chicago manager but formerly headed the branch here . . . Bill Proctor of the Town Drive-In was called to California by the death of a brother-in-law . . . Jerry Bloedow, manager of the West-Vue Drive-In at Des Moines, and his wife vacationed in Minneapolis.



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# MINNEAPOLIS

**That unpredictable** old soul the weatherman again made the biggest news providing mild temperatures in the high 50s for the entire weekend. Such mercurial bliss undoubtedly got Mill City moviegoers out of their homes and into the theatres, bringing them out in droves for the second straight weekend. This columnist attended a Saturday night late show at the Lyric and found a packed house, very unusual for this time of year. Ah, sighed Twin City theatremen, if only every night could be Saturday night, and people could Christmas shop for movies!

**Outstate visitors** along the Row were few—Mrs. Bernard Larkin, Medelia; George Jonkowski, New Prague; Percy King, Adrian and son Judd King of Dell Rapids, S.D. . . . Wedgely Todd, Minneapolis' No. 1 movie fan, sat through "Shoot the Piano Player" every one of its seven nights at the Campus Theatre, a Mann unit, and pro-

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NAME..... POSITION.....

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claimed it one of his alltime great film favorites.

**Bonnie Lynch**, booking manager at Paramount, reports a business trip to Chicago was called off at the last minute, but she will make the trip in a few weeks. A death in Chicago canceled the meeting . . . The Capitol Theatre in Bismarck, N.D., newly remodeled, will be reopened by Dick Larson January 1. The theatre has been closed since May of this year.

"Who's Got the Action?" will be the World Theatre's Christmas feature, opening on the 25th. The Academy will start "Mutiny on the Bounty" on the 21st, all seats reserved. It will remain closed until that time with only a ticket booth open. "The War Lover" marks the return of the Orpheum to movies after two successive Broadway roadshows. All three theatres are part of the Mann chain.

## Fox Fullerton Reopens With Gala 'Lion' Benefit

From Western Edition

**FULLERTON, CALIF.**—Fanfare with all the trimmings signaled the reopening of the Fox Theatre following a \$100,000 renovation.

On hand for the gala first-nighter were Jayne Mansfield, Telly Savalas, Dewey Martin, Laurel Goodwin and Gloria Moreland to lend a bit of sparkle to the occasion. Representing Fox West Coast were Irving H. Levin, William H. Thedford and Harold Wyatt. Earl Peterson is the manager.

The Children's League of Fullerton sponsored the premiere, with "The Lion" on the screen.

Mayor Burton Herbst formally congratulated officials of Fox West Coast and National General Corp. on the improvement. A message also was presented by Eugene V. Klein, National General president.

## Ace Smith Leases, Opens Clay City, Ind., Theatre

From Central Edition

**CLAY CITY, IND.**—After being out of exhibition several years, the Clay City Theatre has been returned to active service under the new management of Herschel L. "Ace" Smith of Indianapolis. Smith has leased the theatre from its owner, Mrs. Parsa Jensen. He has operated the theatre at Hope, Ind.; Jonesboro, Ill., and a drive-in at Mooresville, Ind.

Smith has ordered a widescreen but it did not arrive in time for the reopening. A weekend policy is in effect for the present, with the programs listed on the Max Campbell program on radio station WBTO and in the Clay City News.

## Teen Diplomats Feted!

From Western Edition

**LOS ANGELES**—The 14 newly arrived "Teenage Diplomats," brought here from different countries as winners of roles in producer-director William Castle's "The Candy Web" at Columbia, were hosted by Brown Derby owner Bob Cobb at a Thanksgiving dinner in his Hollywood restaurant. The European contingent of girls arrived via Pan American World Airlines.

# OMAHA

**Howard Burrus**, who has the Isis Theatre at Crete, was reported to be "coming along fine" at St. Joseph's Hospital in Omaha following a heart attack. He was stricken while in the United Artists office on Filmrow and the staff called a doctor, arranged for the rescue unit and advised his family. A daughter Jinx Burrus Main (former Miss Nebraska) came here from California and a son Larry from Central City to be with their father. It was expected he would be able to be taken from Omaha to a hospital in Crete in a few days.

**Hazel Dunn**, exhibitor at Valentine who returned recently from California where she went to be with her ailing niece, said she had word her niece is now doing well . . . Dorothy Bridgman, FEPCO staffer, has announced plans to marry Tom Burgin at the Pilgrim Lutheran Church in Omaha January 5.

**Guy Griffin**, veteran exhibitor at Plattsmouth, plans to open his Ritz Theatre shortly after the first of the year. Quality Theatre Supply of Omaha has furnished new equipment and materials. Griffin's big Cass Theatre in Plattsmouth was destroyed by fire . . . It was reported a change is coming up in the management of the Rialto Theatre at Missouri Valley and that Nate Sandler of Sandler Enterprises is giving up operations there. The property is owned by Vern Brown of Boise, Ida.

**Don Allen** and **Don Knight** of Tri-States Theatres home office in Des Moines visited city manager Don Shane and Cal Hoffman of the Omaha Theatre here en route to Grand Island . . . Frank Larson jr., 20th-Fox manager, shook up his mates on the Airport Center and Qu-Twin Drive-In bowling team with a 232 game, fattening his 150 average.

**Bill Lyons**, in charge of the Omaha office of United Artists, said doctors were not certain yet as to the extent of injuries his wife suffered in an auto accident in Des Moines. She had arm and neck injuries. The Lyons' two children, Billy and Jill, were in the car and apparently escaped with bruises. The Lyons car was demolished . . . Carl White of Quality Theatre Supply and his wife Hazel are in Rochester, where Carl underwent surgery . . . Bill Granville of Quality was busting his buttons after an appearance of the Eddie Haddad orchestra on television. The credits gave mention to his nephew, Bill Granville, who plays trombone and does the arranging for the orchestra.

**Mort Ives**, former film salesman and associated with the motion picture industry for years, has opened his new Village Inn pancake house here with tremendous success. He has had many old Filmrow friends as customers and here's a tip to exhibitors visiting town—it's worth a visit both for food and atmosphere. Mort keeps a register for patrons to sign and the comments have been glowing.

**Erma DeLand**, United Artists booker, visited her parents at Osceola at what turned into a family reunion when her brother Cecil and his family came home from Boulder, Colo. . . . Adrian Mueting,

Pocahontas, Iowa exhibitor, said, "Just call me Santa," on his visit to the Row. His wife came along and visited the shops! . . . Omahans were saddened to learn of the death of Mrs. LeRoy Miller in Minneapolis. Miller is U-I manager there and formerly headed Fox and Universal branches in Omaha . . . Women of Variety held a planning session at the Town House.

**Clarence Frasier**, exhibitor at Havelock, said his "own board of review" really works effectively. His board includes himself, his wife, daughter and son, and they form potent critical power for the pictures to be shown at his Joyo Theatre.

**Exhibitors on the Row** included Nebraskans Al and Leonard Leise of Hartington and Randolph; Jack and Phil March, Wayne; Sid Metcalf, Nebraska City; Slim Frasier, Havelock; Iowans Russel Acton of Avoca, Prescott and Villisca; Cecil Waller, Red Oak; Dave Waller, Ida Grove; S. J. Backer, Harlan; Arnold Johnson, Onawa; Adrian Mueting, Pocahontas, and South Dakotan Eskel Lund, Viborg.

"If we can get a few more outstate exhibitors to come through we can make a fair showing," said Frank Larson jr., as he announced he was winding up the Will Rogers Memorial Hospital campaign in this area. "We don't have as many salesmen covering the territory now and it's up to the exhibitors to do some boosting on their own," he said. Larson, 20th-Fox manager and general chairman of the campaign, said the response of some of the exhibitors had been gratifying, but added it has been hard to make as many personal contracts as he'd like.

United Artists' "The Mouse on the Moon" is a sequel to "The Mouse That Roared."



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# MILWAUKEE

The first annual all-entertainment industry Christmas party, sponsored by the Variety Club of Wisconsin, will be held at the Pfister Hotel Monday the 17th, starting at 8 p.m. The festivities include a floor show, dancing, door prizes, snacks and Christmas cheer. It's open to all adult members of the industry and their spouses (boy friends and girl friends included). The fee is \$5 a person, and no tickets will be sold after Friday the 14th. Tickets are available at Variety Club headquarters, 1036 West Wells St., BRoadway 1-6689.

A group headed by Ben Marcus reportedly offered 4½ million dollars for the Milwaukee Braves baseball club, but as has been announced recently to the press, another faction headed by club president McHale and associates bid 6½ million . . . Eddie Gavin, AIP manager here, is looking forward to the possibility of Nancy Czar, the teenage ice skater, appearing here for the opening of "Wild Guitar." Nancy, a Hollywood High School senior from Milwaukee, was picked for the role after a six-month search.

Joe E. Brown, here for his lead role in "Harvey" at the Swan Theatre, recalled for members of the press, that he made a talking film for Warner Bros. in 1927, followed by six silents for them. "I made the first all-color, all-talking movie for them in 1929; it was called 'On With the Show.' I starred in five of the first seven color movies ever made for Warners," he said.

Joe has appeared over 1,700 times in "Harvey."

Jack Yeo, who years ago had a circuit of motion picture houses, writes that he is confined to his farm—Route 1, Oak Hill, Palmyra, Wis., and would like to hear from some of his old pals. "I can remember," he said, "way back when I opened the Miller Theatre (now the Towne) for Tom Saxe (later a circuit owner). And signing a plaque over at the Milwaukee Press Club 54 years ago." (The Press Club is the oldest organization of its type in the country). "I can type with one finger, and will answer all my mail," he added.

And while we're on the subject of "shut-ins," why not drop a line to Frank Fisher at the Margo Hospital, 102 East Wright St. Oldtimers will remember back when Frank had a mighty imposing circuit in the big time. And, ask Frank to tell you about the guy who operates the hospital—another showman of the Gay Nineties.

We have been taken to task from time to time concerning the figures appearing in the first-run report for Milwaukee. Since we have no ax to grind with anyone, exhibitor, distributor, producer, we turn 'em in as we get them. The following week for example we might hear this from another theatre manager: "Who gave you that figure of '200' on that stinker at the Blank Theatre last week? Why that thing really laid an egg!" Or, from a distributor:

"Where'd you get that '90' you showed on Blank picture? Don't you know they packed 'em in?" Another: "How can we point to such figures and sell pictures?" Well, no one shows US the figures. If a manager or a distributor gives us a "150" for example, we report it as 150, using 100 as a base, with 300 indicating a full house all week. If a theatre's boxoffice report, according to the manager, is 300, that means this particular house packed 'em in all week and deserves the figure.

A new directory of the Detroit Filmrow is being distributed without charge by Dembek Cinema Service under the name of the Film Service Guide. Could work here too. It's in five sections: 1. General services including sound, concessions, equipment, advertising, printing, trucking, catering to the theatre industry; 2. A list of all exchanges in detail; 3. List of the seven film buying and booking agencies; 4. The business paper correspondents; and the 5th, the available screening rooms.

Morrie Anderson, Independent, and Joe Imhof, United Artists, attended the funeral of Hugh "Doc" Gallup, former president of the Delft circuit, at Munising, Mich. Gallup began his career in show business as a projectionist, moving up the ladder to head the circuit until he retired, and succeeded by its present president, John Schuyler.

## Papers to Pilar Wayne

From Western Edition

HOLLYWOOD—Pilar Wayne, Peruvian-born wife of John Wayne, has received her American citizenship papers.

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BOXOFFICE

# Showmandiser

THE GUIDE TO BETTER BOOKING AND BUSINESS-BUILDING

## Special Matinee Needs a Gimmick! Monster In-Person Stage Skit Is It

Special occasion matinees for the kids sometimes are fizzles, not worth the effort, but this frequently is due to routine handling. With a catchy gimmick, they can be turned into a boxoffice bonanza, real producers of extra revenue.

For example, Henry "Bud" Sommers, manager for Durwood Theatres at Leavenworth, Kas., longtime site of an Army Staff school and service base, filled the 1,000-seat Hollywood Theatre there at 35 cents a ticket, child or adult, with the appearance "in person—of the actual Frankenstein monster!"

### GOOD ANY TIME

The occasion for his Saturday morning matinee was Halloween, but the idea is good for any kiddy event of the scary order.

Sommers relates he was searching for a new angle for the kiddy matinee when he became acquainted with a soldier at Ft. Leavenworth, Lary Byrd, whose hobby was makeup and impersonation of various horror characters. He was made to order; Sommers added him to his show and started advertising the appearance of the actual Frankenstein . . . with "Frankenstein—1970" on the screen.

The appearance was arranged with thrills and chills! A plastic coffin made to resemble the type used in the old Frankenstein pictures was carried on the stage with due ceremony and set on end. Sommers prepared a script for his master of ceremonies as follows:

Ad lib intro—anything pertinent—Hi kids, gang, ghouls, etc.

Call attention to men carrying coffin down aisle and onto stage where they prop it on end.

Boys and girls, I give you . . . the Frankenstein monster!!

With excited gestures, open coffin lid, exposing the monster.

### HIS PITCH TO AUDIENCE

The Frankenstein monster, as I'm sure you know, was created by Baron Frankenstein at his family castle in Germany early in the 1700s. It was supposedly brought to life through the use of electrical shocks, which charged the body, making it invincible. Of course, with the advent of science, you and I know this is ridiculous, but back in those days, people believed such silly superstition.

The body of the monster has been kept in remarkably fine condition at the Spitzenberg Museum in Berchtesgaden, Germany,

for many years, and they were kind enough to lend it to us for this first showing of the body in the United States. So, after traveling halfway around the world, it arrived here in Leavenworth for you to view and marvel at.

Might suggest here that it is on its way to the Leavenworth Prison, where doctors intend to study the criminal mind.

Removing paper from pocket, explain:

This letter accompanying the body is a short description of the method used to bring the body back to life, and is quite similar to the method supposedly used by the old baron many years ago. Of course we know it won't work, and I'm sure the prison officials won't mind if I show you how it was done. Would you like that? (encouraging verbal support) Okay then! (glancing at paper) It seems they hooked wires to the electrodes on the monster's neck . . . hmmm, must be these. This was done during electrical storms so that lightning could be harnessed and transferred into the body through these electrodes. We have more modern methods today, however, and the Kansas Power Commission has agreed to furnish the necessary power for the demonstration.

Hold up wires.

Ed, are they ready yet?

Ed answers affirmatively.

Well, are you ready, kids?

The wires are meticulously attached.

Now as soon as they turn on the power, we'll prove just how silly the old superstition is.

### LIGHTS PLAY PART

Very brief moment of silence, then lights suddenly dim, go on briefly and begin flickering.

Ah, there . . .

Light return to full strength with nothing happening. Monster remains immobile for about 30 seconds.

See there, nothing.

Other ad libs, scornful, amused, etc., completely oblivious as the monster begins to move in Frankenstein fashion. Pandemonium breaks loose as audience tries to warn emcee that the monster is about to strangle him. Just as emcee turns around, the monster throws emcee to floor and heads for audience. Just as he steps off stage, lights quickly fade out.

About 20 second later, lights go suddenly on, emcee is seen struggling to flee, face full of terror as he points to rear of auditorium, then lights go out again. With lights on again "assistant" brings monster back, with log chains on him, and gets him back in coffin.

Sommers comments that Byrd is a pro in makeup and acting, but the same idea will work with someone less gifted.



The Detroit opening of "Requiem for a Heavyweight" found viewers at the Grand Circus Theatre watching two sparring partners, both wearing Mountain River sweat shirts, practicing in a boxing ring outside the theatre. The fight film was promoted by having the athletes spar and work out on a punching bag attached to the ring. A nearby sport shop devoted most of its window space to the film. The display and boxing ring paid off handsomely as the picture did sturdy opening week business.

## Miniature Racer Tieup Pulls Kids to Theatres

Lem Newton, Pete Hawkins, Stanley Shelton, Ann Hawkins and Esther Newton, managers of Interstate's Village, Garden Oaks, Santa Rosa, North Main and Eastwood suburban theatres in Houston, earned circuit salutes for their excellent tieup with the Houston Chronicle which resulted in attracting crowds to their houses on a Saturday.

While the stunt was basically a subscription gimmick for the newspaper, the theatres participated by presenting demonstrations of the prize offered by the Chronicle, a sensational miniature racing car. The newspaper ran lots of free space on the promotion, and the theatres came in for liberal space announcing the demonstrations. Since the demonstrations were held on the stage, the kids had to buy tickets in order to see the automobile.



# 'Year Zero!' Swells Boxoffice When Cuba Events Stress Bomb Horror

Sometimes the best promotion is a current event. When the film is right, speed in exploiting the connection is important.

C. V. Mitchell, manager of Armstrong's State Theatre at Fostoria, Ohio, was watching a television newscast at his home one evening when a bulletin came in about the tense Cuban situation.

"The first thing that came to mind," showman Mitchell relates, was an attraction I was soon to show at the State, "Panic in Year Zero!" It happened it was a cofeature; however, I knew a little about the story from reading the tradepapers, and was able to recognize its timeliness with today's headlines."

His first step was to write a summary of the "Year Zero!" story. In addition, Mitchell talked up the film with everyone he met in business and social calls.

"I even mentioned to the priest in my church," he relates, "the shattering events that take place in the film, and much to my

surprise a mention of 'Panic in Year Zero!' appeared in our church bulletin, with a suggestion that people be sure to see it."

In the regular theatre ad on the film Mitchell inserted this copy: "This could happen here . . . One family's struggle for survival in a world gone mad . . . The nuclear blast unleashed human emotions more devastating than the bomb itself."

What were the results? The cofeature became the top attraction and the State enjoyed the best gross by far in many week-ends.

"You never know what gimmick, bit of promotion or just plain talking about a film will do for your boxoffice," Mitchell says. "It was very gratifying to see so many people coming in and talking about this film, and the wonderful remarks they would make when they left the theatre. I am sure they told others about the attraction, which also boosted my boxoffice on Sunday, when we had many family groups attending."

## UA Is Busy Campaigner For 'The Candidate'

United Artists fieldmen all over the nation were among the most active campaigners prior to the November 6 elections.



Their "candidate" was "The Manchurian Candidate," which was released around election day. Indicated above is the intensive campaign conducted by UA to tie in the film with the peak of political interest. By large ads, by posters, by banners, etc., UA urged, "Don't VOTE for THE MANCHURIAN CANDIDATE. SEE IT." For example, large ads in both the Knickerbocker News and Times-Union of Albany, N. Y., just before the election, and the opening of the picture at the Palace Theatre there, had only the "Don't Vote" copy with a relatively small illustration. In other cities across the nation, posters bearing the words were sniped next to political signs by UA fieldmen.

In the accompanying photo, a model dubbed Miss Manchurian Candidate pins a political button on Jerry Baker, RKO Keith's manager at Washington, D. C., to launch a lobby stunt.

## Book Drive on 'Quare'

Astor Pictures and Grove Press are launching a national merchandising campaign keyed to local engagements of the motion picture version of Brendan Behan's explosive "The Quare Fellow." The promotion will focus on Grove's hard and soft cover editions of the Irish playwright's drama and will include window and counter displays at bookstores, magazine shops, libraries and all retail book outlets. Each display will feature local playdate information and scene stills.

## Store Hosts Children

Grant's store sponsored a 56th Anniversary Sale Kiddy Show on a recent Tuesday morning at the Penn Theatre in Washington, Pa. A two-column, ten-inch ad instructed children to have their parents pick up "your free ticket" at Grant's candy or stationery counter. On the screen was "King Kong," plus 17 cartoons.

## A Break for 'Music Man'

Dick Williams of the Ritz Theatre, Tiffin, Ohio, was finally able to put a window display in the largest department store in Tiffin. This window is the best location in the city, and the display on "The Music Man" which Dick set up was nothing but beautiful.

## Kid Shows for \$500

Jim Tharp of the Bowie Theatre at Brownwood, Tex., has sold five Christmas kid shows to the Chamber of Commerce for \$100 each. They are scheduled for the mornings of December 8, 15, 21, 22, 24!

## HMS Bounty in Stores

MGM and Revell, Inc., have completed a nationwide tieup with 100,000 department, hobby and sporting goods stores to feature the Revell's HMS Bounty kit during the release of "Mutiny on the Bounty."

# Oxford Riots Pay Off With a Promotion Bit

Leon Rountree, Holly Theatre, Holly Springs, Miss., is only a few miles from Oxford where riots occurred when James Meredith, Negro, was registered at the University of Mississippi. Thousands of troops poured in. They were everywhere. The entire population stayed home and watched television for news of what was going on in the community.

"There I was with a theatre and picture and no patrons," Rountree related at the recent Tristate TOA convention in Memphis.

"So I went over to military headquarters and told the man in charge I would be glad to admit the soldiers off duty free," he recounted. "He said he wouldn't permit a free movie but I could charge a dime and he would let them go."

"I had a theatre full of soldiers that night. After that they came back in large numbers at regular admission prices."

## Front Page Spotlights Jungle Fighter Film

A two-column ad on "Merrill's Marauders" in the Barbourville, Ky., Mountain Advocate advised readers to read on the front page about Clarence Ossie Burch, local National Guard commander, and the famed band of Burma jungle fighters.

On the front page were approximately 30 inches of copy and pictures (two) headlined, "Ossie Burch in World War II Now Depicted in Movie at Theatre." Burch, it was related, served as a captain in the group famed as Merrill's Marauders.

The timely and promotionally valuable hookup was the work of Paul T. Mitchell, proprietor of the Magic and Mitchell theatres and Faulkner Hotel in Barbourville. The film was on the Mitchell screen four days, November 9-12 through Veterans Day.

## Live Sad Sack Peels Potatoes for 'Sad Sack'

"Sad Sack" and "Delicate Delinquent" got a big push from a potato-peeling stunt in front of the Holland Theatre, Bellefontaine, Ohio. Manager Gary Bigley had his own "Sad Sack" sitting by a 40x60 giving playdate and times, and peeling a mountain of potatoes. The potatoes were obtained gratis from the local A&P and needless to say, this stunt was quite an attention-getter!

When "Tales of Terror" and "The Dead One" played at the Holland, Gary made up a casket for display in the lobby and in front of the theatre, complete with a mannequin head supplied by a local store.

## Kaufmann in Photoplay

Christine Kaufmann, who plays opposite Tony Curtis in "Taras Bulba," is profiled by Betty Etter in the October issue of Photoplay.

## Joanne Woodward in Post

Joanne Woodward, star of "A Woman in July," was profiled by Lois Dickert in the September 15 issue of Saturday Evening Post.



## Men-of-War Models Flash for 'Defiant'

Two scale model warships of the Admiral Nelson era, one of which was valued at \$5,000, were included in a naval display for "HMS Defiant" (Damn the Defiant!) in the lobby of the Odeon Hyland Theatre in Toronto, Ont. Manager George W. H. Spratley says the display was "without doubt" one of the most effective he has had.

The Navy League of Ontario set up the display, including the \$5,000 model of the HMS Victory, which was over three and a half feet in length. A model of a galleon was valued at \$500. A showcase contained items of naval historic interest of the same period. The background was made up of a title banner, flanked by two excellent prints of oldtime sea battles; Navy League flags, stills and star names.

Another display ran the whole width of the loge balcony rail, was floodlighted and showed to great advantage.

A Sea Cadet parade, complete with band and service officers, highlighted the opening day's activity.

## 'Exodus' Gives Critics In Glasgow a Good Time

The subject matter of "Exodus," directly involving British policies and military forces, is potentially more controversial in Great Britain than in the U. S., where its Zionism is about the only issue that might stir up an argument. And a good controversy is good boxoffice!

A short booking didn't give William Ingram, manager of the Gaumont Theatre in Glasgow, Scotland, time for long-range promotion, but he completed a sound coverage, first by letting the newspapers take care of the controversial angle, and secondly by centering his efforts on billposting, window displays, hanging cards, tieups with music and book stores, and getting paper at railroad, bus stations, etc.

A press show well in advance was especially productive. Some of the reviewers regarded the production as "Preminger's Propaganda," telling just one side of the struggle to establish the State of Israel; others didn't like the portrayal of "dim-wit British soldiers"; one called the film "a breath-taking marathon . . . immense and powerful," while the lone Jewish newspaper in Scotland regarded "Exodus" as "Chosen people propaganda."

There are many newspapers in the Glasgow area, and the "Exodus" stories, some of them three-column-headline affairs, ran the gamut of opinion.

## Big 'Valiant' Opening

A veteran of the harrowing night aboard the HMS Valiant in the harbor at Alexandria, an incident of World War II which is depicted in "The Valiant," was a guest of honor at a reception for navy personnel given on opening night of the film at the Gaumont Theatre in Wimbledon near London. Manager F. C. Murray also interviewed Petty Officer R. G. Cousins on the stage. A young WREN in abbreviated sea outfit was on hand to make the Wimbledon Sea Cadets feel at home.

## Boxing Not for Them, So Five Deejays Skip Rope for 'Kid Galahad' Opening

At KXOL in Fort Worth, the disc jockeys even jump rope, marathon style, to help boost their advertisers. They did it in a promotion for the recent opening of "Kid Galahad," at the Hollywood Theatre, a Trans-Texas house, which has been a consistent advertiser over KXOL for the past five years and an advertiser on the station ever since its inception.

Boxing, the KXOL deejays decided, was not for them, so they turned to an activity associated with boxing for their stunt, jumping rope. Five disc jockeys left their microphones, donned boxer shorts and picked up jump ropes to stage their relay contest in front of the theatre on West Seventh street in downtown Fort Worth. The jumping jockeys were Gary Dark, Don Hodges, Ben Laurie, Jim Tucker and Bill Warren, who had been urging KXOL listeners to send in estimates on the total times the five could jump in a listener contest, which was another bonus of the promotion.

Beautiful girls got into the act, too. Each deejay had a girl "first" with a sign on her back proclaiming, "KXOL is never second." The girls were members of Los Manolitas, the ushering beauties of Casa Manana, Fort Worth's permanent theatre-in-the-round.

Kenny Sargent, the former famed vocalist for the Glen Gray's Casa Loma orchestra and the senior of the KXOL deejays, dressed as a referee and kept time for the younger crew as they took their turns in entertaining the crowd who gathered around the simulated boxing ring. Total time for the jumpers was clocked at 43 minutes and 32 seconds with tall and lanky Bill Warren, jumping in cowboy boots, turning in 28 minutes for his performance.

Elvis Presley records were distributed among the spectators while balloons with free passes were released from atop the marquee.

The fellow who perhaps benefitted most by this promotion was the radio listener



Here is Fort Worth radio station KXOL's jump rope promotion for the Hollywood Theatre in action. The disc jockey jumping is Bill Warren, who proved to be the champion of the five KXOL deejays, clocking 28 minutes of the total time of 43 minutes and 32 seconds which they established as a group in the relay marathon. The promotion was a tie-in with the opening of Elvis Presley's "Kid Galahad."

who most accurately guessed the total time the disc jockeys could jump rope. He was Lanny Stewart, who won a year's free pass to the Hollywood with his guess which was within one second of the actual time.

"One hundred feet of KXOL disc jockey endorsed jump rope," a gag prize line included in the promotional spots, was also awarded to Stewart.



"We'll Bury You!" the feature composed of newsreel and documentary footage about Communism and its leaders, tied together by commentary, requires exploitation as punchy as its title. The well-plastered front depicted above is the work of Arnold Gates of Loew's Stillman Theatre in Cleveland. Scarcely an area on the front of the marquee was overlooked.



## Band, Honor Guard at 'War Lover' Premiere



Forty members of the Forney High School band played out front at the Majestic Theatre in Dallas for patrons at the world premiere of "The War Lover." The festivities featured the appearance of Steve McQueen and Shirley Anne Field, stars of the film. Twenty Air Force men from Southern Methodist University formed an honor guard for the premiere night patrons.



### Jets in Lobby for 'West Side Story'

A half dozen students, plus an ashcan alley decoration, gave plenty of atmosphere in the lobby of Queen's Hall, an Odeon circuit theatre in Newcastle, the famed English city in northern England, for "West Side Story." Con Docherty, the manager, had the students dress in offbeat clothes and designated them the Jets, after one of the street gangs in the musical picture. Here a former lord mayor talks with a couple of "Jet" girls; Docherty is the man in specs, while the other is a local businessman, attending an opening-night reception. Docherty, an accomplished organist, took tapes of "West Side Story" music for use with an advance stage promotion for the film.

### Wins Distinction

Raymond Gibbs won a bit of distinction for the Villa Theatre, which he manages in Rockville, Md., when he was presented a U.S. Air Force Certificate of Appreciation for aid extended to the Air Force recruiting service "in its effort to secure necessary manpower to maintain peace through air power." Here Maj. Irvin Selko, left, commander of Air Force recruiting in Maryland, the District of Columbia and northern Virginia, presents the certificate to Gibbs. Sgt. Bob Brazel of the Rockville recruiting office also was present at the presentation ceremony, which took place in the Villa Theatre.



## Bonus Yarn in Wives' 'Night Out' Letters

Many letters received in a contest asking women to say why they believed their husbands deserved a "boys' night out" were so interesting that Manager Nyman Kessler of the DeWitt Theatre in Bayonne, N.J., brought them to the attention of the editor of the Bayonne Times woman's page, which had sponsored the contest.

The result was one of the most interesting developments of Kessler's promotion for "Boys' Night Out." Editor Irene Mazak's article based on the letters was headed, "Night Out for Boys? Gals Wish They Would."

"Bayonne husbands wow their mates; they are industrious, patient, intelligent, sympathetic, home-loving, considerate, gallant, courageous, kind, gentle, etc., etc. and etc. In fact they just plain won't leave the house. Not only husbandly, they're downright uxorious," wrote Miss Mazak, after explaining about the letter, the film and the contest.

"Several women cannily propounded the theory that if the 'captive' knows the door is open, he won't be so apt to wander away. Could it be that our men love the sweet chains that bind them?" This was another paragraph in the story which spread across three top-of-the-page columns.

Twenty-five sets of passes were offered as prizes in the letter contest, but Kessler reports his local merchants liked the idea so much that he was able to get 40 additional prizes, in merchandise and certificates, for the winners.

"The picture got plenty of word-of-mouth advertising, especially because of the comedy angles," Kessler comments, "and it went over great. In this age people like to relax when they can enjoy good laughs such as they got in 'Boys' Night Out.'"

### Essay Contest on Mum Potent for 'Miracles'

A "Mum" contest for "Pocketful of Miracles," starting three weeks in advance, was the anchor for a potent promotion in Wimbledon, southwest London, for the showing at the Gaumont Theatre. Boys and girls 12 to 15 years old were asked to write essays of not more than 200 words on:

Why I love Mum.

Why she is the best Mum in the world.

What 'Miracle' I would like to happen to her.

Manager F. C. Murray got Fielden Hughes, schoolmaster of the Queens Road School; John Schooler, reporter of the Daily Mirror, and Kathleen Harrison, actress who often plays the mother role in films, to act as judges.

The winner received a "wonderful night out" for his mother, father and himself—a chauffeured car to take them to a steak house for dinner, flowers and chocolates and an evening at the theatre to see "Pocketful of Miracles."

### Lolita in Supermarkets

Buster Scott of the 25th Street Theatre in Waco, Tex., had a comely young woman wearing "Lolita" glasses passing out heralds and suckers at supermarkets for "Lolita."



An interpretive analysis of lay and trade press reviews. Running time is in parentheses. The plus and minus signs indicate degree of merit. Listings cover current reviews, updated regularly. This department also serves as an ALPHABETICAL INDEX to feature releases. © is for CinemaScope; V is VistaVision; S is Superscope; P is Panovision; R is Regalscope; T is Technirama. Symbol B denotes BOXOFFICE Blue Ribbon Award; C color photography. For listings by company in the order of release, see FEATURE CHART.

# REVIEW DIGEST

## AND ALPHABETICAL INDEX

† Very Good; + Good; ± Fair; - Poor; = Very Poor.

In the summary † is rated 2 pluses, = as 2 minuses.

P. G. Page	Title	Run Time	Type	Distributor	Reviewed	Boxoffice	Harrison's Reports	Variety	Film Daily	Hollywood Reporter	Parents' Magazine	New York Daily News	Summary
2672	Airborne (78) Ac.....	Diamond-SR	10- 8-62	±	±	±	±	±	±	±	±	±	3+2-
2663	Almost Angels (93) Dr/Music....	BV	9-10-62	±	±	±	±	±	±	±	±	±	8+3-
2637	Assignment Outer Space (79) SF-Fantasy .....	AIP	6-11-62	±									1+1-
—B—													
2628	Bachelor of Hearts (97) Com...Cont'l		5- 7-62	+									1+
2664	Barabbas (134) 70 Bib Dr...Col		9-10-62	±	+	±	±	±	±	±	±	±	11+
	Bell' Antonio (97) Eng-dubbed Drama .....	Embassy	5-21-62	+	+	±	±	±	±	±	±	±	9+1-
2683	Bellboy and the Playgirls (94) Novelty-Comedy .....	UPRO	11-19-62	±									1+1-
2634	Belle Sommers (62) Drama .....	Col	5-28-62	±	±				±	±	±	±	5+3-
2653	Best of Enemies, The (104) 7 War Comedy-Drama .....	Col	8- 6-62	+	+	±	±	±	±	±	±	±	9+
2624	Big Red (89½) Adv.....	BV	4-23-62	±	±	±	±	±	±	±	±	±	11+1-
2640	Big Wave, The (73) Drama.....	AA	6-18-62	+									2+
2662	Billy Budd (123) Sea Drama....	AA	9- 3-62	±			±	±	±	±	±	±	11+
2461	Bird Man of Alcatraz (142) Dr.....	UA	6-25-62	±	±	±	±	±	±	±	±	±	14+
2667	Bloody Brood, The (69) Cr.....	Astor	9-24-62	+									1+
	Crime-Drama .....	Astor	9-24-62	+									1+
	Boccaccio '70 (148) Eng-dubbed Episodes .....	Embassy	7-16-62	+	+	±	±	±	±	±	±	±	9+
2631	Bon Voyage (132) Comedy..	BV	5-21-62	±	+	±	±	±	±	±	±	±	13+
2669	Bourbon St. Shadows (70) Cr.....	MPA	10- 1-62	+									1+
2640	Boys' Night Out (115) Com...MGM		6-18-62	±	±	±	±	±	±	±	±	±	10+2-
2651	Brain That Wouldn't Die, The (71) Horror Dr. ....	AIP	7-30-62	±									1+1-
2625	Broken Land, The (60) W'n 20th-Fox		4-30-62	±									1+1-
2619	Burn, Witch, Burn (89) Susp.....	AIP	4- 9-62	+	-				+	±	±	±	4+2-
—C—													
2633	Cabinet of Caligari, The (104) Horror Drama .....	20th-Fox	5-28-62	+	-	+	±	±	±	±	±	±	7+1-
2613	Cape Fear (105) Suspense Dr.....	U-I	3-19-62	+	±	±	±	±	±	±	±	±	11+
2658	Carnival of Souls (91) Psycho-Melodrama .....	Herts-Lion	8-20-62	+			±		±				3+1-
2673	Carry On, Teacher (86) Com...Governor		10-15-62	±			±		±				5+
2659	Centurion, The (77) Spectacle....	PIP	8-27-62	±									1+1-
2661	Chapman Report, The (125) Dr.....	WB	9- 3-62	+			±	±	±	±	±	±	6+2-
2639	Clown and the Kid (65) Com-Dr....	UA	6-18-62	±									1+1-
2660	Coming-Out Party, A (98) Com...Union		8-27-62	±	+		±	±	±	±	±	±	8+
2645	Concrete Jungle, The (86) Dr...Fanfare		7- 9-62	+			+	+		±			4+1-
2650	Confessions of an Opium Eater (85) Shock Melodrama .....	AA	7-23-62	+						±			2+1-
2590	Continental Twist, The (See "Twist All Night")												
2620	Convicts 4 (reviewed as "Reprieve") (106) Drama .....	AA	4- 9-62	+	+	±	±	±	±	±	±	±	6+1-
2621	Counterfeit Traitor, The (140) Drama .....	Para	4-16-62	±	±	±	±	±	±	±	±	±	13+
2665	Cry Double Cross (65) Melodrama	Atlantic	9-17-62	+									1+
—D—													
2655	Damn the Defiant! (101) Ac...Col		8-13-62	+	±			±	±	±	±	±	6+1-
2666	Damon and Pythias (99) Drama...MGM		9-17-62	±			±	±	±	±	±	±	7+1-
2671	Dangerous Charter (76) Ac.....Crown		10- 8-62	±			±		±				3+2-
2625	Dead to the World (87) Melo.....	UA	4-30-62	-						±			1+2-
2658	Devil's Messenger, The (72) Fantasy-Melodrama .....	Herts-Lion	8-20-62	±									1+1-
	Divorce—Italian Style (104) Eng-dubbed Comedy .....	Embassy	10- 1-62	±	±	±	±	±	±	±	±	±	9+
2624	Doctor in Love (93) Com. Governor		4-23-62	+	±	±	±	±	±	±	±	±	7+3-
2621	Don't Knock the Twist (87) Drama/Twist numbers.....	Col	4-16-62	+	±	±	±	±	±	±	±	±	7+5-
—E—													
2647	East of Kilimanjaro (72) Adv. ....	Parade	7-16-62	±									1+1-
2657	Eegah (90) Com-Fantasy.....	Fairway	8-20-62	+									1+
2588	El Cid (184) Hist. Spec.....	AA	12-18-61	±	±	±	±	±	±	±	±	±	13+
2680	Escape From East Berlin (94) Dr. MGM		11- 5-62	±			±	±	±	±	±	±	8+
2636	Escape From Zahrain (93) Adventure Drama .....	Para	6- 4-62	+	±	±	±	±	±	±	±	±	7+1-
—F—													
2653	Fallguy (64) Crime Drama.....	Fairway	8- 6-62	±									1+1-
2664	Firebrand, The (63) W'n.....	20th-Fox	9-10-62	±						±			2+2-
2623	Five Finger Exercise (109) Dr.....	Col	4-23-62	+	±	±	±	±	±	±	±	±	8+2-
2654	Five Weeks in a Balloon (101) Adv-Comedy .....	20th-Fox	8- 6-62	±	+	±	±	±	±	±	±	±	10+
2664	Flame in the Streets (93) Drama .....	Atlantic	9-10-62	+							±	±	5+
2618	Follow That Dream (110) Com...UA		4- 2-62	+	+	±	±	±	±	±	±	±	9+
2619	Forever My Love (115)												
—G—													
2678	Gay Purr-ee (85) Animation .....	WB	10-29-62	±					±	±	±	±	9+
2626	Geronimo (101) Outdoor Dr....	UA	4-30-62	+	+	±	±	±	±	±	±	±	8+1-
2644	Gigot (104) Comedy.....	20th-Fox	7- 2-62	±	±	±	±	±	±	±	±	±	11+1-
2682	Girls! Girls! Girls! (106) Comedy Drama/Songs .....	Para	11-12-62	+			±	±	±	±	±	±	4+1-
2688	Girl Named Tamiko, A (110) Drama .....	Para	12- 3-62	±			±	±	±	±	±	±	2+
2651	Guns of Darkness (103) Drama....	WB	7-30-62	+	±	±	±	±	±	±	±	±	8+2-
2671	Gypsy (149) Musical .....	WB	10- 8-62	±					±	±	±	±	10+
—H—													
2626	Hands of a Stranger (85½) Susp...AA		4-30-62	±					±	±	±	±	5+5-
2625	Harold Lloyd's World of Comedy (94) Comedy.....	Cont'l	4-30-62	+	±	±	±	±	±	±	±	±	10+1-
2634	Hatari! (159) Adv. Dr.....	Para	5-28-62	±	±	±	±	±	±	±	±	±	12+
2634	Hell Is for Heroes (90) War Dr...Para		5-28-62	+	±	±	±	±	±	±	±	±	6+1-
2639	Hemingway's Adventures of a Young Man (145) Dr.....	20th-Fox	6-18-62	±	±	±	±	±	±	±	±	±	12+1-
2668	Hero's Island (94) Period Adv. Drama .....	UA	9-24-62	+			±	±	±	±	±	±	7+1-
2620	Horizontal Lieutenant, The (90) Comedy © .....	MGM	4- 9-62	+	±	±	±	±	±	±	±	±	8+2-
2641	Horror Chamber of Dr. Faustus, The (95) Horror Drama .....	Lopert	7- 2-62	+							±		2+1-
2682	Horror Hotel (76) Ho Dr.....	Trans-Lux	11-12-62	±									1+1-
2674	Hot Money Girl (81) Melo.....	UPRO	10-15-62	+									1+
2623	House of Women (83) Drama.....	WB	4-23-62	±	±	±	±	±	±	±	±	±	6+4-
2686	How the West Was Won (165) Cinerama Historical Drama ....	MGM-Cinerama	11-26-62	±					±	±	±	±	8+
2662	Huns, The (85) Spectacle.....	PIP	9- 3-62	±									1+1-
2685	Hunza (60) Documentary Int'l Film Ent.		11-26-62	+									1+
—I—													
2636	I Like Money (81) Com...20th-Fox		6- 4-62	+	±	±	±	±	±	±	±	±	7+1-
2635	Incident in an Alley (83) Dr.....	UA	6- 4-62	±									3+3-
2661	If a Man Answers (102) Com.....	U-I	9- 3-62	±			±	±	±	±	±	±	6+1-
2626	Information Received (77) Dr.....	U-I	4-30-62	+			±	±	±	±	±	±	5+1-
2638	Interns, The (120) .....	Col	6-11-62	±	±	±	±	±	±	±	±	±	10+1-
2661	Invasion of the Animal People (55) Science-Fiction.....	ADP-SR	9- 3-62	±									1+1-
2651	Invasion of the Star Creatures (81) Sci-F'n Comedy .....	AIP	7-30-62	±									1+1-
2673	I Spit on Your Grave (100) Melo (Eng-dubbed) .....	Audubon	10-15-62	+									1+
2668	I Thank a Fool (100) Drama...MGM		9-24-62	+			±	±	±	±	±	±	6+2-
2644	It Happened in Athens (92) Comedy-Drama .....	20th-Fox	7- 2-62	+	+	-	±	±	±	±	±	±	6+3-
2685	It's Only Money (84) Comedy Para		11-26-62	±			±	±	±	±	±	±	7+
—J—													
2645	Jack the Giant Killer (94) Adv-Fantasy .....	UA	7- 9-62	+	-			±	±	±	±	±	6+2-
2615	Jessica (105) Rom. Comedy....	UA	3-26-62	±	±	±	±	±	±	±	±	±	8+3-
—K—													
2684	Kamikaze (89) Documentary..	Brigadier	11-19-62	+					±				3+
2652	Kid Galahad (95) Com-Dr/Songs..	UA	7-30-62	±	±	±	±	±	±	±	±	±	8+
2672	Kind of Loving, A (112) Dr....Gov'n'r		10- 8-62	±							±	±	8+
—L—													
2627	Lad: a Dog (98) Drama.....	WB	5- 7-62	±	±	±	±	±	±	±	±	±	7+2-
2631	Last of the Vikings (102) Dyaliscope, Adv. ....	Medallion	5-21-62	+						±			3+1-
2679	Legend of Lobo, The (67) Ad.....	BV	11- 5-62	+			±	±	±	±	±	±	9+1-
2662	Lion, The (96) Drama.....	20th-Fox	9- 3-62	+			±	±	±	±	±	±	7+
2630	Lisa (112) Adv. Dr. ....	20th-Fox	5-14-62	+	±	±	±	±	±	±	±	±	9+
2642	Lolita (152) Comedy-Drama.....	MGM	6-25-62	±	±	±	±	±	±	±	±	±	11+2-
2676	Loneliness of the Long Distance Runner, The (103) Dr.....	Cont'l	10-22-62	±			±	±	±	±	±	±	11+
2628	Lonely Are the Brave (107) Outdoor Drama .....	U-I	5- 7-62	+	+	±	±	±	±	±	±	±	9+
2													



‡ Very Good; + Good; ± Fair; - Poor; = Very Poor.

P. G. Page	Title	Run Time	Type	Distributor	Reviewed	Boxoffice	Harrison's Reports	Variety	Film Daily Hollywood Reporter	Parents' Magazine	New York Daily News	Summary
2657	Shootout at Big Sag (64) W'n Parallel				8-20-62	+						1+
2670	Siege of Hell Street, The (93) Cr. UPRO				10- 1-62	±						1+1-
2615	⊗Six Black Horses (80) W'n.....U-I				3-26-62	+	-	±	+	+	±	6+3-
2646	⊗Sky Above—the Mud Below, The (90) Documentary .....			Embassy	7- 9-62	++	±	++	+	++	+	11+1-
2684	Smashing of the Reich (89) Documentary .....		Brigadier		11-19-62	+		±		-	++	4+2-
2668	⊗Son of Samson (90) Hist. Spectacle .....		Medallion		9-24-62	+						1+
2635	⊗Spiral Road, The (140) Adv.....U-I				6- 4-62	+	+	±	++	++	++	11+1-
2676	Stagecoach to Dancers' Rock (72) Western .....		U-I		10-22-62	+			+		±	4+1-
2616	⊗⊗State Fair (118) ⊗Musical. 20th-Fox				3-26-62	+	++	±	+	++	+	10+1-
2637	⊗Story of the Count of Monte Cristo, The (101) ⊗ Adv. ....WB				6-11-62	+	±	±		+	++	7+2-
2647	⊗Stowaway in the Sky (82) Adventure .....		Lopert		7-16-62	+	±	++	+	+	++	10+1-
2654	Strangers in the City (83) Dr....Embassy				8- 6-62	±	-	+	+		±	4+3-
2622	⊗Swingin' Along (74) ⊗ Com/Mus. ....			20th-Fox	4-16-62	+			±	+	±	4+3-
2665	⊗Sword of the Conqueror (95) ⊗ Drama .....		UA		9-17-62	+			±	+	-	4+2-
2683	⊗Swordsman of Siena (92) ⊗ Ad..MGM				11-19-62	+			±	+	±	4+2-
—T—												
2636	⊗Tales of Terror (90) ⊗ Ho.....AIP				6- 4-62	++	-	+	++	++	±	10+2-
2644	⊗Tartars, The (83) Action.....MGM				7- 2-62	±	±	-	+	±	±	6-6-
2650	⊗Tarzan Goes to India (86) ⊗ Acc..MGM				7-23-62	+	±	+	+	++	+	9+1-
2630	Taste of Honey, A (100) Dr.....Cont'l				5-14-62	++	±	++	++	++	+	12+1-
2665	Terror of the Bloodhunters (60) Melodrama .....		ADP-SR		9-17-62	±						1+1-
2632	⊗That Touch of Mink (99) ⊗ Com..U-I				5-14-62	++	+	+	++	++	+	11+
2639	There Was a Crooked Man (106) Comedy .....		Lopert		6-18-62	++						2+
2673	Third of a Man (81) Melo .....		UA		10-15-62	+				+		2+
2629	13 West Street (80) Dr.....Col				5-14-62	±	±	±	+	±	+	7+4-
2659	⊗300 Spartans, The (113) ⊗ Action Spectacle .....		20th-Fox		8-27-62	±			±	++	+	6+2-
2647	Three Stooges in Orbit, The (87) Farce-Comedy .....		Col		7-16-62	+	-	+	+	+	±	6+3-
2676	Too Young, Too Immoral (88) Dr.....SR				10-22-62	±						1+1-
2688	Tower of London (79) Ho Drama.....UA				12- 3-62	±				-		1-2-
2646	Trauma (93) Suspense Dr.....Parade				7- 9-62	+						1+
2650	⊗Trojan Horse, The (105) ⊗ Spectacle Drama .....		Colorama		7-23-62	+			+		±	3+1-
2666	Two and Two Make Six (89) Com-Dr .....		Union		9-17-62	+		+				2+
2683	Two Before Zero (78) Doc'y .....		Ellis		11-19-62	+		±	+	±		4+2-
2679	Two for the Seesaw (120) ⊗ CD.....UA				11- 5-62	+		+	++	++	±	7+1-
2669	Two Tickets to Paris (78) Mus.....Col				10- 1-62	±			±	+	±	4+3-
2657	⊗Two Weeks in Another Town (104) ⊗ Drama .....		MGM		8-20-62	±	±	±	+	-	++	6+4-
—U—												
2603	Underwater City, The (78) Adv.-Fantasy .....		Col		2-12-62	±	±	±		±	+	6+5-
—V—												
2648	Valiant, The (89) War Drama .....		UA		7-16-62	+	+	±	+		+	6+1-
2670	⊗Very Private Affair, A (95) Drama MGM				10- 1-62	+		+		+	+	5+
—W—												
2660	⊗Waltz of the Toreadors (105) Comedy-Drama .....		Cont'l		8-27-62	+	±	+	+	+	++	8+1-
2613	War Hunt (81) War Drama.....UA				4- 2-62	±	±	+	+	++	++	10+2-
2680	War Lover, The (105) Ac.....Col				11- 5-62	+		+	++	+		6+
2681	Warriors Five (82) Dr.....AIP				11-12-62	+			++			2+
2680	We'll Bury You! (77) Doc.....Col				11- 5-62	+			+	±	+	4+1-
2638	What a Carve Up! (See "No Place Like Homicide")											
2679	What Ever Happened to Baby Jane? (132) Susp. Dr. ....		WB		11- 5-62	++		+	++	++	++	10+1-
2567	⊗⊗West Side Story (155) Panavision. Musical Dr. ....		UA		10- 9-61	++	++	++	++	++	++	14+
2646	⊗When the Girls Take Over (80) Comedy .....		Parade		7- 9-62	±						1+1-
2674	Where the Truth Lies (83) Drama (Eng-dubbed) .....		Para		10-15-62	±			+	-	+	3+3-
2678	⊗White Slave Ship (92) ⊗ Ad....AIP				10-29-62	+			±	±	-	3+3-
2645	⊗Wild Westerners, The (70) W'n....Col				7- 9-62	+	±	±	+	+	±	7+4-
2677	⊗Wonderful to Be Young (92) ⊗ Musical .....		Para		10-29-62	+			+			2+
2658	⊗Wonderful World of the Bros. Grimm (137) .....		MGM-Cinerama		8-20-62	++	++	++	++	++	++	14+
2609	World in My Pocket (93) Suspense MGM				3- 5-62	+	+	+	+	±	±	6+2-
—XYZ—												
2671	Young Go Wild, The (88) Melodrama .....		Manson		10- 8-62	±						1+1-
2686	Young Guns of Texas (78) ⊗ Western .....		20th-Fox		11-26-62	+		±		++		4+1-
2675	Young, Willing and Eager (77) Dr.....SR				10-22-62	±						1+1-
2638	Zot! (87) Comedy .....		Col		6-11-62	±	-	+	+	+	+	5+2-

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# FEATURE CHART

The key to letters and combinations thereof indicating story type: (Ad) Adventure Drama; (Ac) Action Drama; (An) Animated-Action; (C) Comedy; (CD) Comedy-Drama; (Cr) Crime Drama; (DM) Drama with Music; (Doc) Documentary; (Dr) Drama; (F) Fantasy; (Ho) Horror Drama; (Hi) Historical Drama; (M) Musical; (My) Mystery; (OD) Outdoor Drama (S) Spectacle; (SF) Science-Fiction; (W) Western.

	EMBASSY	M-G-M	PARAMOUNT	20TH-FOX	UNITED ARTISTS
	Type Rel. No.	Type Rel. No.	Type Rel. No.	Type Rel. No.	Type Rel. No.
MAY	No Love for Johnnie (110) (94) © .....D... Peter Finch, Mary Peach Two Women (99) .....D... (Eng-dubbed)...Sophia Loren	② Ride the High Country (94) © .....OD..216 Randolph Scott, Joel McCrea	② Escape From Zahrain (93) ⑦ .....Ac..6115 Yul Brynner, Madyne Rhue, Sal Mineo	Hand of Death (60) .....Ho..212 John Agar, Paula Raymond The Cabinet of Caligari (104) © .....HoD..211 Glynis Johns, Dan O'Herlihy	② Follow That Dream (110) ② .....C..6216 Elvis Presley, Arthur O'Connell ② Geronimo (102) .....OD..6221 Chuck Connors, Kamala Dori Incident in an Alley (83) D..6218 Chris Warfield, Erin O'Donnell Third of a Man (80) ....D..6226 Simon Oakland
JUNE	No Place Like Homicide (87) .....HoC... Kenneth Connor, Shirley Eaton ② The Sky Above—the Mud Below (90) .....Doc... Bell' Antonio (101) .....D... (Eng-dubbed)...Marcello Mastro- ianni, Claudia Cardinale	Lolita (152) .....D..217 James Mason, Shelley Winters, Peter Sellers, Sue Lyon ② Boys' Night Out (115) © C..218 Kim Novak, James Garner, Tony Randall, Janet Blair ② The Tartars (83) .....Ad..223 Orson Welles, Victor Mature	Hell is for Heroes (90) D..6116 Steve McQueen, Bobby Darin, Fess Parker, Bob Newhart	② Lisa (112) © .....D..210 Stephen Boyd, Dolores Hart ② It Happened in Athens (92) © .....Ad..214 Jayne Mansfield, Nico Minardos	Road to Hong Kong (91) C..6227 Bing Crosby, Bob Hope, Joan Collins, Dorothy Lamour
JULY		② Tarzan Goes to India (86) .....Ad..222 Jock Mahoney, Simi, Mark Dana	② The Counterfeit Traitor (140) .....D..6113 William Holden, Lilli Palmer ② My Geisha (120) ⑦ CD..6118 Shirley MacLaine, Yves Montand, Edw. G. Robinson, Bob Cummings	② Mr. Hobbs Takes a Vacation (116) © .....C..215 James Stewart, Maureen O'Hara, Fabian, Lauri Peters Air Patrol (70) © .....Ac..216 Willard Parker, Merry Anders	② Jack the Giant Killer (94) .....Ad..6222 Kerwin Mathews, Judi Meredith The Miracle Worker (106) D..6225 Anne Bancroft, Patty Duke ② West Side Story (155) ② 70mm .....M..6201 Natalie Wood, Richard Beymer, The Valiant (89) .....D..6228 John Mills, Ettore Manni Bird Man of Alcatraz (143) D..6230 Burt Lancaster, Karl Malden
AUGUST	② Two Weeks in Another Town (104) © .....D..220 Kirk Douglas, Edw. G. Robinson, Cyd Charisse, Geo. Hamilton ② The Wonderful World of the Brothers Grimm (137) Laurence Harvey, Karl Boehm (Cinerama engagements only)		② Hataril (159) .....Ad..6119 John Wayne, Red Buttons, Elsa Martinelli, Hardy Kruger	② 5 Weeks in a Balloon (101) © .....Ad..218 Red Buttons, Fabian, Barbara Eden, Cedric Hardwicke, Peter Lorre ② Hemingway's Adventures of a Young Man (145) © .....D..213 Richard Beymer, Susan Strasberg, Diane Baker, Paul Newman The Firebrand (63) © .....Ad..217 Kent Taylor, Lisa Montell	Judgment at Nuremberg (189) .....D..6205 S. Tracy, B. Lancaster, R. Widmark, M. Dietrich, M. Clift, J. Garland The Nun and the Sergeant (73) .....Ac..6125 Robert Webber, Anna Sten
SEPTEMBER		② I Thank a Fool (100) © D..301 Susan Hayward, Peter Finch		② I Like Money (81) © .....C..241 Peter Sellers, Nadia Gray, Herbert Lom ② The 300 Spartans (113) © .....Ad..219 Richard Egan, Diane Baker, Sir Ralph Richardson	② Kid Galahad (95) CD..6231 Elvis Presley, Gig Young, Lola Albright, Joan Blackman ② Sword of the Conqueror (95) © .....Ad..6232 Jack Palance, Guy Madison
OCTOBER	② Boccaccio '70 (148) .....Episodes (Eng-dubbed)...Sophia Loren, Anita Ekberg, Romy Schneider	② A Very Private Affair (95) D..303 B. Bardot, Marcello Mastroianni ② The Savage Guns (85) © OD..306 Richard Basehart, Alex Nicol	The Pigeon That Took Rome (101) ② .....C..6202 Charlton Heston, Elsa Martinelli, Harry Guardino	② Loves of Salammbo (72) © .....Ad..223 Jeanne Valérie, Jacques Bernas, Edmund Purdom The Longest Day (180) © D..221 All-Star cast: depiction of the Al- lied landings on D-Day (Prerelease)	② Hero's Island (94) ② Ad..6229 James Mason, Neville Brand, Kate Manx, Rip Torn Pressure Point (91) .....D..6233 Sidney Poitier, Bobby Darin
NOVEMBER		Period of Adjustment (112) © .....C..308 Tony Franciosa, Jane Fonda, Jim Hutton Escape From East Berlin (94) .....D..311 Don Murray, Christine Kaufmann	② Girls! Girls! Girls! (106) .....C/M..6205 Elvis Presley, Stella Stevens, Robert Strauss, Laurel Goodwin		The Manchurian Candidate (126) .....D..6235 F. Sinatra, L. Harvey, J. Leigh Vampire & Ballerina (86) Ho..6236 Helene Remy Tower of London (79) Ho..6234 Vincent Price
DECEMBER	② Constantine and the Cross (114) .....Ad.. Cornel Wilde, Christine Kaufmann Divorce—Italian Style (114) C.. (Eng-dubbed)...Marcello Mastro- ianni, Daniela Rocca	② Seven Seas to Calais (102) © .....D..309 Rod Taylor, Keith Michell ② Billy Rose's Jumbo (125) © .....M..310 Doris Day, Jimmy Durante, Martha Raye, Stephen Boyd, Dean Jagger ② Swordsman of Siena (92) © .....Ad..304 S. Granger, S. Kosciusa, C. Kaufmann	② Wonderful to Be Young (92) © .....C/M..6209 Cliff Richard, Robert Morley It's Only Money (84) .....C..6206 Jerry Lewis, Zachary Scott, Joan O'Brien ② Who's Got the Action? (93) ② .....C..6207 Dean Martin, Lana Turner, Eddie Albert, Nita Talbot Where the Truth Lies (81) D..6211 Juliette Greco, Lilo Pulver ② A Girl Named Tamiko (110) ② .....D..6210 Laurence Harvey, France Nuyen, Martha Hyer	② Gigot (104) .....C..220 Jackie Gleason, Katherine Kath, Jean LeFebvre, Gabrielle Dorziat ② The Lion (96) © .....D..305 Wm. Holden, Capucine, T. Howard (Prerelease) ② Sodom and Gomorrah (104) S..301 Stewart Granger, Pier Angeli ② The World of Marilyn Monroe (...) © .....Doc..302 ② Young Guns of Texas (78) © .....W..303 James Mitchum, Jody McCrea The Day Mars Invaded Earth (...) .....SF..304 Kent Taylor, Marie Windsor ② The Lion (96) © .....D..305 Wm. Holden, Capucine, T. Howard	Two for the Seesaw (120) D..6301 Shirley MacLaine, Robert Mitchum Court Martial (82) .....D..6237 Karl Boehm, Christian Wolff, Sabina Sesselman ② Taras Bulba (120) ② D.. Tony Curtis, Yul Brynner
JANUARY					
FEBRUARY	Strangers in the City (83) .....D.. Robert Gentile, Kenny Delmar Long Day's Journey Into Night (174) .....D.. Katharine Hepburn, Ralph Richard- son, Jason Robards Jr., Dean Stockwell				
COMING		② Mutiny on the Bounty (179) ② 70 .....Ad.. Marlon Brando, Trevor Howard ② The Golden Arrow (...) Ad.. Tab Hunter, Rossana Podesta ② Follow the Boys (...) © C.. Connie Francis, Paula Prentiss ② The Main Attraction (90) © .....D..307 Pat Boone, Nancy Kwan	② My Six Loves (...) CD.. Debbie Reynolds, David Janssen Hud (...) ② .....D.. Paul Newman, Melvyn Douglas ② Donovan's Reef (...) Ad.. John Wayne, Lee Marvin, Jack Warden, Elizabeth Allen	② The Queen's Guards (...) © D.. Raymond Massey, Daniel Massey ② Nine Hours to Rama (...) © D.. Horst Buchholz, Jose Ferrer, Diane Baker, Robert Morley ② A Woman in July (...) © D.. Joanne Woodward, Richard Beymer	② Beauty and the Beast (77) .....Ad..6223 Joyce Taylor, Mark Damon A Child Is Waiting (...) D.. Judy Garland, Burt Lancaster The Caretakers (...) D.. Robert Stack, Joan Crawford, Polly Bergen ② Amazons of Rome (96) Ac.. Louis Jourdan, Sylvia Syms

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# FEATURE CHART

## UNIVERSAL-INT'L

Cape Fear (106).....D..6209  
Gregory Peck, Robert Mitchum,  
Polly Bergen

The Day the Earth Caught  
Fire (91).....D..6210  
Janet Munro, Leo McKern

ⓈNight Creatures (81).....Ho..6213  
Peter Cushing, Yvonne Romain

ⓈSix Black Horses (80).....W..6214  
Audie Murphy, Dan Duryea,  
Joan O'Brien

Lonely Are the Brave (107)  
Ⓢ.....OD..6215  
Kirk Douglas, Gena Rowlands,  
Walter Matthau

ⓈThat Touch of Mink  
(99) Ⓢ.....C..6216  
Cary Grant, Doris Day, Gig  
Young, Audrey Meadows

Information Received (77) D..6217  
Sabina Sesselman, Wm. Sylvester

ⓈThe Spiral Road (140).....D..6218  
Rock Hudson, Burl Ives,  
Gena Rowlands

ⓈThe Phantom of the Opera  
(84).....Ho..6219  
Herbert Lom, Heather Sears,  
Michael Gough, Edw. de Souza

ⓈNo Man Is an Island  
(114).....D..6220  
Jeffrey Hunter, Marshall Thompson,  
Barbara Perez

ⓈIf a Man Answers (102).....C..6221  
Sandra Dee, Bobby Darin,  
Micheline Presle, John Lund

Stagecoach to Dancers' Rock  
(72).....W..6222  
Warren Stevens, Martin Landau,  
Jody Lawrence, Judy Dan

Freud (139).....D..6301  
(Special Release)  
Montgomery Clift, Susannah York,  
Larry Parks, Susan Kohner

Ⓢ40 Pounds of Trouble  
(109) Ⓢ.....C..6304  
Tony Curtis, Suzanne Pleshette,  
Phil Silvers, Larry Storch

Mystery Submarine (90).....Ac..6305  
Edward Judd, Laurence Payne,  
James Robertson Justice

To Kill a Mockingbird (..).....D..  
Gregory Peck, Mary Badham  
ⓈLancelot and Guinevere  
(..) Ⓢ.....Ad..  
Cornel Wilde, Jean Wallace

ⓈA Gathering of Eagles (..).....D..  
Rock Hudson, Rod Taylor, Mary  
Peach, Barry Sullivan

## WARNER BROS.

House of Women (85).....D..163  
Shirley Knight, Andrew Duggan

ⓈSamar (89).....Ad..164  
George Montgomery, Gilbert Roland,  
Ziva Rodann, Joan O'Brien

ⓈLad: a Dog (98).....D..158  
Peter Breck, Peggy McCay

ⓈMerrill's Marauders  
(98) Ⓢ.....D..165  
Jeff Chandler, Ty Hardin

ⓈThe Music Man (151) Ⓢ M..168  
Robert Preston, Shirley Jones  
(Special engagements only)

Guns of Darkness (103).....Ad..169  
Leslie Caron, David Niven

ⓈThe Story of the Count of  
Monte Cristo (101) Ⓢ.....Ad..167  
Louis Jourdan, Yvonne Furneaux

ⓈThe Chapman Report (125) D..251  
Efrem Zimbalist Jr., Shelley Winters,  
Jane Fonda, Claire Bloom, Glynis  
Johns

What Ever Happened to Baby  
Jane? (132).....D..252  
Joan Crawford, Bette Davis

ⓈGay Purr-ee (85).....An..253  
Voices of Judy Garland, Robert  
Goulet, Red Buttons, Hermione  
Gingold

Term of Trial (117).....D..255  
Laurence Olivier, Simone Signoret,  
Terence Stamp, Sarah Miles

Days of Wine and Roses  
(117).....D..256  
Jack Lemmon, Lee Remick

ⓈNot on Your Life! (..) Ⓢ.....C..  
Robert Preston, Tony Randall

ⓈPT-109 (..) Ⓢ.....D..  
Cliff Robertson

ⓈSpencer's Mountain (..) Ⓢ OD..  
Henry Fonda, Maureen O'Hara,  
James MacArthur

## MISCELLANEOUS

### A.D.P. PRODUCTIONS

Invasion of the Animal  
People (55).....SF..  
John Carradine, Barbara Wilson  
Terror of the Bloodhunters  
(60).....Ho..  
Robert Clarke, Steve Conte

### ASTOR

Peeping Tom (86).....D..May 62  
Karl Boehm, Moira Shearer  
Night of Evil (88).....D..Aug 62  
Lisa Gaye, William Campbell  
The Bloody Brood (69).....D..Sep 62  
Peter Falk, Barbara Lord  
The Quare Fellow (85).....D..Dec 62  
Patrick McGowan, Sylvia Syms

### ATLANTIC PICTURES

Cry Double Cross (65).....D..Jun 62  
Hardy Kruger, Martin Held  
ⓈFlame in the Streets  
(93) Ⓢ.....D..Sep 62  
John Mills, Sylvia Syms

### AUDUBON FILMS

I Spit on Your Grave  
(100).....D..Sep 62  
Christian Marquand

### BRIGADIER FILM ASSOCIATES

The Night They Killed Rasputin  
(87).....D..Jul 62  
Edmund Purdom, Gianna Maria  
Canale  
The Tell-Tale Heart (78) Ho..Sep 62  
Lawrence Payne, Adrienne Corri  
Smashing of the  
Reich (84).....Doc..Oct 62  
Kamikaze! (89).....Doc..Oct 62

### COLORAMA

ⓈThe Trojan Horse  
(105) Ⓢ.....D..Jul 62  
Steve Reeves, John Drew Barrymore  
ⓈThe Mongols (112) Ⓢ.....S..Jul 62  
Jack Palance, Anita Ekberg

### CROWN-INTERNATIONAL

ⓈDangerous Charter  
(76) Ⓢ.....D..Sep 62  
Chris Warfield, Sally Fraser  
Stakeout (81).....D..Oct 62  
Bing Russell, Bill Hale  
Varan the Unbelievable  
(70).....D..Oct 62  
Myron Healy, Tsuruko Kobayashi  
First Spaceship on Venus  
(81).....D..Oct 62  
Yoko Tani, Oldrick Lukes

### DAVIS-ROYAL

ⓈNude Odyssey (97) Ⓢ Ad..Oct 62  
Enrico Maria Salerno

### DESILU

The Scarface Mob (106).....D..Aug 62  
Robert Stack, Keenan Wynn

### ELLIS

Make Mine a Double (86) C..Feb 62  
Brian Rix, Cecil Parker

### EMERSON FILM ENTERPRISES

The Creation of the  
Humanoids (75).....Ho..Oct 62  
Don Megowan, Erica Elliot

### FAIRWAY INT'L

ⓈEegah (90).....Ad..May 62  
Arch Hall Jr., Marilyn Manning  
Fallguy (64).....D..May 62  
Ed Dugan  
Wild Guitar (87).....M..Nov 62  
Arch Hall Jr., Nancy Czar

### FANFARE FILMS

The Concrete Jungle  
(86).....D..Jun 62  
Stanley Baker, Sam Wanamaker

### GOVERNOR

ⓈDoctor in Love (87).....C..Apr 62  
Michael Crag, Virginia Maskell,  
James Robertson Justice  
Carry On, Teacher (86).....C..Jul 62  
Kenneth Connor, Leslie Phillips,  
Joan Sims, Hattie Jacques  
A Kind of Loving (112).....D..Oct 62  
Alan Bates, June Ritchie

### HERTS-LION INT'L

A Matter of Who (90) CD..Aug 62  
Terry-Thomas, Sonja Ziemann  
Carnival of Souls (91).....D..Sep 62  
Candace Hilligoss, Frances Feist  
The Devil's Messenger  
(72).....F..Sep 62  
Lon Chaney, Karen Kadler

### ⓈDaughter of the Sun God

(75).....Ad..Oct 62  
Lisa Montell, Bill Holmes  
Escape to Berlin (80).....D..Oct 62  
Christian Doerner, Suzanne Korda  
ⓈRoommates (91).....C..Oct 62  
James R. Justice, L. Phillips

### INTERWORLD FILM DIST.

Lovers on a Tight Rope  
(83).....D..Dec 62  
Annie Girardot, Francois Perier  
Maxime (93).....CD..Nov 62  
Charles Boyer, Michele Morgan

### JOSEPH BRENNER ASSOCIATES

Karate (80).....Ad..  
Joel Holt, Frank Blaine

### KINGSLEY

Only Two Can Play (106) C..Mar 62  
Peter Sellers, Mel Zetterling

### LOPERT FILMS

There Was a Crooked  
Man (106).....C..Jun 62  
Norman Wisdom, Alfred Marks  
The Horror Chamber of Dr.  
Faustus (95).....Ho..Jul 62  
Pierre Brasseur, Alicia Vaili  
The Monster—Half Man, Half  
Monster (72).....Ho..Jul 62  
Peter Dyneley, Jane Hylton  
ⓈStowaway in the Sky  
(82).....Ad..Jul 62  
Pascal Lamorisse, Andre Gille  
Phaedra (115).....D..Nov 62  
Melina Mercouri, Anthony Perkins

### MAGNA FILMS

ⓈBlack Tights (120) Ⓢ.....M..  
Cyd Charisse, Zizi Jeanmaire

### MEDALLION

ⓈLast of the Vikings (102)

Ⓢ.....Ad..May 62  
Cameron Mitchell, Edmund Purdom  
ⓈSon of Samson (90).....S..  
Mark Forest, Chelo Alonso

### MPA FEATURE FILMS

Bourbon St. Shadows  
(70).....D..Sep 62  
Richard Derr, Mark Daniels

### PARADE RELEASING ORG.

ⓈWhen the Girls Take Over  
(80).....C..May 62  
R. Lowery, M. Miller, J. Ellison  
Trauma (92).....D..May 62  
Lynn Bari, John Conte  
ⓈMake Way for Lila  
(90).....D..Jun 62  
Erika Remberg (Eng-dubbed)  
ⓈEast of Kilimanjaro (75)  
Vistarama.....Ad..Jul 62  
Marshall Thompson, Gaby Andre

### PARALLEL FILM DISTRIBUTORS

Shootout at Big Sag  
(64).....W..Jun 62  
Walter Brennan, Luana Patten

### PLAYSTAR PRODUCTIONS

Ring of Terror (71).....Ho..  
George Mather, Esther Furst

### PRODUCERS INT'L (PIP)

ⓈThe Centurion (77).....S..  
John Barrymore, Jacques Sernas  
ⓈThe Huns (85).....S..  
Chelo Alonso, Jacques Sernas

### SEVEN ARTS ASSOCIATED

ⓈGirls at Sea (81).....C..  
Guy Rolfe, Ronald Shiner  
ⓈShe Didn't Say No! (96).....C..  
Eileen Herlie, Perla Nellson

### TIMES FILM

Frantic (81).....D..Mar 62  
(Eng-dubbed) Jeanne Moreau  
Also available with subtitles at  
90 minutes running time

### TOPAZ FILMS

ⓈPlaygirl After Dark  
(92).....M..Jul 62  
Jayne Mansfield, Leo Genn

### TRANS-LUX

ⓈAnd the Wild Wild  
Women (85) Ⓢ.....D..  
Anna Magnani, Giulietta Masina  
Secrets of the Nazi Criminals  
(84).....Doc..Oct 62  
Horror Hotel (76).....Ho..Oct 62  
Dennis Lotis, Christopher Lee

### UNION FILM DISTRIBUTORS

A Coming-Out Party (98) C..Aug 62  
James Robertson Justice, Leslie  
Phillips  
Two and Two Make Six (89).....C..  
George Chakiris, Janette Scott

### UNITED PRODUCERS (UPRO)

The Siege of Hell Street (93) D..  
Donald Sinden, Nicole Berger  
Hot Money Girl (81).....D..Oct 62  
Eddie Constantine, Dawn Addams

## FOREIGN LANGUAGE

### ARGENTINA

Summerskin (96).....8- 6-62  
(Angel).....Alfredo Alcon

### FRANCE

Back Streets of Paris (94) 6-18-62  
(President).....Simone Signoret  
Cleo From 5 to 7 (90).....10-29-62  
(Zenith) Corinne Marchand  
Crime Does Not Pay (159) 11-26-62  
(Embassy).....Michele Morgan, C.  
Marquand

ⓈEnd of Desire (86).....8-13-62  
(Cont'l).....Maria Schell

Five Sinners (80).....8- 6-62  
(Astor).....Marina Petrova

Girl With the Golden Eyes,  
The (90).....9- 3-62  
(Kingsley).....Marie Laforet

Jules and Jim (105).....6-11-62  
(Janus).....Jeanne Moreau, Oskar  
Werner

Last Year at Marienbad  
(98).....4-16-62  
(Astor).....Delphine Seyrig, Giorgio  
Albertazzi, Sacha Pitoeff

Le Dab Se Reiff (96).....8-13-62  
(Times).....Jean Gabin

Lola (90).....12 3-62  
(F-A-W).....Anouk Aimee, Marc  
Michel

Magnificent Tramp, The  
(76).....7-16-62  
(Cameo).....Jean Gabin, Darryl Cowl

Passion of Slow Fire (91).....11-26-62  
(Trans-Lux).....Jean DeSailly

Shoot the Piano Player (92) 9- 3-62  
(Astor).....Charles Aznavour

Sweet Ecstasy (75) Ⓢ.....8-13-62  
(Audubon).....Elke Sommer

Testament of Orpheus (79) 6- 4-62

### (F-A-W).....Jean Cocteau auto-

biography

Tomorrow Is My Turn (117) 4- 9-62  
(Showcorp).....Charles Aznavour

Tales of Paris (85).....10-15-62  
(Times).....F. Arnoul, C. Marquand

### GERMANY

Beginning Was Sin, The (88) 9- 3-62  
(Globe).....Ruth Niehaus, Viktor  
Staal

### GREECE

Antigone (88).....10-15-62  
(Ellis).....Irene Papas

Take Me Away, My Love  
(90).....9- 3-62  
(Greek M.P.).....Christian Sylba

### INDIA

Devi (The Goddess) (95) 11-12-62  
(Harrison).....C. Biswas, S. Chatterjee

### ITALY

Bell' Antonio (101).....5-21-62  
(Embassy).....Marcello Mastroianni,  
Claudia Cardinale, P. Brasseur

ⓈBoccaccio '70 (165).....7-16-62  
(Embassy).....Sophia Loren, Anita  
Ekberg, Romy Schneider

Divorce—Italian Style  
(104).....10- 1-62  
(Embassy).....Marcello Mastroianni  
Il Grido (The Outcry)

(115).....11-12-62  
(Astor).....Steve Cochran, Valli,  
B. Blair

Lady Doctor, The (103).....10- 1-62  
(Governor).....Toto, Abbe Lane

ⓈLa Viaccia (103).....10-22-62  
(Embassy).....Jean-Paul Belmondo,  
Claudia Cardinale

Psycoissimo (88).....10-29-62  
(Ellis).....Ugo Tognazzi

### JAPAN

Happiness of Us Alone  
(133).....9- 3-62

Keiju Kobayashi, Hideko Takamine  
Island, The (96) Ⓢ.....9-24-62  
(Zenith).....Nobuko Otowa

Yojimbo (110).....10-29-62  
(Seneca).....Toshiro Mifune

### MEXICO

Important Man, The (99) Ⓢ 8- 6-62  
(Lopert).....Toshiro Mifune

### NORWAY

Young Sinners (86).....8- 6-62  
(Brenner).....Liv Ullman

### POLAND

Joan of the Angels? (101).....6-18-62  
(Telepix).....L. Winnicka, M. Vott

Partings (101).....12- 3-62  
(Telepix).....Maria Wachowiak

### RUSSIA

Apartment in Moscow (70) 11-12-62  
(Artkino).....E. Burenkov

ⓈFlight to the Stars (46).....8- 6-62  
(Artkino).....Documentary

Home for Tanya, A (97).....7- 2-62  
(Artkino).....Lindmla Marchenko

ⓈViolin and Roller (55).....9-24-62  
(Artkino).....Igor Fomchenko

### SPAIN

Viridiana (90).....4-16-62  
(Kingsley).....Francisco Rabal, Silvia  
Pinal, Fernando Rey

### SWEDEN

Devil's Wanton, The (72).....8- 6-62  
(Embassy).....Birger Malmsten

Through a Glass Darkly  
(91).....4- 30-62  
(Janus).....Harriet Andersson, Max  
von Sydow



# SHORTS CHART

Short subjects, listed by company, in order of release. Running time follows title. Date is notional release month. Color and process as specified.

Prod. No.	Rel. Date	Prod. No.	Rel. Date	Prod. No.	Rel. Date
<b>BUENA VISTA</b> (All in color)					
<b>CARTOON SPECIALS</b> (Two-reel)					
0097 Goliath II (15)	Nov 61	7120 The Batman	Oct 62	5201 Honorable House	Jan 62
122 Donald and the Wheel (18)	Dec 61	<b>STOOGEE COMEDIES</b> (Reissues)		5202 Honorable Family	Mar 62
119 Saga of Windwagon Smith (14)	Apr 62	6403 Pies and Guys (16 1/2)	Nov 61	5203 Peanut Battle (7)	Apr 62
<b>FEATUETTE SPECIALS</b>					
118 Horse With the Flying Tail (48)	Jan 62	6404 Sweet and Hot (17)	Jan 62	5204 Loyal Royalty (6)	May 62
<b>LIVE ACTION SPECIALS</b> (Three-reel)					
105 Islands of the Sea (28)	Nov 61	6405 Flying Saucer Daffy (17)	Feb 62	5205 Send Your Elephant to Camp (6)	Jul 62
127 Bear Country (33), reissue	Apr 62	6406 Oils Well That Ends Well (16)	Apr 62	5206 Honorable Paint in Neck (7)	Sep 62
131 Water Birds (31), reissue	Sep 62	6407 Triple Crossed (16)	May 62	5207 Fleet's Out (6)	Oct 62
<b>REISSUE CARTOONS</b> (7 mins.)					
17101 Donald's Lucky Day	Jan 62	6408 Sappy Bull Fighter (15 1/2)	Jul 62	5208 Home Life (7)	Nov 62
17102 Donald's Cousin Gus	Feb 62	7401 Husbands Beware (16)	Sep 62		
17103 Fire Chief	Mar 62	7402 Creeps (16)	Oct 62	<b>UNIVERSAL-INT'L</b> <b>COLOR SPECIALS</b> (One Reel)	
17104 Early to Bed	Apr 62	<b>WORLD OF SPORTS</b>			
17105 Canine Caddy	May 62	6801 Aqua Ski-Birds (9 1/2)	Oct 61	4271 Treasure of the Deep	Nov 61
17106 Springtime for Pluto	Jun 62	6802 Clown Prince of Rasslin	Feb 62	4272 Caramba	Dec 61
17107 Dog Watch	Jul 62	6803 On Target (9)	Apr 62	4273 Mahuhay	Jan 62
17108 The Art of Skiing	Aug 62	<b>CROWN INTERNATIONAL</b> <b>COLOR SUBJECTS</b>			
17109 How to Play Baseball	Sep 62	The Trumpet (23)	Mar 62	4274 Leaping Dandies	Feb 62
17110 Mickey's Delayed Date	Oct 62	The Magic Tide (32)	Jul 62	4275 Pink Land Blue	Mar 62
17111 Chicken Little	Nov 62	The Plucky Plumber (18)	Oct 62	Waters	Mar 62
17112 Two Chips and a Miss	Dec 62	<b>M-G-M</b> <b>TOM AND JERRY CARTOONS</b> All 1.75-1 Ratio (Color—All New)			
<b>SINGLE REEL CARTOONS</b>					
125 Aquaman (9)	Jan 62	W363 Greek to Me-ow (7)	Dec 61	4276 Bahama Holiday	Apr 62
		W364 High Steaks (7)	Jan 62	4277 Fabled Island	May 62
		W365 Mouse Into Space (7)	Mar 62	4278 Strictly Sidney	Jun 62
		W366 Landing Stripling (7)	Apr 62	<b>WALTER LANTZ CARTUNES</b> (Technicolor. Can be projected in the Anamorphic Process, 2.35-1) (All run between 6 and 7 min.)	
		W367 Calypso Cat (7)	Jun 62	4211 Doc's Last Stand	Nov 61
				4212 Case of the Red-Eyed Ruby	Dec 61
				4213 Rock-a-Bye Gator (W. Woodpecker)	Jan 62
				4214 Home Sweet Homewrecker (W. Woodpecker)	Feb 62
				4215 Pest of Show	Feb 62
				4216 Mackerel Moocher	Mar 62
				4217 Room and Bored	Mar 62
				4218 Fowled-Up Birthday	Apr 62
				4219 Rocket Racket	Apr 62
				4220 Phoney Express	May 62
				4221 Careless Caretaker	May 62
				4222 Mother's Little Helper	Jun 62
				4223 Tragic Magic	Jul 62
				4224 Hyde and Sneak	Jul 62
				4225 Voo-Do Boo-Boo	Aug 62
				4226 Crowin' Pains	Sep 62
				4227 Pumpy Pooch	Sep 62
				4228 Little Woody Riding Hood	Oct 62
				4229 Corny Concerto	Oct 62
				<b>WALTER LANTZ REISSUES</b> (Color Cartunes. Can be projected in the Anamorphic process, 2.35-1)	
				4231 The Tree Medic	Nov 61
				4232 After the Ball	Dec 61
				4233 Chief Charlie Horse	Jan 62
				4234 Woodpecker from Mars	Feb 62
				4235 Calling All Cuckoos	Mar 62
				4236 Niagara Fools	Apr 62
				4237 Arts and Flowers	May 62
				<b>SPECIAL</b> <b>2-REEL COLOR SPECIALS</b>	
				4201 All That Oriental Jazz (16)	Nov 61
				4204 Football Highlights of 1961 (10)	Dec 61
				4202 Land of the Long White Cloud	Mar 62
				<b>WARNER BROS.</b> <b>BLUE RIBBON HIT PARADE</b> (Technicolor Reissues—7 min.)	
				9304 Leghorn Swaggled	Nov 61
				9305 A Peck of Trouble	Dec 61
				9306 Tom-Tom Tomcat	Jan 62
				9307 Sock-a-Doodle-Do	Feb 62
				9308 Rabbit Hood	Mar 62
				9309 Ain't She Tweet	Apr 62
				9310 Bye Bye Bluebeard	May 62
				9311 Homeless Hare	Jun 62
				9312 Bird in a Guilty Cage	Jul 62
				9313 Fool Coverage	Aug 62
				<b>BUGS BUNNY SPECIALS</b> (Technicolor—7 min.)	
				9722 Wet Hare	Jan 62
				9723 Bill of Hare	Jun 62
				<b>MERRIE MELODIES</b> <b>LOONEY TOONS</b> (Technicolor—7 min.)	
				9703 Beep Prepared	Nov 61
				9704 The Last Hungry Cat	Dec 61
				9705 Nelly's Folly	Dec 61
				9706 A Sheep in the Deep	Feb 62
				9707 Fish and Slips	Mar 62
				9708 Quackodile Tears	Mar 62
				9709 Crow's Feet	Apr 62
				9310 Mexican Boarders	May 62
				9711 Zoom at the Top	Jun 62
				9712 Silck Chick	Jul 62
				9713 Louvre Come Back to Me	Aug 62
				<b>WORLD-WIDE ADVENTURE</b> <b>SPECIALS</b> (Color Reissues) (Two-Reel)	
				9002 Fabulous Mexico (18)	Mar 62
				9501 This Sporting World (10)	Nov 61
				9502 Emperor's Horses (9)	Dec 61
				9503 Wild Water Champions (9)	Feb 62
				9504 Racing Thrills	Apr 62
				9505 King of the Outdoors	Jul 62
				9506 Water Wizards	Aug 62

## FOREIGN LANGUAGE FEATURE REVIEWS

### Everybody Go Home ("Tutti a Casa")

Ratio: 1.85-1 War Drama

Davis-Royal Films 115 Minutes Rel. Nov. '62

Alberto Sordi, Italy's popular comedian, who recently attracted attention in Columbia's "The Best of Enemies" in its U.S. release, is the chief selling point in this realistic war drama in which Sordi supplies the welcome lighter touches. A Dino de Laurentiis production, the Italian-language film was directed by Luigi Comencini of "Bread, Love and Dreams" fame, and the cast includes two American actors, Martin Balsam, who speaks Italian as an excitable corporal, and Alex Nicol, who speaks English for his small role of an American paratrooper, but these two have scant marquee draw generally. Described as a satiric comedy, the picture is more often grim, deadly serious, even tragic, as it deals with the reign of terror that followed Italy's surrender in World War II. It's no laughing matter as a fleeing Jewish girl is killed by the Nazis, an escaped American is recaptured and Sordi's valiant soldier pal dies in his arms, but there are other ironic moments which bring forth chuckles. Among these is a scene where the starving townspeople raid a truck filled with black market flour, resulting in a white-caked, screaming mob. Sordi is equally convincing in the humorous and the dramatic moments of his full-bodied portrayal and the French actor, Serge Reggiani, is primarily a pathetic figure as a private on "sick leave" and Carla Gravina contributes a poignant bit. Patrons not surfeited with war films will find this picture absorbing and authentic.

Alberto Sordi, Martin Balsam, Serge Reggiani, Carla Gravina, Alex Nicol, Eduardo de Filippo.

### Baltic Express

Ratio: 1.85-1 Suspense Drama

Telepix Corp. 95 Minutes Rel. Dec. '62

Lucyna Winnicka, a name to be readily recognized in the larger, metropolitan centers where a previous Telepix Polish import, "Joan of Angels?" has played to considerable grosses, is the top personality, and most effective thespian, in this Jerzy Kawalerowicz production, accorded much of the impressively dramatic touches that have distinguished past Kawalerowicz imports. Kawalerowicz both wrote (in collaboration with Jerzy Lutowski) and directed a compact, concise study of a man on the run, in this instance an overnight train from a large central European station to the seashore the effective background. Miss Winnicka boards the train, gets to share a compartment with a stranger, Leon Niemczyk, much to the consternation of Teresa Szmigielowna, who would like Niemczyk's favors, and Zbigniew Cybulski, trying repeatedly and in vain to re-establish a relationship Miss Winnicka is determined to end. Murder figures in the proceedings, only to the extent that Miss Winnicka points to the guilty party. At journey's end, Niemczyk leaves her for his wife. Polish, English titles.

Lucyna Winnicka, Leon Niemczyk, Teresa Szmigielowna, Zbigniew Cybulski.

### You Came Too Late

Ratio: 1.85-1 Melodrama

Hellenic Films 75 Minutes Rel. Dec. '62

Athens-based Mirma Films was responsible for this adaptation of Alexandre Dumas' "Lady of the Camellias" or "Camille," the J. Maris screenplay directed by D. Kapsakis. It's predominantly a tragedy, death peering patiently over the transom, so to speak, while the principal players appropriately wring their hands and cringe in the face of onrushing fates. Helen Hatziaevri brings a winsomeness to the girl's part, and she is ably supported by Andrew Barkoulis, as the boy, and Dino Papaglianopolos, as the father. The Greek-speaking audiences, modest in quantity though they may be, will find this much to their liking. English dialog accompanies.

Helen Hatziaevri, Andrew Barkoulis, Dino Papaglianopolos, Theo Karousos.



# Opinions on Current Productions

# FEATURE REVIEWS

Symbol Ⓢ denotes color; Ⓒ CinemaScope; Ⓥ VistaVision; Ⓢ Superscope; Ⓟ Panavision; Ⓡ Regalscope; Ⓣ Technirama. For story synopsis on each picture, see reverse side.

## Billy Rose's Jumbo

MGM (310) 125 Minutes Ratio: 2.35-1 Musical Rel. Dec. '62

A happy, tuneful, fun-filled and star-studded musical with a circus background, this Joe Pasternak production is fine entertainment for young and old alike, ideal family fare for the holiday period or for any time of the year. Based on the musical produced by Billy Rose at the old Hippodrome in New York more than two decades ago, the picture has several memorable Rodgers and Hart songs, which are delightfully sung by Doris Day and by Stephen Boyd in his singing debut. These include "Over and Over Again," which sets the carnival mood as various circus acts perform to its rhythms: "My Romance," "Little Girl Blue" and the superb "The Most Beautiful Girl in the World," all of which will set audiences humming. Miss Day is at her wholesome best, which is high praise, indeed, while Boyd is ruggedly handsome and puts over his songs splendidly. This romantic team is ably supported by those two veteran comics, Jimmy Durante, recreating his stage role of the lovable circus owner, and Martha Raye, as his long-time fiancée who mugs to strong laugh returns. Well directed by Charles Walters, the turn-of-the-century sets and costumes are enhanced by the first-rate Panavision and Metrocolor photography. A Euterpe-Arwin picture, coproduced by Martin Melcher.

Doris Day, Stephen Boyd, Jimmy Durante, Martha Raye, Dean Jagger, Charles Watts, Joseph Waring, Robert Burton.

## 40 Pounds of Trouble

Univ.-Int'l (6304) 106 Minutes Ratio: 2.35-1 Comedy Rel. Feb. '63

Following in line with the long succession of Universal comedy hits, this Curtis Enterprises production by Stan Margulies, is a thoroughly engaging, often riotous, comedy with sure-fire audience appeal. The similar situation of a hard-boiled young gambler saddled with a cute, six-year-old orphan girl made a star of Shirley Temple in "Little Miss Marker" in 1934 and Marion Hargrove's original screenplay is replete with riotous comedy touches, clever dialog and a chase climax through the wonders of Disneyland which will have audiences howling with laughter. This is the first time the famed amusement park has been used in a major feature—a big selling point and one that will delight America's youngsters, as well as most grownups. After a succession of serious roles, Tony Curtis is back in his comedy stride as a Nevada gambling house manager trying to evade paying alimony to his ex-wife in California. Little Claire Wilcox is natural and appealing as a youngster left behind by her gambler father, which leads to all the merriment between the child and Curtis who feels responsible for her. Suzanne Pleshette enters the scene as a nightclub singer who helps Curtis care for his charge, resulting in a romantic ending. Directed by TV's Norman Jewison.

Tony Curtis, Suzanne Pleshette, Phil Silvers, Claire Wilcox, Howard Morris, Mary Murphy, Kevin McCarthy.

## Taras Bulba

United Artists 122 Minutes Ratio: 2.35-1 Action Spectacle Rel. Jan. '63

Magnificently filmed in Panavision and Technicolor on Argentina's plains and employing thousands of horses and their army riders, this picturization of the Nikolai Gogol classic drama of the 16th Century Cossacks is tremendously impressive pictorially but less effective in its dramatic portions. With Tony Curtis, favorite with the women and teenagers, and Yul Brynner, for marquee lure, boxoffice returns should be good, particularly where the action fans and youngsters will thrill to the battle action, which has rarely been surpassed for the fury and realism of its sword-slashing and acrobatic horsemanship. Director J. Lee Thompson excels with these scenes, as well as in the delicacy of the few romantic moments between Curtis and the lovely German actress, Christine Kaufmann, who is becoming familiar to U.S. moviegoers through several current films. Brynner gives a truly vigorous and authentic portrayal of the Cossack leader which overshadows Curtis' title role. The latter fails to get under the skin of the part and is less convincing than Perry Lopez, as his younger brother. The late Vladimir Sokoloff, as an aged Cossack, and Guy Rolfe, as a Polish prince, also stand out. Period settings and costumes are lavish. Produced by Harold Hecht.

Tony Curtis, Yul Brynner, Christine Kaufmann, Sam Wanamaker, Guy Rolfe, Vladimir Sokoloff, Brad Dexter.

## Strong Room

Bryanston-States Rights 78 Minutes Ratio: 1.85-1 Melodrama Rel. Dec. '62

There's as much suspense contained within the fast-moving hour-plus-18 minutes running time of this British-produced story of a bank heist that nearly went right as has appeared within the framework of a similarly concocted yarn filmed anywhere in the Western World. In a word, given sufficient and logical exploitation, this has the earmark of "sleeper" entertainment, very much of the "Rififi" genre. Guido Coen produced and Victor Seville directed from a screenplay by Richard Harris and Max Marquis, as based on an original story by Harris. Darren Nesbitt, as a Milquetoast bank manager in the British midlands who learns the meaning of full-dimensioned maturity while locked in a strong room with bank secretary Ann Lynn, is the man on whom the bulk of dramatic restraint falls and this chap comes through responding well. As the minutes tick by, the more absorbed viewers will start chewing their nails, realizing that the air, dwindling away ever so rapidly, is the life-line for Nesbitt and Miss Lynn and nary a bit of help is en route. Bryanston is to be congratulated, certainly, for a poised and professional job, worthy of accolades and acclaim on this side of the appreciative Atlantic.

Darren Nesbitt, Ann Lynn, Keith Faulkner.

## Court Martial

United Artists (6237) 82 Minutes Ratio: 1.85-1 Melodrama Rel. Dec. '62

A European cast commendably enough delineates this story of one of the more shocking stories emanating out of the nightmarish turmoil and tragedy that marked the "thousand year" Nazi Reich, tracing three pitiful survivors of a naval battle in their inevitable trek to death after being initially hailed as heroes on return to Germany. A naval intelligence officer's insistence, however, that their recounting of the sinking of their ship by British forces didn't fully stand up led to further inquiry, the upshot of which found the men guilty, in Nazi regime's eyes. Helmuth Volmer produced and Kurt Meisel directed, from a screenplay by Will Berthold and Heinz O. Wuttig. Principal roles are assigned to Karl Boehm (unfortunately here billed as Karlheinz Boehm, the name by which he is known in Germany), Christian Wolff, Klaus Kammer and Hans Nielsen. Where attractions in this genre have pleased—understandably in action and adventure audiences—the film will prove reasonably satisfactory, despite the obvious lack of any marquee names. Moreover, it's not, by any stretch of charitable imagination, within the scope and basically American appeal of Herman Wouk's memorable "The Caine Mutiny Court Martial."

Karl Boehm, Christian Wolff, Klaus Kammer, Hans Nielsen, Sabina Sesselman, Carola von Kayser.

## Seven Daring Girls

Manson Distributing Corp. 76 Minutes Ratio: 1.85-1 Melodrama Rel. Nov. '62

Producer Wolfgang Hartwig and director Otto Meyer, working from a Johannes Kai screenplay, provide reasonably satisfying entertainment in this trim-running yarn. Since the hour-plus-16 minutes can't carry the feature singly, it will need either supporting fare or a companion attraction. None of the names in this story about seven luscious girls newly graduated from an exclusive Swiss school embarking on a holiday under carefree skies will mean anything to the mass American market; their fetching forms, of course, are physically endowed indeed, suggesting extensive exterior theatre ballyhoo, including street promotion. Adrian Hoven, the hero, and Ann Smyrner, the gal for whom he is obviously pining away while besting Jan Hendriks, seeking a fortune in gold ingots cached away in a crashed plane, do well enough with their assigned roles, although the conventionally developed shooting script can't provide sufficiently in-depth characterizations. The boy-girl relationship could have come off a bit more excitingly. The audiences, for which the Manson release is geared, probably won't quibble much about this particular facet; they'll be gazing fondly at the constant parade of feminine beauty. Ludwig Spitaler was production manager.

Adrian Hoven, Ann Smyrner, Jan Hendriks, Dorothy Glocklen, Beatrix Norden, Dimitri Bitenc, Kurt Ludwig.

The reviews on these pages may be filed for future reference in any of the following ways: (1) in any standard three-ring loose-leaf binder; (2) individually, by company, in any standard 3x5 card index file; or (3) in the BOXOFFICE PICTURE GUIDE three-ring, pocket-size binder. The latter, including a year's supply of booking and daily business record sheets, may be obtained from Associated Publications, 825 Van Brunt Blvd., Kansas City 24, Mo., for \$1.00, postage paid.



# FEATURE REVIEWS Story Synopsis; Exploits; Adlines for Newspapers and Programs

## THE STORY:

"40 Pounds of Trouble" (U-I)

Tony Curtis, who manages a gambling house at Lake Tahoe, Nev., refuses to pay alimony to his ex-wife, Mary Murphy, who keeps detectives trailing him in case he goes to California. One day, two women change Curtis' life—a new singer Suzanne Pleshette arrives at his club and six-year-old Claire Wilcox is left behind after her father loses a huge sum to Curtis. Feeling responsible for Claire, Curtis takes charge of her activities and even promises to take her to Disneyland—in California. When word comes that the absent father has been killed in a car crash, Curtis and Suzanne decide to make the child happy with a trip to the amusement park. But, Mary learns about the plan and, despite Curtis' disguises and attempts to escape detection in Disneyland's many rides and attractions, the law catches up with him. The judge becomes sympathetic toward Curtis because of his handling of the child, but he refuses his request to adopt her. Suzanne then comes forward and agrees to marry him and they go on a honeymoon with Claire—to Disneyland.

## EXPLOITIPS:

Stress that Tony Curtis is back in the comedy vein, like "Operation Petticoat," after several recent serious roles.

## CATCHLINES:

A Little Child Led Him—Into a Merry Mixup . . . The Handsome Gambler Had Two Girl Friends—But One of Them Was a Six-Year-Old Tot.

Be  
Roya  
Your

## THE STORY:

"Strong Room" (Bryanston)

Three young men, in a desperate effort to get rich quick, carefully scheme to rob the strong room of a bank in a medium-sized city in the British midlands, at start of a holiday weekend, thinking the timing will enable them to flee the country before authorities are alerted. Because of last-minute change of plans by bank manager Darren Nesbitt, who has decided to stay behind and attend to correspondence with secretary Ann Lynn, the three are forced to tie up Nesbitt and Miss Lynn in the strong room, and then flee into the waning afternoon. One of the young men, however, is killed in an auto accident, the action eventually setting off police alert (keys to the strong room were found among his effects). His two pals, in an 11th hour awareness of the dire straits in which they left Nesbitt and the girl, race to the bank to give them oxygen. Police arrive to arrest them, Nesbitt is found alive, but the girl is dead. The murder charge will stick.

## EXPLOITIPS:

Get police authorities to comment on their toughest cases in newspaper, radio-TV interviews. Send a truck appropriately bannered through town.

## CATCHLINES:

Minutes to Live! . . . Daring! Different! Melodrama With Impact! . . . A Story That Could Happen to YOU!

amorp,  
Tree

## THE STORY:

"Seven Daring Girls" (Manson)

Seven new graduates of an exclusive Swiss girls school—Dorothy Glocklen, Ann Smyrner, Beatrix Norden, Nina Semona, Dora Carras, Hertha Riedle and Karin Heske—decide to celebrate by cruising aboard an old Dutch cargo-boat. Adrian Hoven, suntanned young man, strikes up a friendship with Ann in a dance place ashore, invites the girls to visit the meteorological station on an uninhabited island where he lives. Hoven's father, meanwhile, finds the wreckage of a missing plane which carried a cargo of gold ingots. Hoven returns to the mainland to inform the authorities and is overheard by shady character, Jan Hendriks, who, accompanied by pals including Dimitri Bitenc, schemes to take the gold. On the island, the girls are imprisoned until jealousy breaks out between Hendriks and Bitenc, Hendriks eventually shooting his accomplice. Mainland authorities, alerted by silence of the island's radio apparatus, come by to assist and the remaining criminals are rounded up. Hoven pairs off with Ann.

## EXPLOITIPS:

Set up a beauty competition on stage opening night, awarding merchant-promoted prizes. Send models, appropriately garbed and carrying signs.

## CATCHLINES:

Seven Adventurous Girls on a Vacation That Turns Into a Nightmare! . . . Yesterday—Innocent School Girls! Today—Victims of Lust and Savage Fury!

0-WID  
SP

## THE STORY:

"Billy Rose's Jumbo" (MGM)

At the turn-of-the-century, Jimmy Durante's traveling circus is often in financial difficulties due to his bad luck at cards. His daughter, Doris Day, is forced to placate the unpaid performers and feed suppliers. When Stephen Boyd asks for a job, she hires him and he soon develops into a fine wire-walker as Doris finds herself falling in love with him. But Steve is actually the son of Dean Jagger, owner of a rival circus, who has been turned down on his offer to buy Durante's big attraction, the talented elephant Jumbo. Boyd has been secretly paying Durante's bills and Jagger eventually arrives to take over Jumbo and the circus. Jimmy and Doris, with the former's long-time fiancée, Martha Raye, take to the road as a small-time carnival. Although heartbroken about Boyd's apparent duplicity, Doris forgives him when he returns and brings with him the beloved Jumbo. With their big attraction intact Durante and Boyd can now rebuild a major traveling circus and marry Martha and Doris.

## EXPLOITIPS:

The Rodgers and Hart score, with its outstanding melodies like "My Romance" and "The Most Beautiful Girl in the World," rates radio plugs and music shop displays of the record album, as well as other albums made by Doris Day.

## CATCHLINES:

The Braggiest, Saggiest, Laughingest Circus Musical of All Time . . . With Rodgers and Hart's Finest Score . . . Here's a Jumbo-Sized Package of Fun-Filled Entertainment.

all

## THE STORY:

"Taras Bulba" (UA)

In the 1500s, after centuries of fighting by Aryans, Tartars and Turks over the Ukraine, the Cossacks overwhelm a Polish army and drive the Turks over a sheer cliff. Leading the Cossacks to victory is Yul Brynner, who is invited to a feast by Guy Rolfe, the Polish leader, but the latter is maimed by Brynner, who then escapes across the Steppes with his men. While Poland keeps the Cossacks leashed, Brynner raises two sons, the elder named Taras (Tony Curtis), and sends them to Kiev University. There Taras falls in love with Christine Kaufmann, a noble Polish girl, but her defenders drive him back to his homeland. Later, Brynner and his two sons, both on white chargers, lead the Cossacks to victory against the Poles, who are entrapped in the city of Dubno. Still enamored of Christine, Taras tries to rescue her. Although the Cossacks are victorious, Brynner is forced to kill his son as a traitor.

## EXPLOITIPS:

Capitalize on United Artists' tremendous publicity campaign during the long filming in Argentina, which resulted in breaks in the magazines and newspapers. Use blowups of stills of Curtis and Brynner in their fierce Cossack regalia.

## CATCHLINES:

Tony Curtis and Yul Brynner As the Cossack Leaders Who Fought Tyranny for Their Freedom on the Steppes of Russia . . . Based on the Nikolai Gogol Classic of the Cossack Rebellion in the 1500s . . . Tempest and Fury As the Hordes of Horsemen Swarm Over Russian Territory.

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## THE STORY:

"Court Martial" (UA)

Only three survivors of a crew of 1,400 German sailors drowned and killed when their ship had been sunk by the British in World War II are rescued by a German submarine and returned to Germany, where they are hailed as heroes. A high naval official orders a top secret investigation, however, after noting several discrepancies in individual recounts. The three are arrested and charged with desertion and imprisoned. Court martial evidence is introduced, proving that the sea battle lasted until daybreak, some three hours after the men had been floating around in a life raft. The defense counsel makes a fervent plea, but the court discharges him for attacking naval tradition and then orders the death penalty for the three men.

## EXPLOITIPS:

Promote military life-saving equipment, including a raft similar to one used in film from an Army-Navy surplus store. Have throwaways printed reading, "You are hereby summoned to appear as a witness at the . . . Theatre to attend 'Court Martial.'"

## CATCHLINES:

Out of the Turmoil of Battle . . . the Terror of a Court Martial . . . Perhaps War's Most Shocking Story of Military "Justice!"

NTURE



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United Artists to  
Release 70 Films  
In Three Years

—Page 6

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DECEMBER 17, 1962

Vol. 82 No. 9

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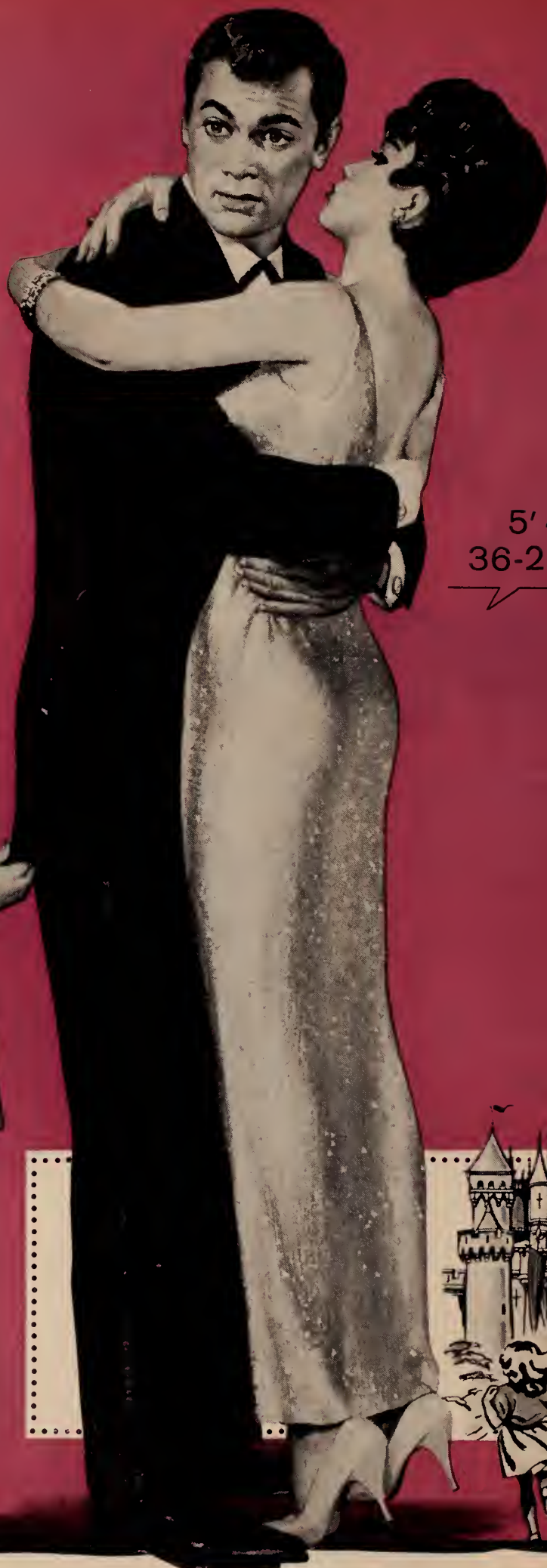
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# UA to Release 70 Films In Next Three Years

NEW YORK—More than 70 major pictures, of which 30 are completed or in the final shooting stages, will be released by United Artists during the next three years, according to Arthur B. Krim, president.

In the latest of his periodic "progress reports" to the press on Monday (10), Krim said that again UA offered a concrete commitment for a three-year program in the tradition of forward planning which had been a pattern in past years.

The 70-picture lineup, Krim said, guarantees a minimum of two releases per month from the company over the 1963-65 period "even if we do not add a single picture to our program as it stands today. He said, however, that other pictures also will be added.

"Right now," he continued, "we could assure exhibitors throughout the world of their greatest single source of film supply for the next three years."

The current picture inventory—30 completed or in final shooting stages and 40 others in advanced stages of preparation—is the largest in United Artists' history. The company's investment in already completed pictures, those in production and ones in release but not amortized is more than \$100,000,000, Krim said.

"In an industry where progress is measured by product," Krim said, "our firmly committed program can be cited as evidence that United Artists and the many talented independent producers associated with UA are meeting exhibitor requirements for a long-range program of top quality motion picture entertainment."

Declaring there would be no "dead periods" on the slate, Krim said that while he could not break down the releases as to

dates, UA would deliver a minimum of two pictures per month. He said the three most costly pictures would be "The Greatest Story Ever Told," "It's a Mad, Mad, Mad, Mad World" and "Hawaii." The first two will be in Cinerama. Krim said consideration was being given to other Cinerama pictures but that no commitments had been made.

The Premiere Showcase plan, he said, had been a complete success, adding it had boosted New York grosses by 31 per cent, resulting in more and faster returns on the investments. He said the 1962 nine-month statement indicated that the company was heading for the highest grossing year in its history and that future projects gave every expectation of continuing growth in gross business through 1965.

Also attending the conference were Arnold Picker, Gene Picker, James Velde, David Picker, Fred Goldberg, David Chasman, Gabe Sumner and Meyer Hutner.

Completed productions include: "Taras Bulba," "Two for the Seesaw," "A Child Is Waiting," "Five Miles to Midnight," "The Grand Duke and Mr. Pimm," "The Lonely Stage," "The Caretakers," "Johnny Cool," "Dr. No," "Tom Jones," "The Mouse on the Moon," "The Great Escape," "Flight From Ashiya," "Summer Flight," "Electra," "The Diary of a Madman," "Nathaniel Hawthorne's Twice Told Tales," "Bird of Paradise," "Buddha," "The Cool Mikado."

Films nearing completion or being lensed include: "Irma La Douce," "It's a Mad, Mad, Mad, Mad World," "The Greatest Story Ever Told," "Toys in the Attic," "Call Me Bwana," "McLintock!" "The Lilies of the Field," "The Pink Panther," "Muriel," "Ceremony."

# NGC Plans to Build 50 New Theatres

BEVERLY HILLS — National General Corp. president Eugene V. Klein has announced expansion of NGC's theatre construction plans to include 50 new indoor and drive-in theatres at a cost of approximately \$30,000,000, to be erected within the next three and one-half years.

Plans will be submitted for government approval in line with the consent decrees, Klein said. Most of the new theatres, he continued, will be drive-ins, averaging 1,000 cars each and ranging in cost from \$700,000 to \$1,000,000. Indoor theatres will be built in shopping centers at an average cost of \$500,000 and with capacities of 800 to 1,000 seats.

The announcement is an expansion of NGC plans revealed in August, 1961, calling for 29 new theatres costing \$18,500,000. The program will add at least 40 theatres to the 220-house circuit. The construction, Klein said, is completely reversing "the trend to dispose of our theatres without replacing them." In the last year, the circuit has disposed of only four theatres.

"Theatre operation," Klein said, "is the most important part of our business. We have been able to prove very dramatically that we can make money in this operation. We have been able to come up with the best operating earnings in the worst product year the industry has shown. It indicates that we are not squandering our stockholders' funds.

"We feel," he continued, "there is a definite upsurge in sight in production and in theatre attendance, and that there certainly will be sufficient product coming to warrant our attention."

Klein is supervising the expansion with the assistance of Irving H. Levin, executive vice-president, and Robert W. Selig, general manager of theatre operations.

Currently nearing completion for the circuit are shopping center theatres in Thousand Oaks, Northridge and Palos Verdes, all in California, and Albuquerque, N.M. Two others have been completed: the Thunderbird Drive-In in Phoenix, and the Fox Theatre in Fort Collins, Colo. The circuit recently broke ground in San Jose on an \$800,000, 1,100-car drive-in.

In addition to the proposed construction, NGC has renovated 19 theatres in the last year, with seven slated for 1963 to cost about \$750,000.

## Herman Silver to Head TOA Public Relations

NEW YORK—Herman Silver has been appointed director of public relations for Theatre Owners of America, replacing Al Floersheimer, who resigned to enter the electronics supply business.

Silver, who has been in the motion picture industry for more than 25 years, began his career in the publicity department of Loew's Theatres where he served as theatre press agent and publicity writer.

Following army service in the Pacific in World War II, Silver spent 14 years with Columbia Pictures as exploiter, press representative, advertising copywriter, copy chief and in a general executive capacity. Recently he served as copy supervisor on the Paramount account at Lennon & Newell.



United Artists executives, at a "Progress Report" conference, heard Arthur B. Krim, president, seated at center, reveal that 70 major films are scheduled by the company for release in the next three years. Standing, left: Eugene Picker, vice-president; right, Robert S. Benjamin, chairman of the board. Seated, left to right: Arnold M. Picker, executive vice-president; Krim, and James R. Velde, vice-president.



## Manulis to Make 4-Star's First Theatrical Film

HOLLYWOOD—Four Star's president Thomas J. McDermott announced the signing of Martin Manulis to produce the company's first venture into their previously announced feature film plans. In addition to launching Four Star's feature film program, Manulis will also contribute his talents to the company's many television ventures.

Manulis brings with him several important story properties for motion pictures. Already in script form are "The Out-of-Towners," an original screenplay by the Pulitzer Prize-winning author Tad Mosel, and "Cassandra at the Wedding," an adaptation of a novel by Dorothy Baker.

Through his television production of "Playhouse 90," Manulis gained national recognition. He recently finished the motion picture "Days of Wine and Roses," which Warner Bros. is releasing this month in order to qualify the picture for Academy Award consideration.

McDermott stated the company is still proceeding on the development of their previously announced property, "Carry Back," which is also slated for feature film production.

## Latest Green Sheet Lists Five for Family Ratings

NEW YORK—Ten pictures were listed as suitable for adults and mature young people and four were rated for adults in the November-December issue of The Green Sheet, issued by the Film Estimate Board of National Organizations. Five were given family ratings and six were classified for adults, mature young people and young people.

In the adults-mature young people bracket were Columbia's "Barabbas," "The War Lover" and "We'll Bury You!"; MGM's "I Thank a Fool," "Mutiny on the Bounty" and "Period of Adjustment"; Warner Bros.' "Gypsy" and "What Ever Happened to Baby Jane?" and United Artists' "Manchurian Candidate" and "Pressure Point."

Rated for adults were Warner Bros.' "The Chapman Report"; United Artists' "Two for the Seesaw"; MGM's "A Very Private Affair" and Paramount's "Who's Got the Action?"

Tagged as family entertainment were MGM's "Captains Courageous," "Billy Rose's Jumbo" and "Kill or Cure"; Paramount's "It's Only Money" and Disney's "The Legend of Lobo."

In the adults-mature young people-young people group were Paramount's "Girls! Girls! Girls!" and "Wonderful to Be Young"; MGM's "Escape From East Berlin"; 20th Century-Fox's "The Lion" and "The Longest Day" and Davis-Royal's "The Reluctant Saint."

## 'Europa' Short Is Free

NEW YORK—"Europa," a new color cartoon that capsules 2,500 years of history in ten minutes, is playing with top-grossing features in its first key city engagements, Robert Finehout, Association Films' theatrical vice-president, reports. The short is available to theatres free through Association Films' booking service, Theatrical Film Distributors, headed by Harry Willard. The film was produced by Pelican Films for the European Community Information Service.

# COMPO Asks for Data On Payment of Taxes

NEW YORK — The Council of Motion Picture Organizations took the first step in its admission tax elimination campaign last week when it sent out an appeal for data to be placed before members of Congress.

COMPO's national tax campaign committee sent letters to all theatres charging more than \$1.05 and asked them to send to Price Waterhouse & Co. the amount of federal admission tax they paid during the year ended last September 30 and the number of their theatres that paid the tax.

The letters pointed out that before COMPO could approach Congressmen to request their aid in the project, it was necessary to have authentic information as to (1) the total amount of tax money paid by theatres and (2) the number of theatres paying the tax.

The letter continued:

"We are advised that it is not difficult, as a quick reference to your quarterly excise tax returns will give you your figures. As Congress will convene January 1 and present indications are that the Administration will introduce tax reduction bills early in the session, it is imperative that we have this information as soon as possible. Therefore, we urge that you have somebody fill in the blank in the enclosed letter and mail it back to Price Waterhouse & Co., which will hold all figures and correspondence in complete confidence, using these figures only to obtain a total tabulation."

The tax committee consists of C. Elmer Nolte and LaMar Sarra, cochairmen; Edward Cooper, William Namenson, Richard Walsh and Charles McCarthy.

Meanwhile, COMPO has sent a "position paper" to campaign committees outlining reasons why the federal admission tax of ten per cent above \$1 should be repealed.

McCarthy said that while the brief

statement outlined reasons for the tax elimination, it lacked one important fact which would be supplied later. That was the total amount of the admission tax paid by theatres. He explained that as soon as the tax total was available, it would be mailed to campaign committees.

The "position paper" in full follows:

"Our position is a simple one: The United States government is taking away from the motion picture theatres of the country (blank dollars) a year. The motion picture theatres need this money. The ten per cent tax on admissions over \$1 is being collected principally from theatres in central business districts.

"Due to many causes, attendance at these theatres has continued to decline. The result has been that many have been forced to close and others are operating either in the red or on the verge of it. The effect of this decline is not confined to the theatres themselves. It is spread over all the other business establishments in the neighborhood, for when theatres are in a healthy condition they attract large crowds of people and the presence of these people is of benefit to other businesses in the area.

"Food, clothing, transportation and many other allied industries are helped by the motion picture theatre. Indeed, when their local movie theatres have closed, the businessmen of several communities have raised money to keep them operating. A few years ago the National Ass'n of Real Estate Boards issued a statement that closed film theatres cut realty values and that a closed theatre is 'a community problem.'

"Removal of the admission tax, therefore, would help to keep these theatres in a healthy condition and save the jobs of their employees. It also would help numerous other retail businesses."

The paper was drawn up by the campaign committee so that all exhibitors throughout the country would know the central arguments to advance to their Congressmen for repeal of the impost, McCarthy said.

## Mochrie Willing to Talk Adjustments on 'Kings'

NEW YORK—The door still is wide open for exhibitors to discuss adjustments on "The King of Kings," Robert Mochrie, vice-president and general sales manager of Metro-Goldwyn-Mayer, told Boxoffice last week.

Asked to comment on the critical remarks and charges of unkept promises on adjustments expressed at the recent Allied States Ass'n convention in Cleveland, Mochrie said his exchange of letters on the issue last August with Marshall Fine, then president of Allied States, told MGM's position which had remained unchanged.

Mochrie said he was ready to talk with exhibitors on "King of Kings" or any other subject at any time.

## Crown Int'l Revenues Rise In Each Quarter of Year

HOLLYWOOD — Crown International Pictures reports that bookings and revenues, after one year of operation, have increased in each succeeding quarter. Newton P. Jacobs, president, says the second and third quarters were 12 and 21 per cent ahead of the company's maiden period. Fourth quarter estimate is a 50 per cent increase over the third period due to major bookings on "First Spaceship on Venus," Technicolor-Totalvision feature now in 52 theatres in the Los Angeles area.

"Recent headlines on the new production low for the year in Hollywood are the best evidence that new companies with product are the exhibitors' most urgent necessity," Jacobs said. "Response to our company's eight features and three special short subjects has put us over the hump."



# Fox Adopts 'Showcase' Pattern in N. Y. Area

NEW YORK—Beginning with its January release, "Sodom and Gomorrah," 20th Century-Fox will adopt its own Premiere Showcase-type plan of first-run distribution in the New York metropolitan area, it was announced Tuesday (11) by Seymour Poe, vice-president in charge of world distribution. The plan, patterned after the successful Premiere Showcase formula developed during the last year by United Artists, involves showing of first-run films in all of the metropolitan population centers simultaneously. Twentieth-Fox, thus, becomes the first company to adopt the procedure pioneered by United Artists.

"This will represent a new method of distribution for this company in New York," Poe said, "based on our success in other cities. The multiple run will be new for us in this area, but it is very much like what we have done elsewhere, and what has been done locally in the Premiere Showcase plan." A similar plan, he added, has been used by 20th-Fox in Los Angeles, Detroit, Philadelphia and Baltimore.

"Actually," Poe continued, "there is little difference between what we are doing and what has been done for some time by other merchandisers. It has been said before, but we are only catching up with the pattern of distribution developed in recent years by department stores, with their opening of branch stores in heavy population areas to supplement the downtown store.

"Henceforth, we are going to bring the entertainment to the people, not ask the people to come to the entertainment."

There was no announcement from Poe as to which theatres would be involved in the 20th-Fox plan. When UA began its Premiere Showcase plan in June, Loew's Theatres refused to participate. Reportedly, officials of RKO Theatres indicated this week that they would not go along with the 20th-Fox plan.

Bob Conn, executive assistant for domestic sales, and Abe Dickstein, eastern division manager, were credited by Poe for

their work in bringing about the 20th-Fox plan.

"We take this step," Poe said, "to redeem further our pledge to adopt modern merchandising methods in proof of the overall company streamlining plans laid down by our president, Darryl F. Zanuck."

"Sodom and Gomorrah" is a spectacular drama produced by Titanus and released by 20th-Fox, with Goffredo Lombardo as producer and Robert Aldrich, director. The De Luxe Color film stars Stewart Granger, Pier Angeli, Stanley Baker, Rossana Podesta and Anouk Aimee.

## Fox Studios to Reactivate With 'Sound of Music'

HOLLYWOOD—Twentieth Century-Fox Studios, idle in recent months, will resume production with "The Sound of Music" and, according to production chief Richard Zanuck, has a number of deals "with top personalities now in negotiation which will put 20th-Fox back into full production this summer."

Zanuck announced also that Ernest Lehman, who wrote the screenplay for "West Side Story," has been signed to screenplay the Rodgers & Hammerstein musical and will start work January 14. Filming on the picture is scheduled to start this summer with interiors shot in the studios and exteriors in the Austrian Alps. Screen rights to "The Sound of Music" were acquired in 1960 at a reported cost of \$1,250,000.

## Steve Broidy Selected For 1963 Judaism Award

LOS ANGELES—Steve Broidy, president of Allied Artists, has been selected for the 1963 American Judaism Award to be given for the first time on the west coast by the Union of American Hebrew Congregations and the Hebrew Union College.

Broidy will receive the award for "distinguished achievement on behalf of both Jewish and general community causes," at a \$100 per person dinner on January 23. Money will be used to aid the annual combined campaign for the two Reform Judaism institutions.

## Pintoff Shorts Handled By Beta Films, Europe

NEW YORK—Pintoff Productions, producer of "The Shoes," live-action featurette, and the animated color shorts, "The Old Man and the Flower" and "The Interview," has concluded a distribution agreement with Europe's Beta Films for Continental distribution of the three short subjects.

"The Shoes" is currently playing at the Baronet Theatre in New York while "The Old Man and the Flower" will open late in December.

## Para., Reade-Sterling To Coproduce Film

NEW YORK—Paramount Pictures and Walter Reade-Sterling, Inc., have closed a coproduction agreement for "The Love Goddesses," according to George Weltner, executive vice-president of Paramount, and Walter Reade jr., board chairman of Reade-Sterling.



Walter Reade jr., left, board chairman of Walter Reade-Sterling, and George Weltner, executive vice-president of Paramount Pictures, sign the coproduction agreement for "The Love Goddesses."

Under the terms of the agreement, Continental Distributing, subsidiary of Reade-Sterling, will have the western hemisphere rights with the rest of the world to be handled by Paramount. The picture will detail the changing mores of the past half century as reflected in love, sex and women in general and footages from both companies' film libraries will be utilized, in addition to specially filmed sequences, according to Saul J. Turell, president of Reade-Sterling.

## Entertainment Corp. Sets Bobby Darin Film Deal

NEW YORK — Entertainment Corp. of America has made a four-picture deal with Bobby Darin for him to star in films to be made in cooperation with his Ferrion Corp. over a three-year period, according to Max E. Youngstein, president.

The first picture will start production in the summer of 1963, according to Youngstein, who said the Darin pictures will be the first of several projects he plans to undertake.

"We can make new stars only by keeping them before the public in pictures the public will go to see," Youngstein commented. Darin recently starred with his wife, Sandra Dee, in "If a Man Answers" for Universal.

## Set Sub-Distribution Deals for 'Yojimbo'

NEW YORK — Seneca International, which is distributing "Yojimbo," Japanese film made by Akira Kurosawa, has set the following sub-distribution deals: George Waldman in the Albany-Buffalo area; Abe Weiner in the Boston-New Haven area; Joe Gins in the Washington area; James Hendel in the Pittsburgh-Cleveland-Detroit-Indianapolis-Cincinnati area; Sam Davis, Atlanta-Charlotte; George Regan for Chicago-Des Moines-Omaha- St. Louis-Milwaukee-Minneapolis-Kansas City, and Herbert Bregstein, the Far West, including Alaska and Hawaii.

### THE COVER PHOTO

The illustration on this week's cover shows how Lester Pollock, manager of Loew's Theatre, Rochester, N.Y., on one occasion utilized the lower boxes to give a Christmas atmosphere. On the other side of the house, he used an outdoor scene of children, Santa Claus and a Christmas tree with flickering lights. The effect was further enhanced by dimming the house lights and spotlighting the boxes to pick up the day-glo painted figures. Simultaneously, the proscenium lights went on and the screen curtains opened, with a Christmas Greetings message on the screen followed by a recording of Mario Lanza singing "Ave Maria."



## Schneer Plans World Tour To Promote His 'Jason'

LONDON—Producer Charles H. Schneer, who is now editing his color production, "Jason and the Golden Fleece" for Columbia Pictures release, following 18 months of production, including special effects photography, will screen the picture to start off a world wide campaign at Columbia's Latin American sales conference in Santiago, Chile, in January.

Jonas Rosenfield jr., Columbia vice-president in charge of advertising, publicity and exploitation, will supervise the overall merchandising campaign, budgeted at \$1,000,000. Some form of bonus system for theatremen who establish record business in their respective houses is planned by Schneer, similar to that launched for his "Mysterious Island" in the United Kingdom, he said.

"The theatre manager and his exploiter are an integral part of the big sell," Schneer declared. "We intend to give them every support, cooperation and incentive to realize the biggest possible boxoffice potential."

## Yorkin-Lear to Produce Pictures for UA in '63

NEW YORK—Bud Yorkin and Norman Lear, the producing-directing-writing team who are completing production of "Come Blow Your Horn" for Paramount, have signed a multiple-picture deal with United Artists.

Their first picture under the new pact will be "Everybody Loves a Lover," a comedy in color which will go before the cameras early in 1963. A second picture will also go into production in 1963.

Yorkin and Lear produced many specials for television, including the Danny Kaye Show and the Bobby Darin Show, before making "Come Blow Your Horn" with Frank Sinatra starred. The team is also preparing Tony Curtis' "Playboy" for Columbia release.

## NGC and Sunset Petroleum Will Erect Apartments

LOS ANGELES — Two companies, National General Corp. and Sunset Petroleum Corp. have set a deal to erect a two-building \$15,000,000 luxury high-rise apartment development on Wilshire Boulevard. In making the announcement, National General president Eugene V. Klein stressed the fact that this is totally separate from their theatre operations, "which is still our major interest."

The apartment project involves two city blocks, called Wilshire Square, near the intersection of Wilshire and Fairfax avenue. There will be 400 apartments in the two buildings, designed by Irving D. Shapiro & Associates.

Construction is to start about next June, with completion expected by the end of 1964. The unique design of the buildings has five floors above sidewalk level for parking, swimming pool and recreational facilities on the sixth floor and the remainder devoted to living quarters.

In view of National's announced plans for wide expansion of its theatre operations, Klein noted the "possibility" of a motion picture theatre being included in the lower area of the apartment complex.

# MGM's 'Courtship' Is Next Hollywood Preview Film

NEW YORK—"The Courtship of Eddie's Father" has been selected by the product committee of Theatre Owners of America as the next picture to be released under the Hollywood Preview Engagement plan. The Metro-Goldwyn-Mayer film, which originally was scheduled for Easter release, now will be available March 15 at the request of TOA. The selection of the picture followed a series of meetings among MGM and TOA officials, headed by Robert Mochrie, vice-president and general sales manager of MGM, and Nat Fellman, assistant general manager of Stanley Warner and chairman of the TOA product committee.

An extensive advertising and promotion campaign is being prepared by MGM and TOA for nationwide coverage. All TOA theatres will use cross-plug trailers and cross-plug lobby displays. There will be a contest for all participating theatres.

"The Courtship of Eddie's Father" was produced by Joe Pasternak and directed by Vincent Minnelli with a cast headed by Glenn Ford, Shirley Jones, Stella Stevens, Dina Merrill, Roberta Sherwood, Ronny Howard and Jerry Van Dyke.

At a press conference here Monday (10), Fellman reviewed the steps leading up to the release of the first Hollywood Preview Engagement, "What Ever Happened to Baby Jane?" He said the combined efforts of distributors, exhibitors and producer working in close harmony never was better displayed than during the exhibition of that picture.

Following the "tremendous" openings of "Baby Jane," Fellman said, his committee was besieged by distributors with requests to join in the project. He said that two rules had to be followed: namely, any new suggested release date must be a non-holiday week and ahead of its scheduled release date, and it had to be a picture of

quality that would justify the time, labor and money to be expended. He said "Eddie's Father" fulfilled those requirements.

In general, TOA will follow the format of unprecedented merchandising employed with the first Hollywood Preview Engagement film. Fellman said the ten-point program provided:

- TOA guarantees playdates in every key town.
- All engagements will receive special consideration as to extended playing time.
- There will be a concerted and combined drive by theatre advertising heads, emphasizing the importance of special efforts to guarantee the success of the treatment.
- The nucleus of a theatre advertising group to work with MGM's advertising department will consist of Ernest Emerling of Loew's, Harry Goldberg of Stanley Warner and Fred Herkowitz of RKO.
- Exhibitors will run special trailers and use lobby displays for four to six weeks in advance of playdates.
- Exhibitors will agree to cross-plug trailers in all first-run theatres and, in many cases, simultaneously in sub-run theatres.
- Recorded endorsement announcements will run during intermission and in the lobbies.
- There will be a patron contest, details of which will come soon.
- Exhibitors are to obtain local cooperation.
- A manager's contest will be conducted.

Mochrie said he was grateful for TOA's acceptance of "The Courtship of Eddie's Father" and said that "Baby Jane" may not have been the success it was if exhibitors hadn't "gone after it."

## A THEATRE MANAGER'S CHRISTMAS

Christmas goodwill packages  
And Cartoon Capers, too,  
Merchant shows and giveaways,  
A million things to do!

Special shows mean extra work,  
Who says he should be jolly?  
Ads to write, displays to build,  
No time for hanging holly!

But, somehow, as THE DAY draws near,  
The Showman's spirit rises,  
He gets his family shopping done,  
Remembers Mama's sizes!

The turkey's in the icebox.  
Who'll work the Prevue shift?  
Junior gets the rocket set!  
Concessions needs a lift!

Uh—guess we'll have our dinner  
Before the shows begin,  
S'pose I'll get another pipe?  
Did the trailers all get in?

Um-m-m-Joe wants off on Christmas,  
But who will run the show?  
Will Mama like the negligee?  
Our popcorn stock is low!

A Showman's Christmas Season  
Is as hurried as can be,  
But still he loves the hectic pace,  
A happy man is he!

For when he hears the children  
Fill his theatre with mirth,  
He knows he wouldn't trade his job  
With any man on earth!

—Anonymous



# Allied Gains Resurgence At Cleveland Convention

By AL STEEN

NEW YORK—The recent convention of Allied States Ass'n in Cleveland appears to have re-established the organization as a powerful exhibitor group which will have a strong voice in industry affairs, according to industry observers who were contacted last week.

While it had been conceded that the two previous Allied national conventions were on the weaker side, mainly because of internal dissension, the Cleveland sessions brought out that there had been a rebirth.

There also was evidence of confidence, as reflected by the interest in new equipment. One supply manufacturer told Boxoffice that if he had gone home the first night after the tradeshow opening, participation would still have been profitable, indicating healthy sales. Another large manufacturer said that he had made three sales, with prospects for more—and the product was one that sold well into the five-figure category.

On-the-floor comments by exhibitors at the business sessions indicated that the theatremen felt that, if they had complaints on trade practices, they had a right to get up and express themselves. It is reported that there were many more "squawks" behind the closed doors of the board sessions than there were in the open meetings, because there was some reluctance on the part of the smaller exhibitors to sound off with the press present. On the other hand, several exhibitors did express themselves on the premise that the problems of small showmen and big operators were the same.

A further evidence of the resurgence of Allied strength was the big attendance at the convention. Even in Allied's peak years, rarely did a convention draw as many as 500 delegates and observers. The 460-plus attendance in Cleveland was almost a record.

Jack Armstrong is taking over the presidency with many problems still ahead, but the outgoing administration has paved the way for a greater recognition of respect for an association which, a few years ago, had almost been given a "rest in peace" wreath.

## Resolution Endorses International Film Awards

DETROIT—George Stern, chairman of the Allied Resolutions Committee, has released the text of a resolution endorsing the International Film Awards which was passed by the board of directors of Allied States Ass'n of Motion Picture Exhibitors at the recent annual meeting held in Cleveland as follows:

"WHEREAS, the International Film Awards Dinner-Dance sponsored by the Independent Film Importers and Distributors of America, Inc. will be held on Jan. 8, 1963, at the Hotel Americana in New York, and

"WHEREAS, the event has as its purpose

## Urges Movie Guide Be Used As 'Voice' to the Public

CLEVELAND — An Exhibitors' Release Advisory Committee is being formed among circuit and independent exhibitors in various parts of the country to cooperate with Movie Guide Magazine in its publication of film features each month, according to an announcement at the National Allied convention in Cleveland.

Nathan E. Jacobs, publisher of Movie Guide, said that the promotional magazine will announce the names of the committee very shortly. Jacobs, in speaking at the convention, urged the Allied leaders and members who are not now subscribing to the magazine, or who are ordering only a token amount, to support Movie Guide as the exhibitors' voice to the public.

"Use your Movie Guide as your voice to the general public, to your legislators in your state and in the nation's capital to speak your own facts and your own overtones, instead of depending upon the so-called objectivity of the free press," said Jacobs. "The press may have a far different opinion of the public's welfare than you have, due to the heavy pressure of powerful lobbyists on influential organizations.

"Use Movie Guide to counter the unfair reviews of motion pictures in the same newspapers in which you spend so many hundreds of thousands of dollars. Our brief research showed that more people believed the so-called critics more than they believed the theatre's copywriters."

Jacobs said that Allied members expressed much enthusiasm about Movie Guide and reported wide acceptance by their patrons after the appearance of the first issue.

Several Allied groups, which have not been active in the promotion of Movie Guide in their areas, have promised active programs of support to bring meaningful circulation of the magazine in their areas.

The offer of the back page for local advertisements by theatres and merchants has been accepted by more than 70 per cent of the exhibitors, according to Jacobs.

the promotion of motion pictures from abroad designed for theatrical exhibition in this country, and

"WHEREAS, foreign motion pictures are receiving substantial playing time in domestic playdates and the aims of this dinner are of great benefit to the motion picture theatre owners of the United States,

"NOW, THEREFORE, be it resolved that Allied States Ass'n of Motion Picture Exhibitors go on record as endorsing the International Film Awards and urge its members to cooperate in the success of this constructive industry event."

## SIDELIGHTS

ALLIED STATES pulled one of the largest numbers of registrants in its history to the Cleveland convention. Allied registered a total of 464, plus that of the two equipment groups, TESMA and TEDA, with 195.

\* \* \*

Dr. G. Herbert True, who combines psychology and entertainment in his lectures, had the delegates at the final business session in the palm of his hand. Garbed in a suit of the colonial days, Doctor True poured out gags faster than Bob Hope and, at the same time, delivered some pointers on boosting business. He was a speaker at the Show-A-Rama in Kansas City last year.

\* \* \*

Sam Berns demonstrated his "Hollywood Film Report," an industry behind-the-scenes newsreel, to the Allied representatives, as he did for the TOA convention last month. Judging by the comment cards, the reel scored a hit.

\* \* \*

The motion picture trade press was lauded by Milton London at the Tuesday business session. He told the delegates he didn't know how any exhibitor could operate a theatre without the trade papers, adding that the trade press "binds us together as an industry." He stated he hoped producers and distributors would support the papers with more advertising.

\* \* \*

Bill Cosby, Rod Johnston and all the National Carbon boys again made the visitors welcome at their hospitality suite and staged a smash hit reception prior to the windup banquet.

\* \* \*

And the windup banquet, staged by Charley Okun and Coca-Cola, was the traditional gala affair.

\* \* \*

Eprad and Cinema Distributors also had festive hospitality rooms.

\* \* \*

American-International had a group of models at its Wednesday-sponsored luncheon. The gals posed with the diners at each table and then gave twist lessons.

## Strong's New Xenon Lamp Discussed in Cleveland

CLEVELAND—More than 30 independent theatre supply dealers heard Arthur J. Hatch, president of The Strong Electric Corp., discuss the place of the new xenon projection lamp in motion picture theatres at a special meeting during the recent Allied-TESMA-TEDA convention at the Hotel Sheraton-Cleveland. Hatch also displayed a low-current, economy model projection lamp.

The blown arc-type lamp and cold-type reflectors were discussed by Cliff Callender, Strong sales manager. William White, sales, and Harold Plumadore, projection lighting engineer, were also in attendance and a question and answer session was on the program. The dealers were briefed on Strong sales policy, new prices and discounts.



Metro  
Goldwyn  
Mayer presents

A JOE PASTERNAK PRODUCTION

# JUMP FOR JOY IT'S

IN  
BILLY ROSE'S  
**JUMBO**



JOHN HARRIS

DEAN JAGGER

SCREENPLAY BY

SIDNEY SHELDON



MUSIC AND LYRICS BY

RICHARD RODGERS  
and LORENZ HART

DIRECTED BY

CHARLES WALTERS



ASSOCIATE PRODUCER

ROGER EDENS



PRODUCED BY

JOE PASTERNAK  
and MARTIN WELCHER

in  
**PANAVISION**  
and  
**METROCOLOR**

STARRING

DORIS  
DAY



STEPHEN  
BOYD



JIMMY  
DURANTE



MARTHA  
RAYE





# A JUMBO JOB OF NATIONAL PRE-SELLING!

## A GIGANTIC PUBLICITY AND ADVERTISING CAMPAIGN

big-topping them all in the national magazines!



Jimmy's Colossal Costar

LEO GARY



MARTHA RAYE



PARADE

## THE GREATEST PROMOTION ON EARTH

with this fabulous Quaker Oats Company tie-up including 2 GARGANTUAN FEATURES

A Double-Barreled Consumer Offer with free tickets to kids under 14 when accompanied by paying adult

20 million tickets in 20 million boxes of Quaker Oats...

Huge inflatable Toy Elephant, Jumbo, and his Circus Pals on display and heralded by Flash Sheets, Shelf Wobblers, 8 col. masthead mats, Promotional folders, Half-page comic section color ads in 147 newspapers in 143 cities, Store banners and posters,

NBC-TV Spots every Friday night on "International Showtime." Plus prime TV time in 25 TOA markets.

## THE PASTERNAK PERSONALIZED PUBLICITY PILGRIMAGE

to 15 cities across the U. S. and Canada with visits to Exhibitors, Newspapers, Radio and TV Stations by Producer Joe Pasternak

## and heading the parade THE MUSIC!

"Billy Rose's JUMBO" Sound Track Record Album on Columbia Records with:

Wing Display, Doris Day Die-Cut Display, Window Displays, National Ads in 'Billboard' - 'Time' - 'New York Times Magazine' - 'New Yorker' - 'Life'

Ornadel and the Starlight Symphony Play Music from "Billy Rose's JUMBO" on an M-G-M LP Album

Disc Jockey Promotions & Record Store Promotions





## Columbia Sets 4 Films For Jan.-Feb.-March

NEW YORK—Columbia will launch the first three months of 1963 with four major releases headed by the Sam Spiegel-David Lean production of "Lawrence of Arabia," the SuperPanavision-70 and Technicolor picture which will have its American premiere on a reserved-seat basis at the Criterion Theatre in New York December 16. This will be followed by the west coast opening at the Stanley Warner Beverly Hills December 21 to qualify the picture for the Academy Awards and the New York Film Critics' Awards.

The national release for January will be William Castle's "The Old Dark House," coproduced with Hammer Films in England, starring Tom Poston, Robert Morley and Joyce Grenfell, in Eastman Color. The February release will be Jerry Bresler's production of "Diamond Head," filmed on location in the Hawaiian Islands in Eastman Color and Panavision, starring Charlton Heston, Yvette Mimieux, George Chakiris, France Nuyen and James Darren.

Heading the March release schedule will be "The Man From the Diners' Club," produced by William Bloom for Dena-Amper-sand Productions, starring Danny Kaye, Cara Williams, Martha Hyer and Telly Savalas.

## Manhattan Films to Release 38 Films 1963 First Half

LOS ANGELES—Robert I. Kronenberg, president of Manhattan Films International, announced that the company will have a minimum of 38 new features for exhibitors by the first of 1963, in addition to the reissue of some 27 other features.

The lineup of new product will include ten films from Seven Arts, five from Atlantic Pictures, seven from Astor Pictures, one from Atlantis Films, one each from Compass Productions and President Films, six from Premier Films and four from Zenith International.

Kronenberg made a ten-day trip to New York to meet with importers for additional product for the 13 western states.



**ACCEPTS ALLIED AWARD**—Joseph E. Levine, president of Embassy Pictures, named "Producer of the Year" by the National Allied organization, accepts the commemorative silver bowl at the Allied Awards banquet in Cleveland. Above, left to right: Ben Marcus, National Allied executive; George Murphy, awards m.c.; Levine; and Marshall Fine, newly elected board chairman of the exhibitors' group.

## 'Dive-In' Movies Offered Seaside Hotel Guests

MIAMI BEACH—A poolside theatre complete with usherettes in bikinis has been introduced as guest entertainment by an imaginative hotelman here. The idea of a "Dive-In" is credited to Sid Raffel of the Carillon Hotel.

"Moonlight splash parties have long been a staple of hotel social programs in Miami Beach," Raffel said. "Combining them with outdoor movies seems so logical, it's a wonder we haven't done it before."

The Carillon Dive-In also has dry seating arrangements for guests who prefer to watch from around the pool rather than in it.

Raffel is obviously on the right track. Could there be a more romantic setting for a movie? As Omar Khay-gam might have put it: "A tropic zephyr, a rising moon, and thou beside me in a bathing suit." All this, and popcorn too, says Raffel.

## Schulman to Handle Ad Material for Ultra

NEW YORK — Ultra Pictures Corp., newly organized distribution company, has retained William Schulman's Mayfair Graphics, creative art and copy organization, to prepare all the advertising material for its four releases, according to Budd Rogers, president.

The pictures are "The Rice Girl," "Two Nights With Cleopatra," "Fatal Desire" and "A Day in Court," all of which will be released early in 1963. Schulman was director of advertising and publicity for Real-art Pictures for four years and also served as ad manager for industrial firms. He had also served as New England advertising representative for Universal-International.

Blank-Rand will handle publicity and public relations for Ultra.

## Hyndman Reports 80% TV Prime Time on Film

ROCHESTER, N.Y.—Donald E. Hyndman, assistant vice-president of Eastman Kodak Co. and manager of the motion picture film department, this week reported that 80 per cent of the TV prime time shows now are on motion picture film, a trend being expanded by all three major networks—ABC, CBS and NBC.

Of these, he said, 50 to 55 shows are produced on 35mm film for weekly prime time showings and from five to seven are on 16mm film. Hyndman also pointed out that the use of color is increasing. NBC last year had one color show a week, in 1962 this increased to four and in 1963 will increase to seven. ABC will have three color shows each week.

## UCPA Award to Jayne Mansfield

HOLLYWOOD—Jayne Mansfield will be honored as "Personality of the Year" by the United Cerebral Palsy Ass'n. She receives her award during a special ceremony highlighting the UCPA telethon emanating from Albany, N.Y., December 22, 23.

## 250,000 See 'Mutiny'; 14 More U.S. Dates

NEW YORK—More than 250,000 persons have paid more than \$500,000 to see "Mutiny on the Bounty" in the first three weeks of its ten U. S. and Canadian engagements since it opened at Loew's State November 8. Since that date, the MGM picture has also opened in Chicago, Philadelphia, Boston, Los Angeles, Detroit, San Francisco, Washington, Montreal and Toronto.

"Mutiny" is opening in an additional 14 situations in December. These dates started at the Cinerama Theatre, Honolulu, Wednesday (5). The others are at the Clairidge, Montclair, N. J., December 12, and the Martins, New Orleans; Ritz, Birmingham; Windsor, Houston; Cooper, Omaha; Strand, Erie, Pa.; Rosna, Norfolk; Carolina, Charlotte; Five Points, Jacksonville; Syosset, Syosset, L. I.; Florida, Miami, and Palace, Tampa, all between December 20 and 22.

## Franklin Schaffner Forms Own Producing Company

NEW YORK—Franklin Schaffner, who recently completed the direction of "A Woman in July," a 20th Century-Fox picture to be released next April, has formed his own independent company, Gilcrist Productions, to make a motion picture, "The Healer," based on an original by Loring Mandel.

Schaffner plans to produce and direct "The Healer" in the late summer of 1963 with studio work in New York and location in rural Pennsylvania. He will confer with Kirk Douglas regarding the starring role. Gilcrist may coproduce, with Robert Fryer, Lawrence Carr and John Herman, the forthcoming Broadway presentation of "Citizen Hearst," which he will direct, for next season. Schaffner is currently in New York rehearsing the first of four TV dramatic specials for the Directors Co. of which he is co-owner with Fielder Cook.



**LENSING IN FRANCE**—Radley H. Metzger, right, director of Audubon Films, with Christian Marquand, French star who is currently in "The Longest Day," on the set of "Les Grandes Chemins," which Marquand is shooting on location in the south of France as his first directorial chore. Marquand is also the star of Audubon's current release, "I Spit on Your Grave" and "Playtime."



# Hollywood Report

By CHRIS DUTRA

WITH THE 1962 production year nearing conclusion, Hollywood features seem to be holding a steady pace. Showing a close comparison, the month of November saw nine features get under way with December showing a total of eight pictures in various stages of production, both in Hollywood and on location. Metro-Goldwyn-Mayer leads the lineup with three properties blueprinted; United Artists, Universal, Warner Bros. and two independent companies have one screenplay each scheduled.

In recapping the entire 12 months of 1962, the calendar shows a total of 138 features will have been put before the cameras by December 31. This figure represents a drop of 47 films from the 1961 total which saw 185 films start production.

With all major studios and independent producers pledging to curb runaway production and put film making into high gear, 1963 could easily be the year to see Hollywood-made pictures hit a new all-time high.

Listed by studios, films now in production are:

## METRO-GOLDWYN-MAYER

"Moon Walk" will be shot in color and Panavision and will be filmed in Hollywood for producer Joe Pasternak and under the direction of George Sidney. Shirley Jones, Gig Young, Red Buttons, Carolyn Jones and Brian Russell star. This romance-comedy evolves around a young Navy widow with three children who is wooed by an aggressive admirer.

"Flipper" is an Ivan Tors production under the direction of James B. Clark with TV's Chuck Connors starring. Shooting is under way in the Bahamas. The story deals with a boy and his pet talking dolphin.

"Cattle King" is a Missouri production in color and widescreen. Robert Taylor and Joan Caulfield star in this independent package for MGM release. Nat Holt is producing and Tay Garnett directs.

## UNITED ARTISTS

"Ceremony" is the initial independent offering by Laurence Harvey's newly formed film company. Harvey serves as producer-director and star. His cast includes Robert Walker and Sarah Miles. Shooting will be on location in Spain. Story takes in the last 80 minutes in the life of a bank robber condemned to death.

## UNIVERSAL-INTERNATIONAL

"Man's Favorite Sport" will lens in color in Hollywood for producer-director Howard Hawks. Rock Hudson and Paula Prentiss star in this light comedy about a public relations female who becomes involved with a playboy sportsman.

## WARNER BROS.

"Wall of Noise" will be shot in black and white for producer Joseph Landon. Richard Wilson directs. The story takes place at Hollywood Park Race Track with Ty Hardin, Suzanne Pleshette, Dorothy Provine and Ralph Meeker starring.

## FAMOUS PLAYERS

"The Great Space Adventure" will shoot in Manila for coproducers Albert Zugsmith and Cliff Scherer; Zugsmith also directs. No cast has been set to date.

## PANDORA PICTURES INC.

"Born Hunters" in Eastman Color will shoot in Texas for producer-director Robert Hinkle with Harv Butler starring.

Actor-producer Dale Robertson's Eagle Animation Corp. is in production with "The Man From Button Willow," a feature-length animated cartoon western. Robertson created the original idea, wrote the theme song, and sings one of the six tunes in addition to the use of his voice for the main character. Running 80 minutes, the film is budgeted at around \$780,000, and is personally financed by Robertson. The release is scheduled for next June with the actor going on an extensive personal appearance tour with his unique project . . . Joanne Woodward, who is currently before the cameras in Paramount's "A New Kind of Love," is also negotiating a three-picture deal with that studio. The first feature under the new deal will be "No Bail for the Judge" . . . Maurice Richlin and Pierre Cossette have formed an independent production company and have tagged "Kelly Green," an original comedy by Richlin as the first property to go before the cameras. The story surrounds a drunken elf that upsets the Pentagon . . . Producer George Golitzin has signed Shimon Wincelberg to do the screen treatment on his upcoming Universal assignment "Street Corner."

Producer Hal Wallis has signed Ursula Andress for a costarring role in his next Elvis Presley starrer, "Fun in Acapulco," which will go before the cameras in January on location in Acapulco . . . Columbia Pictures assigned David Swift to produce and direct "Good Neighbor Sam," based on a new novel by Jack Finney. Described as a hilarious comedy of modern-day marriage



## "BLACK ZOO" BEFORE CAMERAS

—Producer Herman Cohen, left, is pictured here with young star Rod Lauren (center) and director Robert Gordon, (right) during filming of a scene from "Black Zoo," Cohen's latest production for Allied Artists release. Michael Gough, Jeanne Cooper and Virginia Grey also star.

and morals, the novel will be published soon by Simon and Schuster. Author Jack Finney will start work on the screenplay shortly after the first of the year . . . In what is reported to be one of the highest pre-publication sales on record, "The Three Sirens," a new novel by Irving Wallace, has been bought in manuscript form for \$300,000 by producers Edward L. Alperson and Stanley Meyer. They plan to film the property as a top-budget roadshow attraction in 70mm and Technicolor for their own production company. The new novel deals with a varied group of Americans who are brought face to face with an unusual love and marriage system in Polynesia. Alperson and Meyer are forming a new production company with "The Three Sirens" as their first major venture together. "Irma La Douce," originally purchased by Alperson and presently being produced in co-operation with the Mirisch Co. and Billy Wilder, also will be included as part of the new Alperson-Meyer production unit. In the deal made with Wallace, Alperson and Meyer offered the author a participation in the world gross of the film, which was higher than any of the previous sales of his works, plus a stock participation deal in their foreign import company, Brenco Pictures Corp.

Jerry Lewis will supervise final editing of his film, "The Nutty Professor," which he is directing and starring in, during his upcoming three-week engagement at Harrah's Club on Lake Tahoe, commencing December 27. The picture is in its final week of filming here. To make possible the editing while at Lake Tahoe, arrangements have been completed for the installation of full cutting and projection room facilities at the resort. Key members of Lewis' staff will accompany him there, including producer Ernie Glucksman, Artie Schmidt, William Davidson, John Woodcock and Rusty Wells . . . Paramount has unveiled its most lavish set of the year for producer-director Melville Shavelson's "A New Kind of Love," featuring Edith Head's Parisienne fashion show. Miss Head has assembled a collection of gowns, lingerie and the latest in wardrobes which will be displayed before cameras by a group of models considered "as beautiful as can be found anywhere in the world."

Samuel Bronston has signed Christopher Plummer to replace Richard Harris in his production of "The Fall of the Roman Empire," which goes before the cameras on January 14 on location in Spain's Guadarrama Mountains . . . Composer Jerry Goldsmith has been set by producer-director Ralph Nelson to score his independent production, "The Lilies of the Field," which is now shooting in Arizona, starring Sidney Poitier.

Preparations have begun by Martin Ritt and Paul Newman to film "The Greatest Ride in Town," comedy by Walter Bernstein under their Salem Productions banner. Ritt will produce and direct the picture, to be made on a \$2,000,000 budget, with Newman partnered, but not to appear in the picture. Joanne Woodward, Newman's wife, probably will be in the feature. With Salem under a three-picture pact with both Paramount and Columbia, no decision has been made for "Town's" release.



# LETTERS

(Letters must be signed. Names withheld on request)

## Urges TV Use for Promotion

The Lyric Theatre, Lebanon, Mo., was closed permanently due to the terrific TV competition. If this industry doesn't wake up and use that great advertising medium on a national scale—the TV box in every U.S. living room—there will be more theatre closings. The TOA and Allied and producers, stars and distributors should buy the Huntley-Brinkley Report and advertise three or four motion pictures per month in the Disney fashion and acquaint the lost customers with our product! WAKE UP INDUSTRY—don't fight TV—use it in the manner of Crest toothpaste! How stupid can we get?? Let's use this great medium on a national scale prime time!

We gross twice as much with Disney products than all other products!! WHY? TV advertising of course!

With 12,000 theatres at \$10.00 per week matched by the other segments of the industry, we could buy the best spots on TV!

C. BERUTT

Berutt & Wandel Theatres,  
Rolla, Mo.

## Commends Universal on TV Stand

This Week Magazine of December 2 stated that Universal is one of the two companies which has, as yet, not furnished any product for the Hartford pay TV experiment. I also understand that Universal is the ONLY film company which has not furnished product for the Canadian pay TV operation. Also, Universal is one of the few companies which has, as yet, not sold any of their post-1948 pictures to free TV.

It amazes me that some of the persistent letter-writers to the trade papers have not seen fit to commend Universal on their fine, businesslike stand which, if duplicated by the other companies, would save a lot of theatres from eventually closing their doors. I also have never noticed any trade paper editorials congratulating Universal on this matter.

Let's give credit where credit is due; and I believe Universal deserves a rousing vote of "thanks" for their actions in regard to TV. Feature movies on TV have closed many theatres' doors and, along with pay TV will close many more, unless something is done to stop it. If all of the film companies had held back their features from free TV and pay TV, as Universal has done, there would be no pay TV, because there would be no product for them to run; and free TV would not be showing 1960 and 1961 releases on "prime time" Saturday and Sunday evenings, as they are doing with product from certain other companies.

PAUL TRIPPLER

Canova, S.D.

P.S. I am a small-town former theatre-man, whose theatre was forced to close mainly because of "free movies on TV," like so many others. I still subscribe to your tradepaper. This policy of letting TV have practically "new" features really irritates me. Universal has proven a film company can make large profits WITHOUT selling their product to television!

## Agrees With Editorial View

I just finished reading your editorial, "Point for More Return." You have stated the case well.

The condition you've analyzed also applies to the field of advertising. I can name a dozen pictures which have been screened in the last few years, and we had hardly heard of them, let alone the matter of getting advance information, with the result they came to us in a screening chair with no advance amplification.

This is one of the reasons why "Show-A-Rama" was created—a direct attempt to enthrall all exhibitors with special campaigns and plans for future product. You'd be quite amazed to learn how hard it is to get advance information—or the co-operation of some of the film companies!

M.B. SMITH

Vice-President,  
Commonwealth Theatres,  
Kansas City, Mo.

## Ingenuity Brings Extra Cash

With the Christmas season upon us, and all the extra parties and activities, not to mention the extra time spent shopping by most of my patrons, I realized that they would not have much time to come to my theatre. This is how I tried to overcome some of the lost revenue at my boxoffice during this time of the year.

Beginning October 12, I started contacting first my merchants for "Christmas Greeting Ads." This, as you know, can bring much in the way of EXTRA CASH to an exhibitor. I sold 47 merchants.

Next, I went to three of my leading factories, and sold them on "A PRIVATE MOVIE FOR THEIR EMPLOYEES AND FAMILY." This they were very happy to do and to each of these factories a nominal fee was charged, thus, once again, bringing in extra revenue.

I just finished contacting my local Scheck's Shop-Rite Market and promoted five bags of "CHRISTMAS GROCERIES," totaling \$15.00 each. This promotion will be handled in this way:

Each of Scheck's customers will deposit their sales slip in my lobby container, after filling in their name, address and phone

## Newspaper Puffs Theatre For 'Adults Only' Night

OSHKOSH, WIS.—The Trail Theatre here received good comment from the Garden County News on the theatre's plans to recognize grownups in an era when so much emphasis has been placed on the teenage audience. The management has set Monday as "adults only" night, and regardless of what films are playing, only adults will be admitted.

"This might be the answer for those who want to get away from the kids for a few hours," the News commented.

number on the back of this slip. On Friday night December 21 these slips will be pulled out and the winners announced from my stage. All my ads will carry this information, plus the ads and a sign at the check-out counters plugging this promotion, and even the local newspaper is going to give us a story on this Theatre-Scheck's Promotion. Scheck's ads will carry all of the above information in their ads as well.

Fostoria, like most towns throughout the country, this time of the year, is decorated for the holidays. I wanted to do something, too, in helping the merchants who have been so nice to me in the past year. I spoke at a Chamber of Commerce meeting and suggested that Christmas music be played on Main Street during the shopping days before Christmas, thus keeping the tired shopper in the spirit of the season. Well, every one thought it was a good idea, but . . . So, later that day, I went to a local music store and after explaining my idea to the man he was very happy to supply everything I needed. This, of course, was the player, speaker, horn and records, even a man to install everything. Now, from the State Theatre, comes the wonderful sound of the music of Christmas. This, in addition to all the very pretty decorations in town, makes our shoppers happy and, what is even more, they know where the sound is coming from.

What has this to do with helping me overcome some of my lost revenue at my boxoffice during this time of the year? Well, with the extra Christmas ads, three Christmas rentals (and a possibility of two more), a Christmas grocery promotion to try and keep as many patrons coming as possible, I think with the Christmas music coming from the theatre, this all adds up to one thing! How can anyone in town NOT KNOW that there is a theatre in town?

C. V. MITCHELL

Manager,  
Armstrong State Theatre,  
Fostoria, Ohio

## Lack of Color a Patron Deterrent

My cashiers reported that a rather large number of prospective patrons were walking away from the boxoffice when we played "The Pigeon That Took Rome," because the movie was not in color.

I knew this was an important factor in selling today's movie audience, because on an average of eight people out of ten when calling to inquire about a picture we might be playing will inquire about color, but I did not realize that so many patrons would actually walk up to a boxoffice, then leave.

To confirm my cashiers' reports, I relieved one in the boxoffice for a 15-minute period one night at a peak time. During that 15 minutes, six individual patrons walked up and asked me if the picture was in color and, when I replied that it was not, they turned and walked away.

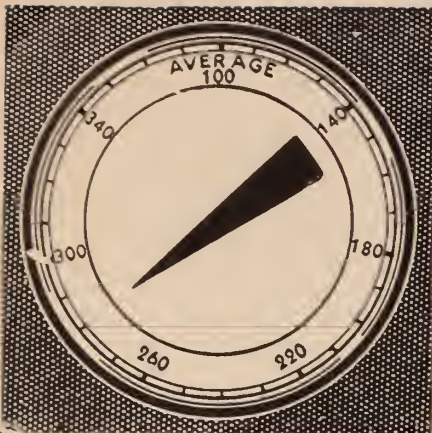
I imagine this is happening all over the country. Color is the one thing that TV fans are not getting too well, and in our area, there are not too many color TV sets.

What happened with us on "Pigeon" happens with every black and white film we play.

EARLE M. HOLDEN

Lucas Theatre,  
Savannah, Ga.





# BOXOFFICE BAROMETER

This chart records the performance of current attractions in the opening week of their first runs in the 20 key cities checked. Pictures with fewer than five engagements are not listed. As new runs are reported, ratings are added and averages revised. Computation is in terms of percentage in relation to normal grosses as determined by the theatre managers. With 100 per cent as "normal," the figures show the gross rating above or below that mark. (Asterisk \* denotes combination bills.)

	BALTIMORE	BOSTON	BUFFALO	CHICAGO	CINCINNATI	CLEVELAND	DENVER	DETROIT	INDIANAPOLIS	KANSAS CITY	LOS ANGELES	MEMPHIS	MILWAUKEE	MINNEAPOLIS	NEW HAVEN	NEW YORK	OMAHA	PORTLAND	SAN FRANCISCO	SEATTLE	AVERAGE
Bernadette of Lourdes (Janus)	225	100			90					150					90	120	90				124
Billy Budd (AA)							95				125	100				200			100		124
Boccaccio '70 (Embassy)				195		625	200	310			370		200			225		150	500		308
Coming-Out Party, A (Union)	130			125	100						150	65	150			175					128
Divorce—Italian Style (Embassy)		250			150	100										210			300		202
Five Day Lover, The (Kingsley)	125			155	90	75			90	150	125		180	90	90	145		135			121
Gigot (20th-Fox)	170		125	165	100	190	140	200	175	195	250	75	125	150		160					159
Girls! Girls! Girls! (Para)		175	180		100		180		175	260	110	200	225	200	125		150		150		172
Horror Hotel (Trans-Lux)	120		100		100		145	95			65								90		102
Jules and Jim (Janus)	120	130		150	90				90				140		115	175					126
Lad: A Dog (WB)		120	105							105	95				90		90			85	99
Legend of Lobo, The (BV)	130				225	65	140			130	90	130		100	90	175		125	90		124
Lonely Are the Brave (U-I)	140	130	105		95		100	85		110		110	115	80			95	135	100		108
Magic Sword, The (UA)					100			100		175	80								125	90	112
Manchurian Candidate, The (UA)	150	200	175	175	100	85	160	120	175	150	90	125	200	120	100	180	165	155	200		149
*Manster, The (Lopert)		120	125		115			105			105		100						125		114
Marco Polo (AIP)			110		85		90	105		160		90	75		80	120	130		175		111
Matter of WHO, A (Herts-Lion)	150	160		175	110	175				100	65				105	190	105		150		135
Mighty Ursus (UA)								100		100	80		100					100			96
Miracle Worker, The (UA)	150	250		250	95	100	190	155	150	400	285	150	200	100	90	195	110	165	75		173
My Geisha (Para)	150	250	100	195	90	90	90	115	125	105	90	150	150	110	85	165		165		125	131
Night Creatures (U-I)			85		95			110		90			100					100			97
No Man Is an Island (U-I)	125		90	100	90		70	130		125	80	115	85		90	150	110		100		104
Operation Snatch (Cont'l)	130			130		125						75	150			130	95				119
Panic in Year Zero! (AIP)			110		110	60	100			100	95		90					150	100	125	104
Period of Adjustment (MGM)	150		175	185	125	80	180		225	175	185		280	200	95	155	120		110		163
Phaedra (Lopert)	150	300		200		150					250				100	200			300		206
Pigeon That Took Rome, The (Para)	140		125	195	100		100	120	90	120	175	150	100					135	100		127
Requiem for a Heavyweight (Col)	160	300	125	200			90	130		125	250	100		180	105	195	100				158
Savage Guns, The (MGM)			100		90	65	90		90				90		90		90		100		89
Scarface Mob, The (Desilu)	95		100		90	75	80	100	100			100		100	130		85		120		98
Shoot the Piano Player (Astor)	125			155		100							100	100		160	85				118
Sky Above—Mud Below (Embassy)	140	200	130	200	400	150	140	100		185	420	110	175	125	120	195		150	100	150	177
Something Wild (UA)		140		150				100			65			75		150			100		111
Stowaway in the Sky (Lopert)	125	155	90	145		145				140	95		150		110	195			100		135
Sword of the Conqueror (UA)			90	200		50					65						115				104
Three Stooges in Orbit, The (Col)			65		110		90	105	110	150	75		100						125	90	102
Waltz of the Toreadors (Cont'l)	130			160							190		160	130	100	150	70				136
War Lover, The (Col)	105	170	115	180	100	80		200		100	80	110	100						85		119
We'll Bury You! (Col)	100		75	180		65				65				80		175			75		102
What Ever Happ'd Baby Jane? (WB)	170	300	200	250	165	275	140	185	250	200	175	100	200	200	90		210	155	200		193
White Slave Ship (AIP)				115	100		80			120	85	100					120	135	75		103

## TOP HITS

— OF —

## THE WEEK

Individual runs, not an average.  
Listings are confined to opening  
week figures on new releases only.

### 1. Period of Adjustment

Milwaukee .....280

### 2. What Ever Happened to Baby Jane? (WB)

Indianapolis .....250

### 3. Girls! Girls! Girls! (Para)

Memphis .....200

### 4. Boccaccio '70 (Embassy)

Milwaukee .....200



## 'Period' Still Leader In Droopy Milwaukee

MILWAUKEE—"Period of Adjustment" in its second week at the Telenews drew first-place honors at the boxoffice for the week. Judging from the reports, which ran from a "90" up to the "220," it was a bad week. Exhibitors shrugged and declared the season was responsible.

(Average Is 100)

Downer—A Coming-Out Party (Union), 2nd wk. 140  
Palace—The Best of Cinerama (Cinerama), 3rd wk. 100  
Riverside—Girls! Girls! Girls! (Para), 3rd wk. 125  
Strand—El Cid (AA), 6th wk. 100  
Telenews—Period of Adjustment (MGM), 2nd wk. 220  
Times—A Matter of Who (Herts-Lion), 2nd wk. 110  
Towne—Gigot (20th-Fox), 3rd wk. 100  
Warner—Requiem for a Heavyweight (Col) 90  
Wisconsin—Baccaccia '70 (Embassy), 2nd wk. 100

## Omaha Theatremen Endure Usual Seasonal Falloff

OMAHA—The pre-Christmas doldrums rolled over the first-run movie front like a blanket last week and few theatres were able to come up to average figures. Two holdovers did fairly well, particularly "If a Man Answers" in its third week at the Orpheum.

Admiral—Warriors Five (AIP); Teenage Monster (Howco)

Dundee—This Could Be the Night (MGM), reissue 80  
Omaha—Gay Purr-ee (WB) 70  
Orpheum—If a Man Answers (U-I), 3rd wk. 95  
State—Period of Adjustment (MGM), 2nd wk. 105

## Five Minneapolis Houses Reach or Pass Average

MINNEAPOLIS—Only five of ten first-run theatres managed to stay above 100 per cent this week, with old reliable Cinerama's "The Wonderful World of the Brothers Grimm," now in its 19th week at the Cooper, well in the lead with 170 per cent. British comedy reared its handsome head at the St. Louis Park in the form of "Operation Snatch," 140 per cent in its opening week. "Period of Adjustment" continued to be the big Loop hit with 120 per cent in a third week at the Lyric.

Century—Whot Ever Happened to Baby Jane? (WB), 5th wk. 90  
Cooper—The Wonderful World of the Brothers Grimm (MGM-Cinerama), 19th wk. 170  
Gopher—White Slave Ship (AIP) 80  
Lyric—Period of Adjustment (MGM), 3rd wk. 120  
Mann—The Longest Day (20th-Fox), 8th wk. 100  
Orpheum—The War Lover (Col) 90  
State—Billy Budd (AA) 110  
St. Louis Park—Operation Snatch (Cont'l) 140  
Suburban World—Waltz of the Toreadors (Cont'l), 3rd wk. 90  
World—Gigot (20th-Fox), 6th wk. 80

**Count on FILMACK**

IF YOU HAVEN'T ALREADY ORDERED YOUR HOLIDAY MERCHANT Greeting TRAILERS

Send It To FILMACK, You'll Get It In Plenty Of Time.

1327 So. Wabash  
Chicago 5, Illinois

**ENDLESS**

BURNS THE ENTIRE POSITIVE ROD

Save Carbon Cost

U. S. DISTRIBUTORS

**West Coast Theatre Service**

1923 N.W. KEARNEY—PORTLAND, OREGON

Call—write—wire for a demonstration

**REVOLUTIONARY PROJECTOR CARBONS**

If you wish to save carbon cost, use "ENDLESS"

## Tent 16 Christmas Party Tickets Selling Fast

OMAHA—From interest shown in advance ticket sales, Variety Tent 16 leaders are expecting a highly successful Christmas party at the Sheraton-Fontenelle Hotel ballroom tonight (17).

Chief Barker Don Shane held a meeting with his crew at the Fontenelle last week to make final arrangements. One of the attractions was an offering of a trip for two to the Riviera Hotel in Las Vegas.

## Rushing Completion Of Omaha Cinerama

OMAHA—It was down the home stretch for officials and workmen hurrying to complete all installations and last-minute jobs for the opening of the Indian Hills Cinerama Theatre this week.

And city manager Jack Klingel said, "everything looks great," as the grand opening Thursday (20) approached. Crews have been swarming over the place, both inside and outside, on a seven-day-a-week schedule.

"We're real pleased over the advance sales for the benefit performance Thursday," Klingel said. The West Omaha Serotoma Club is sponsoring the program for the benefit of handicapped children.

The first film in the Cooper Foundation Theatre's superb new building will be "The Wonderful World of the Brothers Grimm." There will be a press showing Wednesday.

George Gaughan and Herman Hallberg of the Foundation's home office in Lincoln have been working in Omaha on the opening arrangements. The boxoffice at Indian Hills opened last week.

George Pal, the producer, will be in town for two days to make appearances at the theatre and participate in interviews.

## DES MOINES

C L. McFarling, manager of the Orpheum at Des Moines, was one of five Orpheum managers across the nation who split second and third place cash awards in the recent RKO 75th anniversary drive. All RKO managers outside New York City (there's a separate contest for them) participated. McFarling employed a variety of promotions during the campaign—from hidden diamond rings to a jailed disc jockey . . . Twenty dolls, dressed by the WOMPIs for distribution through the Salvation Army to needy children, were scheduled for a downtown window display before going into Santa's pack. Members also are providing food, toys and clothing for a family at Christmas. The WOMPI candy and nut sale has been going well, says Prexy Betty Hemstock of Central States, but there are a few tins around for last-minute gift shoppers.

Tom Ryan, formerly with Central States Theatres, has returned to the circuit as new manager of the King Theatre at Albia. He succeeds Bob Nicholson who has moved to Chicago . . . Erwin Arndt, operator at Dick Davis's Pioneer Drive-In at Des

(Continued on next page)

## Ralph Olson Heads Tent at Des Moines

DES MOINES—Ralph G. Olson, Universal branch manager, was elected chief



Ralph G. Olson

barker of Variety Tent 15 at the annual election of officers at the Standard Club. He succeeds Gerald Sandler of Nathan Sandler Theatre Enterprises, who served last year.

Other officers elected: Charles Caligiuri, Paramount manager, first assistant; Ken Horrigan, radio station KSO,

second assistant; Don Knight, assistant general manager of Tri-States Theatre Corp., property master, and Vern Shaeffer of Iowa Film Delivery, dough guy. New crew members include Joe Young, Warner manager; Dave Gold, 20th-Fox manager; Dick Davis, owner of the Pioneer Drive-In; Jerry Greenebaum and Frank Rubel, both of the Central States Theatre Corp. home office, and Tony Abramovich, Tri-States city manager.

First assistant Caligiuri attended a chief barkers meeting in Chicago December 13, 14, in the absence of Olson who underwent surgery on his left hand.

## New Proprietors Reopen Lanesboro, Minn., State

LANESBORO, MINN.—Closed since July 1, the State Theatre has been reopened by Clarence Johnson and Hans Torgerson, who have rented the business from Gerhard Qualey. Johnson is proprietor of the Johnson Radio & TV Shop; Torgerson is a partner in the Bothun-Torgerson sand and gravel business.

The State was opened in the early 1900s and had been operated continuously until July. Qualey was the exhibitor at the State the last 26 years.

Lions, tigers, black panthers, jaguars, cheetahs and gorillas are among the animals in AA's horror film "Black Zoo."

## DES MOINES



The Des Moines Office

of

**20TH CENTURY-FOX**

Extends Season's Greetings

DAVE GOLD, Branch Manager

MARIE SLATKOSKE, Head Booker



# DES MOINES

(Continued from preceding page)

Moines, suffered a heart attack recently. After a stay in the hospital, he is recuperating at home and probably will return to work next month.

The Columbia office is so Christmasy that it would be no surprise to find branch manager Joe Jacobs any day now in a red

suit and white beard practicing the "Ho! Ho! Ho's." The branch is resplendent in yuletide decor, with a tree, wreaths, bells, and a big MERRY CHRISTMAS sign. Columbia staff's annual party will be Wednesday (19), with a dinner planned at Johnnie and Kay's restaurant . . . Des Moines Theatre Supply & Iowa United

Theatres next door, in accordance with their "good neighbor" Christmas policy, will have a joint shindig on Thursday (20) at the office . . . 20th-Fox had its holiday get-together Wednesday (12).

Good news from Sheldon is that Lionel Wasson of the Iowa Theatre there is home from the hospital and feeling well . . . Also on the mending list is Ray Cox, CST accounting . . . The Strand Theatre at Fort Dodge is getting a sprucing-up paint job.

## DES MOINES

## DES MOINES

### Season's Greetings COLUMBIA PICTURES

515-13th St.

Joe Jacobs, Branch Manager  
Bill Dippert, Office Manager  
Patty Crouse, Booker  
Ed Cohen, Jim Ricketts, Salesmen

WE WISH YOU A . . .

*Merrie Christmas!*



### Des Moines Theatre Supply

Art Thiele	Dick Sutton
Joanna Greene	John McCallum
1121 High St.	Des Moines 9, Ia.

MERRY CHRISTMAS

HAPPY NEW YEAR



### IOWA UNITED THEATRES

1123 High Street

Des Moines, Iowa

A Merry Christmas and Happy 1963 from

### B & I BOOKING AGENCY

214 Plymouth Building, Des Moines

ATlantic 8-7949

Bert Thomas, Manager

### Season's Greetings

From all at

### UNIVERSAL-INTERNATIONAL

R. G. Olson, Branch Manager  
Frank Zanotti, Salesman  
Thelma Washburn, Booker

A Merry Christmas and Happy 1963

from the folks at

### WARNER BROS.

Joe Young, Branch Manager  
Joe Ancher, Office Manager

### UNITED ARTISTS

wishes you all a wonderful holiday season!



John Dugan  
Dorothy Pobst

### *Holiday Greetings*

### PAT COONEY

BOXOFFICE Representative, Des Moines



**Season's Greetings****WEDGELY TODD**

Minneapolis' Number One Movie Fan

A Very Merry Christmas and a  
Happy and Healthy New Year to  
All Our Friends

**MORRIE & ROSE STEINMAN****MORRIS W. STEINMAN & ASSOCIATES**

1187 Lincoln Ave.

St. Paul, Minn.

**THE SEASON'S GREETINGS FROM  
BUENA VISTA  
DISTRIBUTION CO., INC.**

(WALT DISNEY PRODUCTIONS)  
(MICKEY MOUSE CLUB)

**A Merry Christmas—A Happy New Year**

AVRON H. ROSEN, Branch Manager

Martin Braverman, Booker

Ann Mortenson, Secretary

1104 Currie Ave.

Minneapolis, Minn.

**HOLIDAY GREETINGS**

and

**Best Wishes For The New Year**

PAUL AYOTTE

**NATIONAL SCREEN SERVICE**

654 Second Ave. N.

Minneapolis, Minn.

**A MERRY CHRISTMAS****AND A HAPPY NEW YEAR**

**MIX TRANSFER  
AIR DISPATCH**

78 Glenwood Ave.

Minneapolis, Minn.

**Season's Greetings****Merry Christmas—Happy New Year****LOMAC DISTRIBUTION CO.**

JOE LOEFFLER

1000 Currie Ave.

Minneapolis, Minn.

Tel. FED 5-2203

**OUR WISHES FOR YOU**

THE MERRIEST OF CHRISTMASES

THE HAPPIEST OF NEW YEARS

**NORTHWEST SOUND SERVICE**

73 GLENWOOD AVE.

MINNEAPOLIS, MINN.

13 YEARS OF CONTINUOUS SERVICE

TO THE THEATRE TRADE

**Season's Greetings**

**PROJECTION SERVICE  
& SUPPLY CO.**

SAM J. SEGAL

80 Glenwood Ave.

Minneapolis 3, Minn.

**Holiday Greetings**

**QUAD-STATES  
THEATRE SERVICE**

RALPH PIELOW, JR.

1000 Currie Ave.

Minneapolis, Minn.

Tel. FED 5-4247

**Season's Greetings**

**NATIONAL THEATRE  
SUPPLY CO.**

56 Glenwood Ave.

Minneapolis, Minn.

Tel. FED 2-8273



# MINNEAPOLIS

Cold weather, Christmas shopping, and the threat of a bus strike had their expected results on Mill City theatre business last week, and not much was happen-

ing. No visitors at all were reported along Filmrow, and doubtless that will be the rule rather than the exception from now until after Christmas. Should the busses actually go on strike—and as of this moment, it looks as if they will—all Minneapolis and St. Paul business will have been dealt a damaging holiday blow, not least of all, Twin City theatremen.

Sol Gordon, Chicago 20th-Fox exploiter, was in town last week working on promotional details for "The Lion," the Lyric Theatre's Christmas picture. "The Lion" stars William Holden . . . Lucky Twin Drive-In Theatre has shut down its east screen until next spring, but hopes to operate its west screen all through the frigid Minnesota winter. With electric car heaters, of course . . . December issue of Movie Guide magazine is now being distributed free of charge in local Loop houses. According to reports, it's going very well, and the average moviegoer seems highly pleased with it.

State Theatre again will play host to the Minneapolis School Patrol youngsters this Christmas holiday season. Each year the Minnesota Amusement Co. offers these children a top movie, this year "Under Ten Flags," through the cooperation of the police department. Showings are held on two separate mornings with over 2,000 youngsters attending each time for almost a 4,500 total. Just another example of Minneapolis theatremen's philanthropic spirit.

Don Dalrymple, staff member at MGM's Minneapolis branch for the last ten years and most recently its head booker, has been promoted to office manager succeeding W. F. Burke, who has been transferred to Dallas where he will become division accounting manager . . . Jim Fieger, assistant to Ev Seibel of Minnesota Amusement's advertising department, is the proud father of a baby girl . . . Herman Hedke, treasurer at the State Theatre, has announced his enlistment in the U. S. Marine Corps, and will ship out in January.

R. J. O'Neil, who has made other unsuccessful attempts to build drive-in theatres in the Twin Cities area, met with another

rebuff when the village council of Mounds View, a suburb of St. Paul, refused a special use permit for a 17-acre tract of land at Highway 10 and Rice Creek. Refusal was made on the grounds of inadequate highways which, the council said, would result in a safety hazard and noise problem for residential areas. O'Neil said that he agreed with the council.

**Festivals! Festivals! Festivals!** The Boulevard Theatre is now in the midst of plans for a three-film Classic Festival for the holidays. Films to be shown are "Oklahoma!," "Gone With the Wind" and "Carousel" . . . "Hatari!" and "La Dolce Vita" have been doing so well in several neighborhood theatres that they have been held over time and again . . . The Hopkins and Richfield theatres both announced a Giant Double Hillbilly Show, featuring "Ma and Pa Kettle Go to Town" and "The Kettles in the Ozarks." And, of course, that old evergreen, "White Christmas," is making the rounds of the neighborhood theatres.

**Dime movies** returned to Grand Forks, N. D., briefly last month when three theatres—the Empire, the Dakota, and the Forx—held special kiddie shows in connection with the city's annual Potato Festival . . . State Theatre, Willmar, reopened with "Gone With the Wind" after being closed all summer . . . Londoner John Kirby has been appointed manager of the Town Theatre and the Kato Drive-In in Mankato . . . Gene Van Guilder has purchased the Cannon Theatre, Cannon Falls, from A. L. Fritsch.

**Two upper midwest theatres** which were about to throw in the towel because of poor business experienced an improvement good enough to at least postpone the day of the shutdown. Petey Mauer, owner of the Avon in Hankinson, N. D., and Ronald Peissig, owner of the New Lake at Rib Lake, Wis., decided to hang on a while longer, hoping business would continue to improve . . . Three theatres resuming operations this month are the Center, Marlette, Mich., under the management of Julius Brandanini; the Augusta, Augusta, Wis., under Richard Flodin, and the Stockport at Stockport, Iowa . . . Three theatre closings: the Althea, Dunseith, N. D.; the State, Red Falls, and the Muscoda, Muscoda, Wis.

**HERE'S YOUR CHANCE**  
to get in the  
**BIG MONEY**  
Be Sure to Play



**HOLLYWOOD**  
"Game of the Movie Stars"

As a screen game, HOLLYWOOD takes top honors. As a box-office attraction, it is without equal. It has been a favorite with theatre goers for over 15 years. Write today for complete details. Be sure to give seating or car capacity.

**HOLLYWOOD AMUSEMENT CO.**  
3750 Oakton St. Skokie, Illinois

## MINNEAPOLIS

### Season's Greetings



S. E. HELLER

W. H. AIKEN

Grand Rapids, Minn.

## MINNEAPOLIS

### Season's Greetings HAZELTON and DYNES

Theatre Film Buying Service

16 North 7th Street,

Minneapolis 3, Minn.

BOB HAZELTON

DICK DYNES

## MINNEAPOLIS

### Holiday Greetings and Best Wishes for 1963 MIDLAND POPCORN CO.

67 Eighth Avenue Northeast

Minneapolis 13, Minnesota

FED 3-0434





**Merry Christmas**

**Happy New Year!**

**PAUL NELSON**

Minneapolis

BOXOFFICE

**A Merry Christmas—A Happy New Year**

**From All of Us to All of You**

**UNIVERSAL-INTERNATIONAL**

Kenneth Adams

Chet LeVoor

Chuck Bliss

Roy Miller

Glenn Wood

**Season's Greetings**

**A Merry Christmas and A Happy New Year**

From the Five of Us to Our Friends

Eddie Burke, Zone Manager

Salesmen: Lon Eichten, Larry Fuehrer,

Bob Helmerson & Jim McDonald

**Alexander Film Company**

4362 Coolidge Avenue Minneapolis 24, Minn.

Telephone WA 2-3452

**Best Wishes for the Holidays**

**From All of Us to All of You**

**PARAMOUNT PICTURES**

J. T. McBride, Branch Manager

Forrie Myers, Sales Manager

Bonnie Lynch, Booking Manager

Joe Rosen, Salesman

Bookers:

Ernie Lund

Birger Ronning

1104 Currie Ave.

Minneapolis, Minn.

**Season's Greetings**

**A Merry Christmas A Happy New Year**

**Health and Prosperity**

**From All of Us to All of You**

**NORTHWEST THEATRE CORP.**

1104 Currie Ave.

Minneapolis, Minn.

Tel. FE 6-8669

Comprising a group of some 75 of the territory's  
exhibitors and others

Buying and Booking Pictures

Paul Lundquist

Dorothy Duray

Dick Tollette

Dolores Lundquist

**LEO'S MINNEAPOLIS GANG  
EXTENDS**

**Best Wishes for a Merry Christmas  
and a Prosperous New Year**

LEROY SMITH: Branch Manager

JOHN PILMAIER: Assistant Branch Manager

DON DALRYMPLE: Office Manager

Salesmen: CHARLES STOFLET,

DARYL JOHNSON

Bookers: DICK MROCEK, BOB BRANTON,  
DAVID SYLVESTER

**Best Wishes for the Holiday Season  
and a Happy, Healthful New Year  
to All Our Friends in the Industry**

**TED MANN**

**And Associates**



MINNEAPOLIS, MINN.

**A Merry Christmas  
A Happy New Year**

**Health and Prosperity for 1963**

**Are My Best Wishes for**

**All Industry Members**

**and Friends**

**TOM BURKE**

220 Pantages Bldg. Hennepin Ave. at 7th St.

Minneapolis, Minn.

Federal 8-3841



# MILWAUKEE

Variety Club's Jerry Levy and Don Perlewitz are sounding out all members' wives in an effort to ascertain whether a sufficient number of them will or are willing to sign up for membership in the proposed auxiliary. Since the club has increased its obligation this year to maintain and improve the services and facilities

at the Epilepsy Clinic at Mount Sinai Hospital, the need for added assistance is greater than ever.

Joe Reynolds, Towne Theatre manager, rated in the Milwaukee Press Club News bulletin. Quote: "Another theatre party at the Towne Theatre, scheduled for December 28; courtesy, Manager Joe Reynolds, who was our host at the showing of 'Gigot.' That was a nice party, Joe. Watch the club bulletin board for details. Plan to have dinner and cocktails at the club before the show."

Not having seen or heard of "Bud" Rose, former branch manager for Allied Artists here, exhibitors and Filmrow began to wonder how come. So a phone call brought the following response: "I've been busy on a

MILWAUKEE

MILWAUKEE

## MILWAUKEE FILM CENTER

333 N. 25th St.

Milwaukee 3, Wisc.

Oliver Trampe, Mgr.

## Merry Christmas

from

## WARNER BROS.

J. C. McCrary

Paul Schober

212 W. Wisconsin Ave.

Milwaukee 3, Wis.

## Holiday Greetings

From Everyone at

## COLUMBIA PICTURES

212 W. Wisconsin Ave. — Milwaukee 3, Wis.

## OUR WISHES TO YOU

A Most Merry Christmas

A Most Happy New Year

## ALLIED ARTISTS PRODUCTIONS

NAT NATHANSON

MEYER KAHN

720 W. State St.

Milwaukee 3, Wis.

## Season's Greetings

Jack Lorentz

Ray Schulz

## 20th CENTURY-FOX FILM CORP.

1016 No. 8th St.

Milwaukee, Wis.

## Season's Greetings

## AMERICAN INTERNATIONAL PICTURES

212 W. Wisconsin Avenue

ED GAVIN

KAY BYDALEK

GLADYS BETZ

## Holiday Greetings

## Universal-International Films Exchange

720 W. State St.

Milwaukee (3), Wis.

Pat Halloran — Sales Mgr.

Sid Turer — Salesman

Al Jahneke — Office Mgr.-Booker

Ann Vishing — Booker

## Season's Greetings

## UNITED ARTISTS CORP.

1137 No. 8th St.

Milwaukee

Joe Imhof

Jack Dionne

Ken Siem



number of personal matters, in addition to laying the groundwork in connection with the handling of promotion and publicity for pictures slated for this area. Just tell 'em to remember that I broke all records on the circus picture, for boxoffice and ink throughout the state. I feel fine and am all set to break a few more records. Tell 'em to give me a buzz."

**Ben Marcus** of the circuit bearing his name, the Pfister Hotel, etc., can take another bow. Both Milwaukee papers have been harping on the need for cleaning up, brightening up, painting, remodeling, new building, more hotels and so on for the city. Since Marcus took over the Pfister Hotel, crews have been working day and night in restoring the edifice to its former brilliance. The Journal noted the matter in an editorial.

**Boxoffice receipts** on stage plays at the various legitimate houses here have been slipping to the point where "something's got to be done about it." So, station WISN-TV proceeded to look into the matter for a solution. Interviewed on the program which appeared Wednesday (5), from 7-7:30 p.m., were: Paul Shyre, Fred Miller Theatre; Alan Furlan, Sunset Playhouse; Father John J. Walsh, S. J., Marquette University; Clair Richardson, Skylight; Ray Boyle, Swan; Ray Mitchell, the Pabst, and yours truly, **Boxoffice**. All sorts of excuses were given for the lack of attendance, from bad shows, insufficient interest, to the need for the papers to get into the picture by giving free publicity. Yours truly told 'em to get on the ball and promote, but from all indications, that sort of language they don't understand. What's more, if the motion picture exhibitor were given the support and financial assistance those legit's have been receiving, the little exhibitor would be in clover.

## OMAHA

**Joseph Smith**, a partner in the S&M Film Service and one of the motion picture veterans in this territory, was one of four Omahans who were honored by the Travelers Protective Ass'n for 50 years of continuous membership at a banquet at the Castle Hotel . . . Carl White of Quality Theatre Supply Co. was to return home over the weekend after a successful operation at the Mayo Clinic at Rochester, Minn.

**Russell Acton** appears to have the ball rolling at a good clip at Avoca, where he took over the theatre which had been closed for a number of years. Russell has a couple of young men who have been making personal calls through the area talking to farmers, housewives and businessmen and they have been getting good reaction. He reopened on a seven-day-a-week basis . . . Del Sayles, exhibitor at Malvern and former Omaha theatre manager, has been receiving excellent support editorially in the Malvern paper.

**Harmon Grunke** announced he will run the O'Neill Drive-In again next year. The layout is owned by a corporation and Harmon said it has been leased for four years . . . United Artists were pleased with comments after a special screening at the Military Theatre of "Taras Bulba," which will be the Christmas offering at the Admiral, Chief and the Sky View Drive-In combination owned by Ralph Blank. A Nebraska adventurer and writer, Dan Liska of Niobrara, took part in the filming in Argentina. Liska was on his way home from a motorcycle trip from Nebraska to the tip of South America when he was signed on by United Artists.

**Ed Opicensky**, owner of the Strand Theatre at Newman Grove, has decided not to go on a year-end vacation and instead will continue operation of the theatre right through the holidays . . . Mel Kruse, exhibitor at Pierce, lost out in his race for clerk of the district court by only a few votes. He is not sure what activity he will get into after the first of the year . . . Reports are that Cecil Waller has sold the equipment of the Iowana Theatre at Red Oak to the bank . . . Bob Hirz and Betty Roberts were busy clearing the path in the Warner Bros. office for painters.

**Bill Barker** of Co-Op Theatre Service, who has not been more than a few steps from his office for many, many moons, says the time has come—he is planning a Christmas trip to Texas . . . Ed Christensen, veteran exhibitor at Ord, on his visit to the Row last week claimed that the darkness around one eye was caused by "knuckle poisoning"—it was heard the infection was caused by an inebriated customer at a midnight show . . . Lillian Danielson of the Allied Artists staff and her sister are settled in a new apartment.

**A. G. Miller**, veteran theatre owner and former postmaster at Ainsworth, was called to Youngstown, Ohio, by the death of his brother Robert, 74, a native of Atkinson . . . "Castaways" will be the Christmas holidays offering at the State . . . Bill Wink, Allied Artists office manager, received a letter from an outstate exhibitor addressed to "Chief Snow Artist, Allied (Snow) Artists, Omaha." Wink's comment: "That's strange, we haven't had any snow yet."

### OMAHA

### OMAHA

#### Holiday Greetings

From  
**NATIONAL SCREEN SERVICE**

1508 Davenport Street

IZADORE SOKOLOF

#### Merry Christmas

OMAHA BOOKING OFFICE  
**WARNER BROTHERS**

Bob Hirz

Betty Roberts

525 Omaha Building & Loan Association Bldg.

WISHING YOU THE BEST  
AND A WONDERFUL 1963

MEYER L. STERN

**American-International Pictures**

1508 Davenport Street

The Omaha Personnel of  
**Allied Artists Productions**

Extend Hearty Christmas Greetings  
To All Our Nebraska and Iowa Friends

Sol Francis, Manager

Bill Wink, Office Manager & Booker

Helen Newman, Cashier

Lillian Danielson, Secretary



*Season's Greetings to All*



**CO-OP THEATRE SERVICES**

307 North 16th Street

BILL BARKER

MARY CONNOR

*Happy Holidays*

and every good wish

for the New Year

From

**THEATRE BOOKING SERVICE**

JACK and EDITH RENFRO

Best Wishes for 1963

**TOP Advertising Company**

Richard Barkes

Charles Shanon

4110 Commercial Avenue

Omaha, Neb.

*Warmest Holiday Wishes*

*to Carl's Friends*

from

**Mrs. Carl Reese**

Omaha

**CHRISTMAS GREETINGS**

from

**PARAMOUNT PICTURES**

KENNETH CLAYPOOL, OMAHA

453-7122

5406 N. 24th St

*Happy Holidays*



**IRVING BAKER**

BOXOFFICE

Omaha

Thanks for Your Cooperation This Past Year

*Holiday Greetings*

**UNITED ARTISTS**

BILL LYONS

OPAL WOODSON

JOHNNY DUGAN

ERMA DELAND

SHIRLEY PITTS

*Best Wishes for 1963*

**20th Century - Fox**

FRANK LARSON, JR., Branch Manager

Bill Dobel, Booker

We All Join in Sending Best Wishes for the  
Holiday Season and the Coming Year

**FEPKO THEATRE  
ADVERTISERS**

221-223 North 16th Street

Esther L. Green

Ron Rosseter

Emery Toth

Wishing You the Joys of the Season  
Happiness and Prosperity throughout  
the New Year

**QUALITY THEATRE  
SUPPLY CO.**

1515 DAVENPORT—OMAHA



- ADLINES & EXPLOITIPS
- ALPHABETICAL INDEX
- EXHIBITOR HAS HIS SAY
- FEATURE RELEASE CHART
- FEATURE REVIEW DIGEST
- SHORTS RELEASE CHART
- SHORT SUBJECT REVIEWS
- REVIEWS OF FEATURES
- SHOWMANDISING IDEAS

BOXOFFICE

# Showmandiser

THE GUIDE TO BETTER BOOKING AND BUSINESS-BUILDING

## Saucy Comedy Given Fine It's Here Promotion

"Waltz of the Toreadors," English-made film starring Peter Sellers and French-born Dany Robin, concerns a frolicsome general who decides to consummate his 17-year affair with a beautiful Frenchwoman. It treats the sex theme in the light, humorous manner which the English do very well.

R. G. Honeyman, manager of the Odeon Theatre in Ayr, got two weeks out of the film by a campaign designed to let everybody know that "Waltz" was in town. First was a contest in the Ayrshire Post in which entrants were asked to point out seven small differences in two look-alike drawings of Sellers, the general in the film. A camera was the first prize. Entries had to be on forms which appeared in the Post three consecutive weeks.

Quad cards (40x30) were set at gas stations, garages, a number of shops, hotels, factories, bus and railway stations and in several parks. Imprinted bags were distributed at six grocery stores.

Newspaper ads featured this copy, with a head of "General" Sellers; "Goodness Gracious, they've slapped an 'X' certificate on me memoirs! . . . SELLERS at his sauciest and funniest."

## 14 California Showmen Win 'Venus' Citations

Newton P. Jacobs, president of Crown International Pictures, announced the 14 exhibitors who won showmanship citations for their campaigns in behalf of "First Spaceship on Venus." The citations read: "For his active participation and valuable contribution toward the successful blast off, from count down to orbit of Crown International's 'First Spaceship on Venus.'"

The awards went to Bill Srere, Cabrillo Theatre; Al Dumont, Aero Drive-In; Gene Burgoyne Jr., South Bay Drive-In; James Caskey, Big Sky Drive-In; George Zischank, Frontier Drive-In, and Sam Russo, Campus Drive-In, all of San Diego, and Robert Apple, Fox, San Francisco; John Fredericks, Fox, Fresno; Jack McDougall, Fox, Oakland; Phil Phillips, Crest, Reno; Max Brodie, Fox, Sacramento; Jack Gunsky, Fox, San Jose; Donald Crook, California, Stockton, and Ken Kucera, Fox, Visalia.

## National 'Money' Promotion

A national promotion for "It's Only Money" has been arranged by Paramount with National Comics, publishers of the Jerry Lewis comic book.

## Filmmaker Sheds Magic off Beaten Track; Benefit Works Both Ways

Appearances in the smaller cities off the beaten metropolitan track by Hollywood executives and producers are a beneficial practice which works both ways, and there should be many more of them, George Peters, manager of Loew's Theatre in Richmond, Va., declares.

"Hollywood's lack of contact with people outside the big metropolitan centers has been a tragic loss in recent years to the industry as a whole, and especially to exhibition on the local level," he believes. "If more producers and Hollywood executives could only see for themselves the tremendous interest generated in press, radio, and TV circles and among local officials and just plain people by a visit from a personality of 'The Magic City,' we would have not just one but several visits a year."

### BUSY DAY SET UP

Peters' observations were occasioned by a visit of producer Joe Pasternak to Richmond in behalf of his "Billy Rose's Jumbo." Peters set up a full schedule beginning at 9:30 a.m. following his arrival at Byrd airport, until 5 p.m. when he left his hotel to catch a plane to Washington, D.C.

During that day he met important representatives of the city's business and cultural fields, besides all the working information media people. Pasternak gave eight-odd interviews, taped and live, for radio, television and the newspaper entertainment pages; he spoke at a luncheon for the drama—entertainment editors and program managers, Chamber of Commerce officials, the mayor and civic representatives, and addressed the combined English and drama classes of William and Mary College at the school's Playhouse Theatre.

Producer Pasternak also called on Gov. Albertis Harrison at the capitol building in Richmond.

### A GREAT JOB!

As can be seen, Peters and his aides worked Pasternak hard, and the former sums it up as follows:

"Pasternak did a great job of salesmanship; left a lot of the old magic behind and took with him added information to help prove that these visits are not a one-way street . . . He is an excellent ambassador from Hollywood; his belief in the future of our industry, his sincerity, and his faith



Joe Pasternak addresses students at the William and Mary College extension in Richmond, Va. His talk came at the end of a busy day of radio and television appearances, meetings with press folk and Governor Harrison of Virginia on behalf of "Billy Rose's Jumbo." Pasternak was on a 25-city tour.

in the quality of his own product impress even the cynics and disbelievers in the magic of Hollywood."

Stanley Chatkin of MGM worked with Peters on the appearance of Pasternak.

## Reaches Italian Groups

For "The Pigeon That Took Rome," Ray McNamara of the Allyn Theatre, Hartford, Conn., mailed letters to two score Italian-religious groups and veterans organizations, reminding them of the occupied-city theme.

In addition, through Allen M. Widem's Coast-to-Coast Hartford Times column, he extended an invitation to all area veterans who participated in the liberation of Rome to identify themselves at the boxoffice for free admission when accompanied by an adult ticket-buying patron.

## Pipe Tieup for 'Answers'

Bobby Darin, an "If a Man Answers" star, has been selected as "Pipe Smoker of the Year" by the Pipe and Tobacco Council. A national promotion, arranged by Universal and Romick's Tobacco Co., has been built up around him in behalf of the film.





The theatre front displays arranged by Manager Al Bogatch at the Lido Theatre, new art house on West Pico boulevard in Los Angeles, for the comedy, "Divorce—Italian Style," included the above standee, the sign-painter's conception of an Italian chef with the handlebar maustache. Other theatre front decorations included oval hangers on which appeared "Salute Italia," plus a collection of several score of coat of arms emblems, flags and national colors on small cards, which lined tops of the window panels at the boxoffice.

## PROMOTION ART THEATRE STYLE:

# Showman Is Judge in 'Divorce' Stunt; Doggie Handouts Go to Men Only

The west coast's "newest and soon to be the most important theatre west of New York City," in the enthusiastic words of its manager, is the Lido at 8507 West Pico Blvd. in Los Angeles. It's a National Theatres & Television operation.

Al Bogatch, the manager, became the "presiding judge" for "Divorce—Italian Style," a foreign comedy which he reports came through with "fantastic business." His promotion included a regular-size court summons—"Fall Session 1962 . . . Summons to Appear for a Divorce . . . Lido Court, West Pico District . . . Judge Bogatch, Presiding." Inside the summons folder were newspaper rave quotes, title, etc.

He had a "Doggie" handout, which could be used effectively on any picture. It's a "For Men Only" cardboard folder 3½x4 inches. Through a rectangular first page "window" there appears to be the trunk portion of a naked woman. Besides the "For Men Only" copy, this first page has this: "Angela was a lady and man's best friend."

Open up the folder and you see Angela,

a sad-faced, long-eared doggie. Copy on the adjacent page: "You got a big laugh out of this. You will get a bigger one out of 'Divorce—Italian Style' . . . Now Showing Lido Theatre, etc."

Bogatch had male staffers dressed in the impressive uniforms of French generals (or is it Corsican?), tri-cornered hat and all, during the run of this comedy.

Out front was the large cutout of the caricature of an Italian, as reproduced herewith.

Hanging from the marquee were oval panels with "Salute Italia."

Around the boxoffice were many cards, approximately 4x6, each one reproducing a different coat of arms from Italy, national colors, etc., thus creating an Italian atmosphere right at the start.

For "La Belle Americane," Bogatch dressed his staffers in French costumes, the boys in military uniforms and the girls in housemaid black with white aprons, white caps, brief skirts and opera length hose. These very-French girls were at the door and showed patrons to their seats.

## 'Gay Purr-ee' and 'World of Comedy' Win Patrons as Whole Family Laugh Show

"Gay Purr-ee," teamed with "Harold Lloyd's World of Comedy" to attract adults, and advertised as the perfect double laugh show for the whole family, got results at the Capri Theatre in Des Moines. One economical, yet effective, part of Capri owner Bob Fridley's campaign on the double bill was the distribution of eye-catching heralds at eight elementary schools in the Capri area. Because Fridley thought the pressbook ads were too sophisticated for his potential clientele, a special "Gay Purr-ee" ad with a definite juvenile appeal was put together for the heralds.

Responsible high school students then manned the doors at the eight selected schools and handed a herald to each student en route home at the end of the school day.

The double bill opened on Thanksgiving Eve and the Capri offered special matinees on the vacation days. Dates and times were prominently displayed on the heralds.

Fridley made double use of the sheets, with the second side advertising a kiddie matinee for "Tarzan Goes to India" plus ten cartoons at his Varsity Theatre.

In addition to the heralds which were well done and well placed, local record shops went along with a tiein displaying Warners' LP "Gay Purr-ee" album and theatre placards. The records, plus passes to the film, were awarded as prizes on the Bill Riley children's TV program seen on

KRNT-TV in Des Moines.

The local campaign was aided by the national promotion with Frisky cat food tiein (one child admitted free with a Frisky label when accompanied by one paying adult). The film received an excellent review in the Des Moines Tribune, a fitting climax to the advance campaign.

## Parachute Regiment Aids 'Moon Pilot' Promotion

"Moon Pilot" and a recruiting drive by a parachute regiment gave each other a big push. E. P. Wyeth of the Odeon Theatre in Reading, England, dressed up an usherette in an astronaut costume and had her make the first leap from a 40-foot training tower the regiment had set up in a downtown car parking lot.

Local newspapers printed page-one photos of the female "moon pilot" preparing to make the jump with stories on the film and the recruiting drive.

The public was invited to make the jump from the parachute training tower, and more than 800 persons did so.

A coloring contest was planted in the Reading Chronicle's children's page; a gross of imprinted toy balloons was distributed; 1,000 bookmarks were given to bookshops and the public library; 500 star photos were given away to children, and 20 display cards were placed in schools.

## 'Taras Bulba' Dress Tieup

A tieup has been completed by producer Harold Hecht with California dressmaker Victor Most for "Taras Bulba," in which a line of 12 dress ensembles created by Most from Cossack styles from the film have been placed on sale in more than 1,000 retail outlets over the country. Each of the outlets has been supplied with window and in-store promotional material, consisting of color photographs from the United Artists release.



This street ballyhoo creates an image, from the cut-out 7, which fixes the title in mind to the "big hand" signifying newspaper acclaim for "The Magnificent Seven." Ray Alexander, manager of the Odeon Theatre in Bilston, England, arranged the stunt.



## Girls Admitted Free If Triplets to See 'Girls'

Eddie Miller, manager of the Paramount in Buffalo, promoted a stunt on radio station WGR through which he offered to admit gratis all girl triplets of any size or age to see "Girls! Girls! Girls!" The radio copy read:

"Calling all girls. Calling all girls. Calling all girls. That's right. Girl triplets is what we're looking for. Girl triplets of any size or any age. We want you to be our guests to see Elvis Presley in 'Girls! Girls! Girls!' the new Technicolor movie which starts Friday at the Paramount Theatre in downtown Buffalo. If you qualify, all you have to do is to send WGR a card or letter and we'll do the rest. The address: Frank Dill, Station WGR, 2065 Elmwood Ave., Buffalo 7, N.Y. You don't have to do anything else—just be a girl—and a member of a girl triplet family."

Miller also had a contest on radio station WEBR in which guest tickets were offered to persons who sent in the longest lists of pictures in which Elvis Presley has starred.

## Name-Dog Contest Wins A Trip to Disneyland

Six-year-old Jimmy Bayer was declared winner in a highly successful name-the-dog contest at the Cooper Foundation State Theatre in Omaha, Neb., for "Lady and the Tramp." Jimmy's winning name was "King Arfer" and it brought for him a jet plane trip for two to California and a visit to Disneyland.

The Pard contest winner said he will take his mother on the trip, which will be made in January. It will be a thrill for his mother, too, who has not seen a brother in California for 15 years. The jet trip and \$150 in spending money will be provided by Swift & Co. Jack Klingel, Omaha city manager for Cooper Foundation Theatres, said the response for the contest was great and had much to do with the successful four-week run.

## Lion Is Going Into Stores With Release of 'Lion'

A national tie-in with the Sterling Doll Co. was effected by 20th-Fox whereby replicas of the lion who appears in "The Lion," will be featured in stores across the country. Called King Zamba, the lion, which is manufactured in all sizes and poses, will be displayed and sold in toy stores and major chain outlets, including Kresge, J. C. Penney and W. T. Grant.

Sterling Doll is cooperating on special window displays, in store displays, newspaper ads and giveaways on local television programs. The film is being pre-released at Christmas time prior to its general February release.

## Bounty at Philadelphia

City representative Fredric R. Mann was named an honorary captain of the HMS Bounty, by the master of the vessel, Capt. Ellsworth T. Coggins. The Bounty arrived in the port of Philadelphia November 13 to herald the opening of "Mutiny on the Bounty."

PROMISE HER ANYTHING  
—BUT TAKE HER TO  
SEE THE FUNNIEST  
MOTION PICTURE OF 1962!



AT LAST! A  
MOTION PICTURE  
THAT DELIVERS—

F U N!

This pigeon came to make war  
—and she threw in the towel!

1:12—3:14—5:16—7:18—9:24  
• OPEN 12:45 •

**PITT**

THE FUN  
STARTS TODAY

**CHARLTON HESTON**  
**ELSA MARTINELLI**  
—WEDDIE SHARLSON'S—  
**The Pigeon That Took Rome**

**PITT**

★ OPEN 12:45 ★

ENDS TONITE!  
2 WEEKS IN ANOTHER TOWN  
in Cinemascope and METROCOLOR

Starts THURSDAY

DON'T FEEL  
LEFT-OUT IN THE  
COLD LIKE THIS POOR  
BIRD — GET READY  
TO SEE THE FUNNIEST  
MOTION PICTURE  
OF 1962!

**CHARLTON HESTON**  
**ELSA MARTINELLI**  
—WEDDIE SHARLSON'S—  
**The Pigeon That Took Rome**

IN PANAVISION  
Features  
1:12—3:14—5:16—7:18—9:24

AT LAST! A MOTION PICTURE THAT DELIVERS... FUN!




**PITT**

• OPEN 12:45 •

Now Showing

YOU TOO WILL  
DANCE WITH JOY



AFTER YOU SEE THE  
FUNNIEST PICTURE  
OF 1962!!

**CHARLTON HESTON**  
**ELSA MARTINELLI**  
—WEDDIE SHARLSON'S—  
**The Pigeon That Took Rome**

IN PANAVISION  
Features  
1:12—3:14—5:16—7:18—9:24

## HOW TO KEEP YOUR PIGEON HAPPY IN ONE EASY LESSON

COURTESY OF  
"GERONIMO"



**THE PIGEON  
THAT TOOK ROME**

DON'T

Lost Your Place in Your  
Favorite Book while you  
Go See the Funniest Pic-  
ture of 1962!!!

I'll tell you what  
I think about  
**THE PIGEON  
THAT TOOK ROME**



This  
picture  
is for  
the  
people!

all the people"

Starts THURSDAY  
October 18th

## You, Too, Can Write Your Own Ad Copy

The three ads reproduced above—two 2-col. and a 1-col. layout—are examples of what can be done with pressbook material and newspaper service mats (usually free) in composing original ads. These come from the Pitt Theatre in Lake Charles, La., through the office of Earl Perry, general manager of Pittman Theatres, in New Orleans. The original part of the ads, of course, is the leading copy.

At right, top, is the front page of a booklet made up of five 4 1/4 x 5-inch sheets, printed on one side and stapled. The inside sheets contained star illustrations and such copy as "The 'Pigeon' Hunter . . . Charlton Heston . . . The

Star of 'Ben-Hur' and 'El Cid' Switches from Chariots to Comedy," with an illustration of Heston. Some 1,500 of these booklets were distributed at shopping centers and at the college football game on the Saturday before opening.

A like number of the bookmarks, also reproduced above, were distributed at schools and the high school football games. Perry reports that all radio spots were in Italian except the film title, star names, etc. Twenty spots were used on the day before opening. A live pigeon in a cage, properly bannered, was used in the lobby and in front of the boxoffice prior and during the engagement.

## Honor Salutes to Three Texas Managers

A recent issue of Weekly Digest, Interstate Theatres booklet for managers, honors Jim Sharp, manager of the Bowie Theatre in Brownwood, for the high concession average he has maintained; Till-

man Bond, Arcadia at Temple, for a fine newspaper story and art on the opening of his operetta series, and Clay Fluker, Palace at Corsicana, for same as Manager Bond. Interstate operates theatres in Texas.



# THE EXHIBITOR HAS HIS SAY

## ABOUT PICTURES

### Good Action Program

From start to finish, Allied Artists' "Payroll" is action all the way, for what I consider a very good show. The only drawback is the British accent (it was made in England). Even at that, not a car drove out while this was on the screen. Doubled with UA's "Bandido" (also slam full of action and beautiful color) for a nice weekend program. We're bucking ball games through next March and it takes something extra to pull them in.

I. ROCHE

Starlite Drive-In,  
Chipley, Fla.

### BUENA VISTA

**Bon Voyage (BV)** — Fred MacMurray, Jane Wyman, Michael Callan, Deborah Walley. Not one of the best of Disney's, but it did get the TV plugs from Disney. Business was mediocre because the football season is upon us. Played Thurs., Fri., Sat. Weather: Rain.—Albert Aguiar, Lincoln Theatre, Lincoln, Calif. Pop. 3,200.

**Greyfriars Bobby (BV)** — Donald Crisp, Kay Walsh, Laurence Naismith. This picture surprised us and did our best mid-week business of the summer. If you haven't played it yet, it's worth a play-date. Played Wed., Thurs. Weather: Warm.—Larry Thomas, Fayette Theatre, Fayetteville, W. Va. Pop. 2,000.

### COLUMBIA

**Advise and Consent (Col)** — Henry Fonda, Charles Laughton, Walter Pidgeon, Don Murray. Another excellent picture. Not the type of feature for our town. Too boring. I liked it, though. Too deep for our middle class patronage. Business: Ugh. Played Sun., Mon. Weather: Fair.—Albert Aguiar, Lincoln Theatre, Lincoln, Calif. Pop. 3,200.

**Best of Enemies, The (Col)** — David Niven, Alberto Sordi, Michael Wilding. A big box-office bust; should have left it in the can. Very little to recommend it. British humor fails to click. Supposed to be a comedy, and there wasn't one good laugh all the way through. Played Sun., Mon. Weather: Good.—Leonard J. Leise, Roxy Theatre, Randolph, Neb. Pop. 1,069.

### METRO-GOLDWYN-MAYER

**Magic Boy (MGM)** — Feature length cartoon. This one's strictly kiddie show stuff. Used this on a double bill and should have left it in the can. You'd do well to do the same.—Don Stott, Southwind Theatre, Solomons, Md. Pop. 950.

**Ride the High Country (MGM)** — Randolph Scott, Joel McCrea, Mariette Hartley. Not a bad outdoor picture. Has a good cast, with color and CinemaScope. We enjoyed it and business was good also. Our patrons seem to enjoy western type fare, and it's hard to get many westerns any more, but the ones we do get are very well done. I don't think you will go wrong on this one, as it has top star value. Played Sat., Sun. Weather: Nice.—Harry Hawk-

inson, Orpheum Theatre, Marietta, Minn. Pop. 380.

### PARAMOUNT

**Fancy Pants (Para. reissue)** — Bob Hope, Lucille Ball, Bruce Cabot. Wish they still made money-makers like this—and it's in color, too. One of the best weekends this fall. Played Thurs., Fri., Sat. Weather: Clear.—Eddie Reyna, Floyd's Theatre, El Campo, Tex. Pop. 5,610.

**Hell Is for Heroes (Para)** — Steve McQueen, Bobby Darin, Fess Parker, Bob Newhart. This did much better than expected. These stars are popular here. Played Sun., Mon.—S. T. Jackson, Jackson Theatre, Flomaton, Ala. Pop. 1,480.

**Man Who Shot Liberty Valance, The (Para)** — John Wayne, James Stewart, Vera Miles. Dynamic, superb western entertainment, and a crowd pleaser too. Your action patrons will simply love it from the beginning to the end. John Wayne and James Stewart are terrific together. If you haven't played it, do so. It will do extra business. Played Sat., Sun. Weather: Good fall weather.—Harry Hawkinson, Orpheum Theatre, Marietta, Minn. Pop. 380.

### 20th CENTURY-FOX

**Hemingway's Adventures of a Young Man (20th-Fox)** — Richard Beymer, Susan Strasberg, Diane Baker, Paul Newman. Another feather in Fox's cap—a damn good picture and believe me this was no sleeper. My patronage ate this one up. Business, however, was mediocre. Played Thurs., Fri., Sat. Weather: Fair.—Albert Aguiar, Lincoln Theatre, Lincoln, Calif. Pop. 3,200.

### UNITED ARTISTS

**Jessica (UA)** — Maurice Chevalier, Angie Dickinson, Agnes Moorehead. A real good sexy comedy. The customers really liked it. Play it. It will make a little money.—John M. Bailey, Opera House, Miltonvale, Kas. Pop. 911.

**Judgment at Nuremberg (UA)** — Spencer Tracy, Burt Lancaster, Richard Widmark, Maximilian Schell. An excellent drama, well presented and well accepted by our patrons. Business increased each night during the run of the picture and the last night was excellent. Very poor newspaper mats for one and two column ads. Schell certainly deserved the Oscar for his acting in this picture. The remainder of the cast also gave outstanding performances. Beautifully done camera work which occasionally

### 'Howling Good Time'

Calling attention to "Boys' Night Out" from MGM—this is quite a picture. Everyone, young and old, seemed to have a howling good time. Business was good for this picture, so yours truly even had a good time. My advice is to play it. Oh yes, it has a little spice, but that is what makes it good. Nice color and scope also. Played it on Saturday and Sunday.

HARRY HAWKINSON

Orpheum Theatre,  
Marietta, Minn.

### 'My Geisha' Will Repay A Little Extra Effort

Was a little afraid of "My Geisha," from Paramount. Not too good a title for small towns. If you can tell them a little of the story, or get them to see the trailer, they'll come. Very good, has something for everyone—comedy, good drama, music and beautiful scenery. Best of all, portrays Hollywood folks as human beings. Used it on a Sun.-Tues. change.

ROD B. HARTMAN

Coulee Theatre,  
Coulee Dam, Wash.

makes one dizzy. Our first two reels were in the worst shape I have ever seen—the picture keep jumping and at times was so twisted you couldn't make out who was on the screen. Why can't these companies check their prints before they are sent out? Even so, thanks to UA for another first-run picture for our area. Played seven days. Weather: Cool.—Donald E. Bohatka, Catlow Theatre, Barrington, Ill. Pop. 5,400.

**Manchurian Candidate, The (UA)** — Frank Sinatra, Laurence Harvey, Janet Leigh, Angela Lansbury. Business very good. The comments were all excellent and it really held their interest. Played Thurs., Fri., Sat. Weather: Clear.—Eddie Reyna, Floyd's Theatre, El Campo, Tex. Pop. 5,610.

### UNIVERSAL-INTERNATIONAL

**Cape Fear (U-I)** — Gregory Peck, Robert Mitchum, Polly Bergen. A good picture, with a top flight cast that was a complete flop at the boxoffice for us. What few did come enjoyed it. Played Sun., Mon., Tues. Weather: Good.—Frank Patterson, Mansfield Theatre, Mansfield, La. Pop. 6,000.

**Outsider, The (U-I)** — Tony Curtis, James Franciscus, Vivian Nathan. Quite a picture. One that all should see. Was pretty well liked.—John M. Bailey, Opera House, Miltonvale, Kas. Pop. 911.

**Tammy, Tell Me True (U-I)** — Sandra Dee, John Gavin, Charles Drake. Played this late to above average business. Not quite as good as "Tammy and the Bachelor," but it should please. John Gavin is very good. Played Fri., Sat. Weather: Cool.—James Hardy, Crescent Theatre, Jasonville, Ind. Pop. 2,500.

### WARNER BROS.

**Majority of One, A (WB)** — Rosalind Russell, Alec Guinness, Madlyn Rhue. Although the basic premise of this picture is thoughtful, the performances by Russell and Guinness are disappointing because of miscasting. But I still think it's a fine family picture that should be seen by all because it has a message that is very rare to find in a comedy. Business was the lowest of the year so far. The title is confusing to general audiences. Good color. Played Thurs., Fri., Sat. Weather: Warm.—Paul Fournier, Acadia Theatre, St. Leonard, N. B. Pop. 2,150.

### MISCELLANEOUS

**East of Kilimanjaro (Parade Releasing Organization)** — Marshall Thompson, Gaby Andre, Fausto Tozzi. Nice little jungle picture in color that did excellent business. Played Thurs., Fri., Sat. Weather: Clear.—Eddie Reyna, Floyd's Theatre, El Campo, Tex. Pop. 5,610.



An interpretive analysis of lay and trade press reviews. Running time is in parentheses. The plus and minus signs indicate degree of merit. Listings cover current reviews, updated regularly. This department also serves as an ALPHABETICAL INDEX to feature releases. © is for CinemaScope; ⑦ is VistaVision; ⑤ is Superscope; ② is Panavision; ⑧ is Regalscope; ① is Technirama. Symbol ④ denotes BOXOFFICE Blue Ribbon Award; ⑥ color photography. For listings by company in the order of release, see FEATURE CHART.

## REVIEW DIGEST

### AND ALPHABETICAL INDEX

++ Very Good; + Good; ± Fair; - Poor; = Very Poor.

In the summary ++ is rated 2 pluses, = as 2 minuses.

P. G. Page	Title	Run Time	Type	Distributor	Reviewed	Boxoffice	Harrison's Reports	Variety	Film Daily	Hollywood Reporter	Parents' Magazine	New York Daily News	Summary
etc Visc	2672 Airborne (78) Ac.....Diamond-SR	10- 8-62	±			±	+	+					3+2-
	2663 ④Almost Angels (93) Dr/Music....BV	9-10-62	±			±	+	±	±	±	±		8+3-
	2637 ④Assignment Outer Space (79) SF-Fantasy.....AIP	6-11-62	±										1+1-
	—B—												
	2628 ④Bachelor of Hearts (97) Com...Cont'I	5- 7-62	+										1+
	2664 ④Barabbas (134) ⑦ 70 Bib Dr...Col	9-10-62	±				+	±	±	±	±		11+
	Bell' Antonio (97) Eng-dubbed Drama.....Embassy	5-21-62	+			+	±	±	±	±	±		9+1-
	2683 ④Bellboy and the Playgirls (94) Novelty-Comedy.....UPRO	11-19-62	±										1+1-
	2634 Belle Sommers (62) Drama.....Col	5-28-62	±			±			+	±	±		5+3-
	2653 ④Best of Enemies, The (104) ⑦ War Comedy-Drama.....Col	8- 6-62	+			+	±	±	±	±	±		9+
	2624 ④Big Red (89½) Adv.....BV	4-23-62	±			±	+	+	±	±	±		11+1-
	2640 Big Wave, The (73) Drama.....AA	6-18-62	±							+			2+
	2662 Billy Budd (123) ④ Sea Drama....AA	9- 3-62	±				+	±	±	±	±		11+
	2461 Bird Man of Alcatraz (142) Dr.....UA	6-25-62	±			±	±	±	±	±	±		14+
	2667 Bloody Brood, The (69) Cr.....Astor	9-24-62	±										1+
	Crime-Drama.....Astor	9-24-62	±										1+
	④Boccaccio '70 (148) Eng-dubbed Episodes.....Embassy	7-16-62	+			+	±	±	±	±	±		9+
	2631 ④Bon Voyage (132) ④ Comedy..BV	5-21-62	±			+	±	±	±	±	±		13+
	2669 Bourbon St. Shadows (70) Cr.....MPA	10- 1-62	+										1+
	2640 ④Boys' Night Out (115) ④ Com..MGM	6-18-62	±			±	±	±	±	±	±		10+2-
	2651 Brain That Wouldn't Die, The (71) Horror Dr.....AIP	7-30-62	±										1+1-
	2625 ④Broken Land, The (60) ④ W'n 20th-Fox	4-30-62	±										1+1-
	2619 Burn, Witch, Burn (89) Susp.....AIP	4- 9-62	+			-		+	+	±	±		4+2-
	—C—												
	2633 Cabinet of Caligari, The (104) ④ Horror Drama.....20th-Fox	5-28-62	+			-	+	±	±	±	±		7+1-
	2613 Cape Fear (105) Suspense Dr.....U-I	3-19-62	+			±	±	±	±	±	±		11+
	2658 Carnival of Souls (91) Psycho-Melodrama.....Herts-Lion	8-20-62	±			±		+					3+1-
	2673 Carry On, Teacher (86) Com...Governor	10-15-62	±			±		+					5+
	2659 ④Centurion, The (77) Spectacle...PIP	8-27-62	±										1+1-
	2661 ④Chapman Report, The (125) Dr.....WB	9- 3-62	±			±	±	+	-	+			6+2-
	2639 Clown and the Kid (65) Com-Dr...UA	6-18-62	±										1+1-
	2660 Coming-Out Party, A (98) Com..Union	8-27-62	±			+		±	+	±	±		8+
	2645 Concrete Jungle, The (86) Dr...Fanfare	7- 9-62	+			+	+		±	±			4+1-
	2650 Confessions of an Opium Eater (85) Shock Melodrama.....AA	7-23-62	±						±				2+1-
	2590 Continental Twist, The (See "Twist All Night")												
	2620 Convicts 4 (reviewed as "Reprieve") (106) Drama.....AA	4- 9-62	+			+	±	+	+	±	±		6+1-
	2621 ④Counterfeit Traitor, The (140) Drama.....Para	4-16-62	±			±	±	±	±	±	±		13+
	2665 Cry Double Cross (65) Melodrama Atlantic	9-17-62	±										1+
	—D—												
	2655 ④Damn the Defiant! (101) ④ Ac..Col	8-13-62	+			±		+	+	±	±		6+1-
	2666 ④Damon and Pythias (99) Drama..MGM	9-17-62	±				+	+		±	±		7+1-
	2671 ④Dangerous Charter (76) Ac....Crown	10- 8-62	±			±		+					3+2-
	2625 Dead to the World (87) Melo.....UA	4-30-62	-						±				1+2-
	2658 Devil's Messenger, The (72) Fantasy-Melodrama.....Herts-Lion	8-20-62	±										1+1-
	Divorce—Italian Style (104) Eng-dubbed Comedy.....Embassy	10- 1-62	±			±	±	±	±	±	±		9+
	2624 ④Doctor in Love (93) Com. Governor	4-23-62	+			±	+	+	±	±	±		7+3-
	2621 Don't Knock the Twist (87) Drama/Twist numbers.....Col	4-16-62	+			±	±	±	±	±	±		7+5-
	—E—												
	2647 ④East of Kilimanjaro (72) Adv.....Parade	7-16-62	±										1+1-
	2657 ④Eegah (90) Com-Fantasy.....Fairway	8-20-62	+										1+
	2588 ④El Cid (184) ⑦ Hist. Spec.....AA	12-18-61	±			±	+	±	±	±	±		13+
	2680 Escape From East Berlin (94) Dr. MGM	11- 5-62	±				+	±	±	±	±		8+
	2636 ④Escape From Zahrain (93) ② Adventure Drama.....Para	6- 4-62	+			±	+	+	+	+	+		7+1-
	—F—												
	2653 Fallguy (64) Crime Drama.....Fairway	8- 6-62	±										1+1-
	2664 Firebrand, The (63) ④ W'n....20th-Fox	9-10-62	±										2+2-
	2623 Five Finger Exercise (109) Dr.....Col	4-23-62	+			±	±	±	±	±	±		8+2-
	2654 ④Five Weeks in a Balloon (101) ④ Adv-Comedy.....20th-Fox	8- 6-62	±			+	+	±	±	±	±		10+
	2664 Flame in the Streets (93) ④ Drama.....Atlantic	9-10-62	+							±	±		5+
	2618 ④Follow That Dream (110) ② Com...UA	4- 2-62	+			+	+	±	±	±	±		9+
	2619 ④Forever My Love (115)												
	Romantic Drama.....Para												
	2675 Frightened City, The (97) Cr.....AA	10-22-62	±			±	±	±	±	±	±		8+2-
	—G—												
	2678 ④Gay Purr-ee (85) Animation.....WB	10-29-62	±					+	±	±	±		9+
	2625 ④Geronimo (101) ② Outdoor Dr....UA	4-30-62	+			+	±	±	±	±	±		8+1-
	2644 ④Gigot (104) Comedy.....20th-Fox	7- 2-62	±			±	±	±	±	±	±		11+1-
	2682 ④Girls! Girls! Girls! (106) Comedy Drama/Songs.....Para	11-12-62	±					±	±	±	±		5+2-
	2688 ④Girl Named Tamiko, A (110) ② Drama.....Para	12- 3-62	±								±		3+1-
	2651 Guns of Darkness (103) Drama....WB	7-30-62	+			±	±	±	±	±	±		8+2-
	2671 ④Gypsy (149) ⑦ Musical.....WB	10- 8-62	±					+	±	±	±		10+
	—H—												
	2626 ④Hands of a Stranger (85½) Susp...AA	4-30-62	±					±		±	±		5+5-
	2625 Harold Lloyd's World of Comedy (94) Comedy.....Cont'I	4-30-62	+			±	±	±	±	±	±		10+1-
	2634 ④Hawaii! (159) Adv. Dr.....Para	5-28-62	±			±	±	±	±	±	±		12+
	2634 Hell Is for Heroes (90) War Dr...Para	5-28-62	+			±	±	±	±	±	±		6+1-
	2639 ④Hemingway's Adventures of a Young Man (145) ④ Dr.....20th-Fox	6-18-62	±			±	±	±	±	±	±		12+1-
	2668 ④Hero's Island (94) ② Period Adv. Drama.....UA	9-24-62	±					±	±	±	±		7+1-
	2620 ④Horizontal Lieutenant, The (90) Comedy ④.....MGM	4- 9-62	±			±	±	±	±	±	±		8+2-
	2641 Horror Chamber of Dr. Faustus, The (95) Horror Drama.....Lopert	7- 2-62	±								±		2+1-
	2682 Horror Hotel (76) Ho Dr....Trans-Lux	11-12-62	±										1+1-
	2674 Hot Money Girl (81) Melo.....UPRO	10-15-62	±										1+
	2623 House of Women (83) Drama.....WB	4-23-62	±			±	±	±	±	±	±		6+4-
	2686 ④How the West Was Won (165) Cinerama Historical Drama.....MGM-Cinerama	11-26-62	±					±	±	±	±		8+
	2662 ④Huns, The (85) Spectacle.....PIP	9- 3-62	±										1+1-
	2685 ④Hunza (60) Documentary Int'l Film Ent.	11-26-62	±										1+
	—I—												
	2636 ④I Like Money (81) ④ Com...20th-Fox	6- 4-62	±			±	±	±	±	±	±		7+1-
	2635 Incident In an Alley (83) Dr.....UA	6- 4-62	±								±		3+3-
	2661 ④If a Man Answers (102) Com....U-I	9- 3-62	±					±	±	±	±		6+1-
	2626 Information Received (77) Dr.....U-I	4-30-62	±						±	±	±		5+1-
	2638 Interns, The (120).....Col	6-11-62	±			±	±	±	±	±	±		10+1-
	2661 Invasion of the Animal People (55) Science-Fiction.....ADP-SR	9- 3-62	±										1+1-
	2651 Invasion of the Star Creatures (81) Sc.-F'n Comedy.....AIP	7-30-62	±										1+1-
	2673 I Spit on Your Grave (100) Melo (Eng-dubbed).....Audubon	10-15-62	±										1+
	2668 ④I Thank a Fool (100) ④ Drama..MGM	9-24-62	±					±	±	±	±		6+2-
	2644 ④It Happened In Athens (92) ④ Comedy-Drama.....20th-Fox	7- 2-62	±			+	-	±	±	±	±		6+3-
	2685 It's Only Money (84) Comedy Para	11-26-62	±			±	±	±	±	±	±		7+
	—J—												
	2645 ④Jack the Giant Killer (94) Adv-Fantasy.....UA	7- 9-62	+			-		±		±	±		6+2-
	2615 ④Jessica (105) ② Rom. Comedy....UA	3-26-62	±			±	±	±	±	±	±		8+3-
	—K—												
	2684 Kamikaze (89) Documentary..Brigadier	11-19-62	±					±		±	±		3+
	2652 ④Kid Galahad (95) Com-Dr/Songs..UA	7-30-62	±			±	±	±	±	±	±		8+
	2672 Kind of Loving, A (112) Dr....Gov'n'r	10- 8-62	±					±		±	±		8+
	—L—												
	2627 ④Lad: a Dog (98) Drama.....WB	5- 7-62	±			±	±	±	±	±	±		7+2-
	2631 ④Last of the Vikings (102) Dyaliscope, Adv.....Medallion	5-21-62	±					±			±		3+1-
	2679 ④Legend of Lobo, The (67) Ad.....BV	11- 5-62	±					±	±	±	±		9+1-
	2662 ④Lion, The (96) ④ Drama....20th-Fox	9- 3-62	±					±	±	±	±		9+
	2630 ④Lisa (112) ④ Adv. Dr. 20th-Fox	5-14-62	±			±	±	±	±	±	±		9+
	2642 Lolita (152) Comedy-Drama.....MGM	6-25-62	±			±	±	±	±	±	±		11+2-
	2676 Loneliness of the Long Distance Runner, The (103) Dr.....Cont'I	10-22-62	±					±	±	±	±		11+
	2628 Lonely Are the Brave (107) ② Outdoor Drama.....U-I	5- 7-62	+			+	+	±	±	±	±		9+
	2675 Long Day's Journey Into Night (174) Drama.....Embassy	10-22-											



# REVIEW DIGEST

## AND ALPHABETICAL INDEX

In the summary ++ is rated 2 pluses, = as 2 minuses.

++ Very Good; + Good; ± Fair; - Poor; = Very Poor.

P. G. Page	Title	Run Time	Type	Distributor	Reviewed	Boxoffice	Harrison's Reports	Variety	Film Daily	Hollywood Reporter	Parents' Magazine	New York Daily News	Summary
2660	Make Way for Lila (90)												
	Adv. Dr. ....	Parade	8-27-62	±	±	+							3+2-
2621	Man Who Shot Liberty Valance, The (123)	Western	4-16-62	±	++	+	++	++	++	++	++	++	11+1-
2677	Manchurian Candidate, The (126)												
	Suspense Drama	UA	10-29-62	++			++	++	++	++	++	++	10+
2641	Manster, The (72)	Horror Dr.	7-2-62	±									1+2-
2663	Marco Polo (100)	Adv.	9-10-62	+									3+1-
2685	Marizinia (80)	Dr. Int'l Film Ent.	11-26-62	+									1+
2687	Maxime (93)	Com-Drama	12-3-62	+									1+
2654	Matter of WHO, A (90)	Com. Herts-Lion	8-6-62	++									7+1-
2642	Mermaids of Tiburon, The (77)	Underwater Adv.	7-2-62	±	±	±							3+3-
2632	Merrill's Marauders (98)	Dr. WB	5-21-62	+	++	++	++	++	++	++	++	++	10+1-
2656	Mighty Ursus (90)	Adv.	8-13-62	±									1+2-
2629	Miracle Worker, The (106)	Dr.	5-14-62	++	+	++	++	++	++	++	++	++	11+
2632	Mothra (90)	Tohoscope, Ho Dr.	5-21-62	+			+	+	±	±	±	±	5+3-
2686	Mr. Arkadin (99)	Susp. Dr.	11-26-62	+			±	+	+	+	±	±	6+2-
2632	Mr. Hobbs Takes a Vacation (116)	Comedy	5-21-62	++	++	++	++	++	++	++	++	++	13+
2624	Music Man, The (151)	Musical Comedy	4-23-62	++	++	++	++	++	++	++	++	++	14+
2684	Mutiny on the Bounty (179)	Ultra 70 Drama	11-19-62	++	++	++	++	++	++	++	++	++	12+
2617	My Geisha (120)	Com-Dr.	4-2-62	+	++	+	++	++	++	++	++	++	9+
—N—													
2620	Nearly a Nasty Accident (86)	Farce-Comedy	6-11-62	+	-	±	+	±	+	±	+	±	5+3-
2649	Never Let Go (90)	Melodr.	7-23-62	+			+						2+
2631	Night Creatures (81)	Adv.	5-21-62	+			++				+	+	6+
2666	Night of Evil (88)	Melodrama	9-17-62	+									1+
2655	Night They Killed Rasputin, The (87)	Melodrama	8-13-62	+									1+
2656	No Man Is an Island (114)	War Drama	8-13-62	++	±	±	++	+	+	+	+	+	10+2-
2638	No Place Like Homicide (87)	Farce-Comedy	6-11-62	+	-	±	+	±	+	±	+	±	5+3-
2643	Notorious Landlady, The (123)	Com. Col	7-2-62	+	±	+	++	+	+	++	++	++	9+1-
2688	Nude Odyssey (97)	Adv. Davis-Royal	12-3-62	±									1+2-
2656	Nun and the Sergeant, The (73)	War Drama	8-13-62	±									1+2-
—O—													
2667	On Any Street (90)	Melodrama	9-24-62	+									1+
2669	Operation Snatch (83)	Com.	10-1-62	+									3+1-
—PQ—													
2643	Panic in Year Zero! (93)	Dr.	7-2-62	+	+	+	±	+	±	±	±	±	6+2-
2642	Paradise Alley (81)	Comedy	7-2-62	+									1+
2652	Payroll (80)	Crime	7-30-62	±			+	±	±	±	±	±	4+3-
2633	Peeping Tom (86)	Suspense	5-28-62	+									1+
2678	Period of Adjustment (112)	Com.	10-29-62	+			+	+	++	++	++	++	7+
2677	Phaedra (115)	Drama	10-29-62	+			++	++	++	++	++	++	9+1-
2640	Phantom of the Opera (84)	Ho.	6-18-62	++	±	+	++	+	++	++	++	++	11+1-
2637	Phantom Planet, The (82)	SF-Fantasy	6-11-62	±									1+1-
2648	Pigeon That Took Rome, The (101)	Comedy	7-16-62	+	++	++	++	++	++	++	++	++	10+
2652	Pirates of Blood River (87)	Action	7-30-62	+	±	+	+	+	±	±	±	±	7+2-
2653	Playgirl After Dark (92)	Dr.	8-6-62	+									1+1-
2672	Pressure Point (87)	Drama	10-8-62	++			++	++	++	++	++	++	11+
2687	Quare Fellow, The (85)		12-3-62	++									3+
—R—													
2670	Reluctant Saint, The (105)	Dr.	10-1-62	+									1+
2620	Reprise (See "Convicts 4")												
2667	Requiem for a Heavyweight (87)	Drama	9-24-62	++			+	++	±	+	++	++	9+1-
2629	Ride the High Country (94)	Western	5-14-62	+			+	+	++	++	++	++	7+
2655	Rider on a Dead Horse (72)	W'n	8-13-62	+									2+1-
	Riff Raff Girls (97)	Eng-dubbed											
	Dr. ("Riff Raff Girls")	Cont'l	6-11-62	+									2+1-
2663	Ring-a-Ding Rhythm (78)	Mus.	9-10-62	+			±	+	+	+	+	+	4+1-
2635	Road to Hong Kong, The (91)	Com.	6-4-62	+	+	++	++	++	++	++	++	++	9+
2681	Roommates (91)	Comedy	11-12-62	+			+						3+
—S—													
2623	Safe at Home! (83)	Com-Dr.	4-23-62	+	-	±	+	+	+	+	+	+	6+2-
2622	Samar (89)	Action Dr.	4-16-62	+	±	±	+	+	+	+	±	±	7+3-
2627	Satan in High Heels (93)	Exploitation	5-7-62	-									±
	Exploitation Melodrama	Cosmic											1+4-
2659	Scarface Mob, The (105)	Cr.	8-27-62	+									1+
2682	Secrets of the Nazi Criminals (84)	Documentary	11-12-62	++			++	+	++	++	++	++	8+
2619	Shame of the Sabine Women, The (80)	Adv. Dr.	4-9-62	±									2+2-
2627	She Didn't Say No! (96)	Comedy Satire	5-7-62	++									2+

P. G. Page	Title	Run Time	Type	Distributor	Reviewed	Boxoffice	Harrison's Reports	Variety	Film Daily	Hollywood Reporter	Parents' Magazine	New York Daily News	Summary
2657	Shootout at Big Sag (64)	W'n Parallel			8-20-62	+							1+
2670	Siege of Hell Street, The (93)	Cr. UPR			10-1-62	±							1+1-
2615	⊗Six Black Horses (80)	W'n	U-I		3-26-62	+	-	±	+	+	+	±	6+3-
2646	⊗Sky Above—the Mud Below, The (90)	Documentary		Embassy	7-9-62	++	±	++	+	++	++	+	11+1-
2684	Smashing of the Reich (89)	Documentary		Brigadier	11-19-62	+		±		-	++		4+2-
2668	⊗Son of Samson (90)	Hist. Spectacle		Medallion	9-24-62	+							1+
2635	⊗Spiral Road, The (140)	Adv.	U-I		6-4-62	+	+	±	++	++	++	++	11+1-
2676	Stagecoach to Dancers' Rock (72)	Western	U-I		10-22-62	+			+		+	±	4+1-
2616	⊗⊗State Fair (118)	⊗Musical	20th-Fox		3-26-62	+	++	±	+	++	+	++	10+1-
2637	⊗Story of the Count of Monte Cristo, The (101)	Ⓢ Adv.	WB		6-11-62	+	±	±		+	++	+	7+2-
2647	⊗Stowaway in the Sky (82)	Adventure		Lopert	7-16-62	+	±	++	+	+	++	++	10+1-
2654	Strangers in the City (83)	Dr.	Embassy		8-6-62	±	-	+	+			±	4+3-
2622	⊗Swingin' Along (74)	Ⓢ											
2665	⊗Sword of the Conqueror (95)	Ⓢ Drama	UA		9-17-62	+		±	+	+	-		4+2-
2683	⊗Swordsman of Siena (92)	Ⓢ Ad.	MGM		11-19-62	+		±	+	±			4+2-
—T—													
2636	⊗Tales of Terror (90)	Ⓢ Ho.	AIP		6-4-62	++	-	+	++	++	++	±	10+2-
2644	⊗Tartars, The (83)	Action	MGM		7-2-62	±	±	-	+	±	±	±	6+6-
2650	⊗Tarzan Goes to India (86)	Ⓢ Ac.	MGM		7-23-62	+	±	+	++	++	++	++	9+1-
2630	Taste of Honey, A (100)	Dr.	Cont'l		5-14-62	++	±	++	++	++	++	++	12+1-
2665	Terror of the Bloodhunters (60)	Melodrama	ADP-5R		9-17-62	±							1+1-
2632	⊗That Touch of Mink (99)	Ⓢ Com.	U-I		5-14-62	++	+	+	++	++	+	++	11+
2639	There Was a Crooked Man (106)	Comedy		Lopert	6-18-62	++							2+
2673	Third of a Man (81)	Melo	UA		10-15-62	+					+		2+
2629	13 West Street (80)	Dr.	Col		5-14-62	±	±	±	+	±	+	+	7+4-
2659	⊗300 Spartans, The (113)	Ⓢ Action Spectacle	20th-Fox		8-27-62	±		±	++	+	+		6+2-
2647	Three Stooges in Orbit, The (87)	Farce-Comedy	Col		7-16-62	+	-	+	+	+	±	±	6+3-
2676	Too Young, Too Immoral (88)	Dr.	SR		10-22-62	±							1+1-
2688	Tower of London (79)	Ho Drama	UA		12-3-62	±					-		1+2-
2646	Trauma (93)	Suspense Dr.	Parade		7-9-62	+							1+
2650	⊗Trojan Horse, The (105)	Ⓢ							+			±	3+1-
2666	Two and Two Make Six (89)	Com-Dr	Union		9-17-62	+		+					2+
2683	Two Before Zero (78)	Doc'y	Ellis		11-19-62	+		±	+	±	-		4+3-
2679	Two for the Seesaw (120)	Ⓢ CD	UA		11-5-62	+		+	++	++	±		7+1-
2669	Two Tickets to Paris (78)	Mus.	Col		10-1-62	±		±		+	±		4+3-
2657	⊗Two Weeks in Another Town (104)	Ⓢ Drama	MGM		8-20-62	±	±	±	+	-	++		6+4-
—U—													
2603	Underwater City, The (78)	Adv.-Fantasy	Col		2-12-62	±	±	±		±	+	±	6+5-
—V—													
2648	Valiant, The (89)	War Drama	UA		7-16-62	+	+	±	+		+	+	6+1-
2670	⊗Very Private Affair, A (95)	Drama	MGM		10-1-62	+		+		+	+	+	5+
—W—													
2660	⊗Waltz of the Toreadors (105)	Comedy-Drama	Cont'l		8-27-62	+	±	+	+	+	++	+	8+1-
2613	War Hunt (81)	War Drama	UA		4-2-62	±	±	+	+	++	++	++	10+2-
2680	War Lover, The (105)	Ac.	Col		11-5-62	+		+	++	+			6+
2681	Warriors Five (82)	Dr.	AIP		11-12-62	+			+		-		2+1-
2680	We'll Bury You! (77)	Doc.	Col		11-5-62	+			+	±		+	4+1-
2638	What a Carve Up! (See "No Place Like Homicide")												
2679	What Ever Happened to Baby Jane? (132)	Susp. Dr.	WB		11-5-62	++		+	++	++	++	±	10+1-
2567	⊗⊗West Side Story (155)	Panavision. Musical Dr.	UA		10-9-61	++	++	++	++	++	++	++	14+
2646	⊗When the Girls Take Over (80)	Comedy	Parade		7-9-62	±							1+1-
2674	Where the Truth Lies (83)	Drama (Eng-dubbed)	Para		10-15-62	±			+	-	-	+	3+3-
2678	⊗White Slave Ship (92)	Ⓢ Ad.	AIP		10-29-62	+		±	±	±	-		3+3-
2645	⊗Wild Westerners, The (70)	W'n	Col		7-9-62	+	±	±	+	+	±	±	7+4-
2677	⊗Wonderful to Be Young (92)	Ⓢ Musical	Para		10-29-62	+			+				2+
2658	⊗Wonderful World of the Bros. Grimm (137)		MGM-Cinerama		8-20-62	++	++	++	++	++	++	++	14+
2609	World in My Pocket (93)	Suspense	MGM		3-5-62	+	+	+	+	±	±		6+2-
—XYZ—													
2671	Young Go Wild, The (88)	Melodrama	Manson		10-8-62	±							1+1-
2686	Young Guns of Texas (78)	Ⓢ Western	20th-Fox		11-26-62	+		±		++			4+1-
2675	Young, Willing and Eager (77)	Dr.	5R		10-22-62	±							1+1-
2638	Zot! (87)	Comedy	Col		6-11-62	±	-	+	+	+	+		5+2-



Feature productions by company in order of release. Running time is in parentheses. © is for CinemaScope; ⑦ VistoVision; ② Panovision; ① Technirama; ⑤ Other anamorphic processes. Symbol ① denotes BOXOFFICE Blue Ribbon Award; ③ Color Photography. Letters and combinations thereof indicate story type—(Complete key on next page). For review dates and Picture Guide page numbers, See REVIEW DIGEST.

# FEATURE CHART

ALLIED ARTISTS	Type	Rel. No.	AMERICAN INT'L	Type	Rel. No.	BUENA VISTA	Type	Rel. No.	COLUMBIA	Type	Rel. No.	CONTINENTAL	Type	Rel. No.	
Rider on a Dead Horse (72) .....OD..6212 John Vinyan, Lisa Lu, Bruce Gordon, Kevin Hagen			The Brain That Wouldn't Die (71) .....Ho..705 Herb (Jason) Evers, Virginia Leith						Five Finger Exercise (109) ..D..625 Rosalind Russell, Maximilian Schell, Jack Hawkins, Richard Beymer			⑦Bachelor of Hearts (97) ...C... Hardy Kruger, Sylvia Syms			MAY
Reprieve (See "Convicts 4" in October listing) The Bridge (104) .....D..6207 (Eng-dubbed) Volker Bohnet Confessions of an Opium Eater (85) .....D..6206 Vincent Price, Linda Ho Payroll (80) .....Ac..6210 Michael Craig, Francoise Prevost			⑦Prisoner of the Iron Mask (80) ⑤.....Ac..701 Michael Lemoine, Wandisa Guida			⑦⑦Bon Voyage (132) ....C..129 Fred MacMurray, Jane Wyman, Michael Callan, Deborah Walley			13 West Street (80) .....D..626 Alan Ladd, Rod Steiger, Dolores Dorn, Michael Callan			A Taste of Honey (100) .....D... Dora Bryan, Rita Tushingham			
The Frightened City (97) D..6211 Herbert Lom, John Gregson, Yvonne Romain			⑦Tales of Terror (90) ②.....Ho..710 Vincent Price, Basil Rathbone, Peter Lorre, Debra Paget			⑦Big Red (89) .....OD..130 Walter Pidgeon, Gilles Payant			⑦Mothra (90) .....Ac..627 All-Japanese cast (Eng-dubbed)			Never Let Go (90) .....D... Peter Sellers, Richard Todd			JUNE
			Panic in Year Zero! (93) ② D..708 Ray Milland, Jean Hagen, Frankie Avalon						Advise and Consent (138) ② D..628 Charles Laughton, Henry Fonda, Don Murray, Walter Pidgeon, Gene Tierney, Franchot Tone						
			⑦Marco Polo (100) ②.....Ad..709 Rory Calhoun, Yoko Tani						⑦The Wild Westerners (70) W..629 Jas. Philbrook, Nancy Kovack, Guy Mitchell, Duane Eddy						
									The Notorious Landlady (123) .....MyC..701 Jack Lemmon, Kim Novak, Fred Astaire						JULY
⑦El Cid (181) ②.....D..6220 Charlton Heston, Sophia Loren, Raf Vallone (CinemaScope version, available for special engagements)			⑦White Slave Ship (92) ②.....Ad..713 (formerly "Wild Cargo") Pier Angeli, Edmund Purdom						Zot! (87) .....C..702 Tom Poston, Julia Meade, Cecil Kellaway						
Convicts 4 (106) .....D..6205 (was "Reprieve") Ben Gazzara, Stuart Whitman, Ray Walston, Vincent Price, Rod Steiger, Sammy Davis Jr.			Warriors Five (84) .....Ac..707 Jack Palance, Jo Anna Ralli			⑦Almost Angels (93) D/M..135 Vincent Winter, Peter Weick			The Interns (120) .....D..703 Michael Callan, Cliff Robertson, Jas. MacArthur, Haya Harareet						AUGUST
									The Three Stooges in Orbit (87) .....C..704 Stooges, Edson Stroll						
Billy Budd (123) ②.....D..6208 Robert Ryan, Peter Ustinov, Melvyn Douglas, Terence Stamp			⑦Reptilicus (81) .....SF..715 Carl Ottosen, Ann Smyrner			⑦⑦The Legend of Lobo (67) OD..110 True Life Adventure			⑦Damn the Defiant! (101) ②.....D..705 Alec Guinness, Dirk Bogarde, Anthony Quayle			⑦Waltz of the Toreadors (105) .....CD... Peter Sellers, Margaret Leighton			SEPTEMBER
			⑦Samson and the Seven Miracles of the World (...) ②.....Ac..714 Gordon Scott, Yoko Tani			⑦The Legend of Lobo (67) OD..110 True Life Adventure			⑦The Best of Enemies (104) .....CD..706 David Niven, Alberto Sordi			The Impersonator (64) .....C... John Crawford, Jane Griffiths			
⑦Day of the Triffids (119) ②.....Ho..6209 Howard Keel, Nicole Maurey, Mervyn Johns						⑦Almost Angels (93) D/M..135 Vincent Winter, Peter Weick			Ring-a-Ding Rhythm (78) ..M..707 Chubby Checker, Dukes of Dixieland			Operation Snatch (83) .....C... Terry-Thomas, George Sanders, Lionel Jeffries			OCTOBER
			⑦The Raven (...) ②.....Ho... Vincent Price, Peter Lorre, Boris Karloff			⑦The Legend of Lobo (67) OD..110 True Life Adventure			Requiem for a Heavyweight (87) .....D..708 Anthony Quinn, Jackie Gleason, Julie Harris, Mickey Rooney			Riff Raff Girls (97) .....D... (Eng-dubbed) ..Nadja Tiller, Robert Hossein			
						⑦The Legend of Lobo (67) OD..110 True Life Adventure			Two Tickets to Paris (78) M..709 Joey Dee, Gary Crosby, Kay Medford						NOVEMBER
						⑦The Legend of Lobo (67) OD..110 True Life Adventure			We'll Bury You! (75) ..Doc..711			The Loneliness of the Long Distance Runner (103) ..D... Michael Redgrave, Tom Courtenay			
						⑦The Legend of Lobo (67) OD..110 True Life Adventure			⑦Pirates of Blood River (87) ⑤.....Ad..710 Kerwin Mathews, Glenn Corbett						DECEMBER
						⑦The Legend of Lobo (67) OD..110 True Life Adventure			The War Lover (105) .....D..712 Steve McQueen, Robert Wagner, Shirley Anne Field						
						⑦The Legend of Lobo (67) OD..110 True Life Adventure			⑦Barabbas (134) ⑦70....Dr..713 Anthony Quinn, Silvana Mangano, Arthur Kennedy, Katy Jurado						JANUARY
						⑦The Legend of Lobo (67) OD..110 True Life Adventure			⑦Lawrence of Arabia (...) ② 70 .....D... (Special Release) Alec Guinness, Anthony Quinn, Peter O'Toole			⑦Your Shadow Is Mine (...) ..D... Jill Haworth			
						⑦The Legend of Lobo (67) OD..110 True Life Adventure			⑦The Old Dark House (...) .....MyC... Tom Poston, Robert Morley			The Hands of Orlac (...) .....D... Mel Ferrer, Dany Carrel			
						⑦The Legend of Lobo (67) OD..110 True Life Adventure									FEBRUARY
						⑦The Legend of Lobo (67) OD..110 True Life Adventure			⑦Diamond Head (...) ②.....D... Charlton Heston, Yvette Mimieux, George Chakiris, France Nuyen, James Darren						
						⑦The Legend of Lobo (67) OD..110 True Life Adventure			⑦Bye Bye Birdie (...) ② C/M... Janet Leigh, Dick Van Dyke			The Assassin (...) .....D... John Ireland			
⑦55 Days at Peking (...) ⑦ ..D... Charlton Heston, Ava Gardner, David Niven			⑦The Young Racers (...) ..Ac... Mark Damon, Bill Campbell			⑦The Legend of Lobo (67) OD..110 True Life Adventure			Congo Vivo (...) .....Ad... Jean Seberg, Gabriele Ferzetti			The Balcony (...) .....D... Shelley Winters, Peter Falk			COMING
⑦Travels of Marco Polo (...) ..D... Anthony Quinn, France Nuyen			Schizo (...) .....Ho... Leticia Roman, John Saxon			⑦The Legend of Lobo (67) OD..110 True Life Adventure			The Man From the Dinners' Club (...) .....C... Danny Kaye, Cara Williams, Martha Hyer						
			The Seafighters (...) .....Ac... Tab Hunter, Frankie Avalon, Scott Brady, Jim Backus			⑦The Legend of Lobo (67) OD..110 True Life Adventure									



# FEATURE CHART

The key to letters and combinations thereof indicating story type: (Ad) Adventure Drama; (Ac) Action Drama; (An) Animated-Action; (C) Comedy; (CD) Comedy-Drama; (Cr) Crime Drama; (DM) Drama with Music; (Doc) Documentary; (Dr) Drama; (F) Fantasy; (Ho) Horror Drama; (Hi) Historical Drama; (M) Musical; (My) Mystery; (OD) Outdoor Drama (S) Spectacle; (SF) Science-Fiction; (W) Western.

	EMBASSY	M-G-M	PARAMOUNT	20TH-FOX	UNITED ARTISTS
MAY	No Love for Johnnie (110) (C) Peter Finch, Mary Peach	Ride the High Country (94) Randolph Scott, Joel McCrea	Escape From Zahrain (93) Yul Brynner, Madyn Rhue, Sal Mineo	Hand of Death (60) John Agar, Paula Raymond	Follow That Dream (110) Elvis Presley, Arthur O'Connell
JUNE	Two Women (99) (Eng-dubbed) Sophia Loren	Lolita (152) James Mason, Shelley Winters, Peter Sellers, Sue Lyon	Hell Is for Heroes (90) Steve McQueen, Bobby Darin, Fess Parker, Bob Newhart	The Cabinet of Caligari (104) Glynis Johns, Dan O'Herlihy	Geronimo (102) Chuck Connors, Kamala Devi
JULY	The Sky Above—the Mud Below (90) Bell' Antonio (101) (Eng-dubbed) Marcello Mastroianni, Claudia Cardinale	Boys' Night Out (115) Kim Novak, James Garner, Tony Randall, Janet Blair	The Tartars (83) Orson Welles, Victor Mature	Lisa (112) Stephen Boyd, Dolores Hart	Incident in an Alley (83) Chris Warfield, Erin O'Donnell
AUGUST		Tarzan Goes to India (86) Jock Mahoney, Simi, Mark Dana	The Counterfeit Traitor (140) William Holden, Lilli Palmer	It Happened in Athens (92) Jayne Mansfield, Nico Minardos	Third of a Man (80) Simon Oakland
SEPTEMBER		Two Weeks in Another Town (104) Kirk Douglas, Edw. G. Robinson, Cyd Charisse, Geo. Hamilton	My Geisha (120) Shirley MacLaine, Yves Montand, Edw. G. Robinson, Bob Cummings	Mr. Hobbs Takes a Vacation (116) James Stewart, Maureen O'Hara, Fabian, Lauri Peters	Jack the Giant Killer (94) Kerwin Mathews, Judi Meredith
OCTOBER		The Wonderful World of the Brothers Grimm (137) Laurence Harvey, Karl Boehm (Cinerama engagements only)	Hatari! (159) John Wayne, Red Buttons, Elsa Martinelli, Hardy Kruger	Air Patrol (70) Willard Parker, Merry Anders	The Miracle Worker (106) Anne Bancroft, Patty Duke
NOVEMBER		I Thank a Fool (100) Susan Hayward, Peter Finch		5 Weeks in a Balloon (101) Red Buttons, Fabian, Barbara Eden, Cedric Hardwicke, Peter Lorre	West Side Story (155) Natalie Wood, Richard Beymer, The Valiant (89) John Mills, Ettore Manni
DECEMBER		A Very Private Affair (95) B. Bardot, Marcello Mastroianni	The Pigeon That Took Rome (101) Charlton Heston, Elsa Martinelli, Harry Guardino	I Like Money (81) Peter Sellers, Nadia Gray, Herbert Lom	Bird Man of Alcatraz (143) Burt Lancaster, Karl Malden
JANUARY		The Savage Guns (85) Richard Basehart, Alex Nicol		The 300 Spartans (113) Richard Egan, Diane Baker, Sir Ralph Richardson	Judgment at Nuremberg (189) S. Tracy, R. Lancaster, R. Widmark, M. Dietrich, M. Clift, J. Garland
FEBRUARY		Period of Adjustment (112) Tony Franciosa, Jane Fonda, Jim Hutton	Girls! Girls! Girls! (106) Elvis Presley, Stella Stevens, Robert Strauss, Laurel Goodwin	Loves of Salammbo (72) Jeanne Valerie, Jacques Bernas, Edmund Purdom	The Nun and the Sergeant (73) Robert Webber, Anna Sten
COMING		Seven Seas to Calais (102) Rod Taylor, Keith Michell	Wonderful to Be Young (92) Cliff Richard, Robert Morley	The Longest Day (180) All-Star cast; depiction of the Allied landings on D-Day (Prerelease)	Kid Galahad (95) Elvis Presley, Gig Young, Lola Albright, Joan Blackman
		Billy Rose's Jumbo (125) Doris Day, Jimmy Durante, Martha Raye, Stephen Boyd, Dean Jagger	It's Only Money (84) Jerry Lewis, Zachary Scott, Joan O'Brien		Sword of the Conqueror (95) Jack Palance, Guy Madison
		Swordsman of Siena (92) S. Granger, S. Koscina, C. Kaufmann	Who's Got the Action? (93) Dean Martin, Lana Turner, Eddie Albert, Nita Talbot		Hero's Island (94) James Mason, Neville Brand, Kate Manx, Rip Torn
			Where the Truth Lies (81) Juliette Greco, Lilo Pulver		Pressure Point (91) Sidney Poitier, Bobby Darin
			A Girl Named Tamiko (110) Laurence Harvey, France Nuyen, Martha Hyer		The Manchurian Candidate (126) F. Sinatra, L. Harvey, J. Leigh
					Vampire & Ballerina (86) Helene Remy
					Tower of London (79) Vincent Price
					Two for the Seesaw (120) Shirley MacLaine, Robert Mitchum
					Court Martial (82) Karl Boehm, Christian Wolff, Sabina Sesselman
					Taras Bulba (120) Tony Curtis, Yul Brynner
					Beauty and the Beast (77) Joyce Taylor, Mark Damon
					A Child Is Waiting (91) Judy Garland, Burt Lancaster
					The Caretakers (91) Robert Stack, Joan Crawford, Polly Bergen
					Amazons of Rome (96) Joanne Woodward, Richard Beymer



# FEATURE CHART

## UNIVERSAL-INT'L

Cape Fear (106).....D..6209  
Gregory Peck, Robert Mitchum,  
Polly Bergen

The Day the Earth Caught  
Fire (91).....D..6210  
Janet Munro, Leo McKern

⑤Night Creatures (81).....Ho..6213  
Peter Cushing, Yvonne Romain

⑤Six Black Horses (80).....W..6214  
Audie Murphy, Dan Duryea,  
Joan O'Brien

Lonely Are the Brave (107)  
⑤.....D..6215  
Kirk Douglas, Gena Rowlands,  
Walter Matthau

⑤That Touch of Mink  
(99).....C..6216  
Cary Grant, Doris Day, Gig  
Young, Audrey Meadows

Information Received (77) D..6217  
Sabina Sesselman, Wm. Sylvester

⑤The Spiral Road (140).....D..6218  
Rock Hudson, Burl Ives,  
Gena Rowlands

⑤The Phantom of the Opera  
(84).....Ho..6219  
Herbert Lom, Heather Sears,  
Michael Gough, Edw. de Souza

⑤No Man Is an Island  
(114).....D..6220  
Jeffrey Hunter, Marshall Thompson,  
Barbara Perez

⑤If a Man Answers (102).....C..6221  
Sandra Dee, Bobby Darin,  
Michelle Presle, John Lund

Stagecoach to Dancers' Rock  
(72).....W..6222  
Warren Stevens, Martin Landau,  
Jody Lawrence, Judy Dan

Freud (139).....D..6301  
(Special Release)  
Montgomery Clift, Susannah York,  
Larry Parks, Susan Kohner

⑤40 Pounds of Trouble  
(109).....C..6304  
Tony Curtis, Suzanne Pleshette,  
Phil Silvers, Larry Storch

Mystery Submarine (90).....Ac..6305  
Edward Judd, Laurence Payne,  
James Robertson Justice

To Kill a Mockingbird (..).....D..  
Gregory Peck, Mary Badham  
⑤Lancelot and Guinevere  
(..).....Ad..  
Cornel Wilde, Jean Wallace  
⑤A Gathering of Eagles (..).....D..  
Rock Hudson, Rod Taylor, Mary  
Peach, Barry Sullivan

## WARNER BROS.

House of Women (85).....D..163  
Shirley Knight, Andrew Duggan

⑤Samar (89).....Ad..164  
George Montgomery, Gilbert Roland,  
Ziva Rodann, Joan O'Brien

⑤Lad: a Dog (98).....D..158  
Peter Breck, Peggy McCay

⑤Merrill's Marauders  
(98).....D..165  
Jeff Chandler, Ty Hardin

⑤⑤The Music Man (151) ⑤ M..168  
Robert Preston, Shirley Jones  
(Special engagements only)

Guns of Darkness (103).....Ad..169  
Leslie Caron, David Niven

⑤The Story of the Count of  
Monte Cristo (101) ⑤.....Ad..167  
Louis Jourdan, Yvonne Furneaux

⑤The Chapman Report (125) D..251  
Efrem Zimbalist Jr., Shelley Winters,  
Jane Fonda, Claire Bloom, Glynnis  
Johns

What Ever Happened to Baby  
Jane? (132).....D..252  
Joan Crawford, Bette Davis

⑤Gay Purr-ee (85).....An..253  
Voices of Judy Garland, Robert  
Goulet, Red Buttons, Hermione  
Gingold

⑤Gypsy (143) ⑤.....M..254  
Rosalind Russell, Natalie Wood,  
Karl Malden

Term of Trial (117).....D..255  
Laurence Olivier, Simone Signoret,  
Terence Stamp, Sarah Miles

Days of Wine and Roses  
(117).....D..256  
Jack Lemmon, Lee Remick

⑤Not on Your Life! (..) ⑤.....C..  
Robert Preston, Tony Randall

⑤PT-109 (..) ⑤.....D..  
Cliff Robertson

⑤Spencer's Mountain (..) ⑤ OD..  
Henry Fonda, Maureen O'Hara,  
James MacArthur

## A.D.P. PRODUCTIONS

Invasion of the Animal  
People (55).....SF..  
John Carradine, Barbara Wilson  
Terror of the Bloodhunters  
(60).....Ho..  
Robert Clarke, Steve Conte

## ASTOR

Peeping Tom (86).....D..May 62  
Karl Boehm, Molra Shearer  
Night of Evil (88).....D..Aug 62  
Lisa Gaye, William Campbell  
The Bloody Brood (69).....D..Sep 62  
Peter Falk, Barbara Lord  
The Quare Fellow (85).....D..Dec 62  
Patrick McGowan, Sylvia Syms

## ATLANTIC PICTURES

Cry Double Cross (65).....D..Jun 62  
Hardy Kruger, Martin Held  
⑤Flame in the Streets  
(93) ⑤.....D..Sep 62  
John Mills, Sylvia Syms

## AUDUBON FILMS

I Spit on Your Grave  
(100).....D..Sep 62  
Christian Marquand

## BRIGADIER FILM ASSOCIATES

The Night They Killed Rasputin  
(87).....D..Jul 62  
Edmund Purdom, Glenna Maria  
Canale  
The Tell-Tale Heart (78) Ho..Sep 62  
Lawrence Payne, Adrienne Corri  
Smashing of the  
Reich (84).....Doc..Oct 62  
Kamikaze! (89).....Doc..Oct 62

## COLORAMA

⑤The Trojan Horse  
(105) ⑤.....D..Jul 62  
Steve Reeves, John Drew Barrymore  
⑤The Mongols (112) ⑤.....S..Jul 62  
Jack Palance, Anita Ekberg

## CROWN-INTERNATIONAL

⑤Dangerous Charter  
(76) ⑤.....D..Sep 62  
Chris Warfield, Sally Fraser  
Stakeout (81).....D..Oct 62  
Bing Russell, Bill Hale  
Varan the Unbelievable  
(70).....D..Oct 62  
Myron Healy, Tsuruko Kobayashi  
First Spaceship on Venus  
(81).....D..Oct 62  
Yoko Tani, Oldrick Lukes  
DAVIS-ROYAL  
⑤Nude Odyssey (97) ⑤ Ad..Oct 62  
Enrico Maria Salerno

## DESILU

The Scarface Mob (106).....D..Aug 62  
Robert Stack, Keenan Wynn

## ELLIS

Make Mine a Double (86) C..Feb 62  
Brian Rix, Cecil Parker

## EMERSON FILM ENTERPRISES

The Creation of the  
Humanoids (75).....Ho..Oct 62  
Don Megowan, Erica Elliot

## MISCELLANEOUS

### FAIRWAY INT'L

⑤Eegah (90).....Ad..May 62  
Arch Hall Jr., Marilyn Manning  
Fallguy (64).....D..May 62  
Ed Dugan  
Wild Guitar (87).....M..Nov 62  
Arch Hall Jr., Nancy Czar

### FANFARE FILMS

The Concrete Jungle  
(86).....D..Jun 62  
Stanley Baker, Sam Wanamaker

### GOVERNOR

⑤Doctor in Love (87).....C..Apr 62  
Michael Craig, Virginia Maskell,  
James Robertson Justice  
Carry On, Teacher (86).....C..Jul 62  
Kenneth Connor, Leslie Phillips,  
Joan Sims, Mattie Jacques  
A Kind of Loving (112).....D..Oct 62  
Alan Bates, June Ritchie

### HERTS-LION INT'L

A Matter of WHO (90) CD..Aug 62  
Terry-Thomas, Sonja Ziemann  
Carnival of Souls (91).....D..Sep 62  
Candace Hilligoss, Frances Feist  
The Devil's Messenger  
(72).....F..Sep 62  
Lon Chaney, Karen Kadler

### ⑤Daughter of the Sun God

(75).....Ad..Oct 62  
Lisa Montell, Bill Holmes  
Escape to Berlin (80).....D..Oct 62  
Christian Doerner, Suzanne Korda  
⑤Roommates (91).....C..Oct 62  
James R. Justice, L. Phillips  
INTERWORLD FILM DIST.  
Lovers on a Tight Rope  
(83).....D..Dec 62  
Annie Girardot, Francois Perier  
Maxime (93).....CD..Nov 62  
Charles Boyer, Michele Morgan

### JOSEPH BRENNER ASSOCIATES

Karate (80).....Ad..  
Joel Holt, Frank Blaine

### KINGSLEY

Only Two Can Play (106) C..Mar 62  
Peter Sellers, Mal Zetterling

### LOPERT FILMS

There Was a Crooked  
Man (106).....C..Jun 62  
Norman Wisdom, Alfred Marks  
The Horror Chamber of Dr.  
Faustus (95).....Ho..Jul 62  
Pierre Brasseur, Alida Valli  
The Manster—Half Man, Half  
Monster (72).....Ho..Jul 62  
Peter Dinklage, Jane Hylton  
⑤Stowaway in the Sky  
(82).....Ad..Jul 62  
Pascal Lamorisse, Andre Gilie  
Phaedra (115).....D..Nov 62  
Melina Mercouri, Anthony Perkins

### MAGNA FILMS

⑤Black Tights (120) ⑤.....M..  
Cyd Charisse, Zizi Jeanmaire

### MEDALLION

⑤Last of the Vikings (102)

⑤.....Ad..May 62  
Cameron Mitchell, Edmund Purdom  
⑤Son of Samson (90).....S..  
Mark Forest, Chelo Alonso

### MPA FEATURE FILMS

Bourbon St. Shadows  
(70).....D..Sep 62  
Richard Derr, Mark Daniels

### PARADE RELEASING ORG.

⑤When the Girls Take Over  
(80).....C..May 62  
R. Lowery, M. Miller, J. Ellison  
Trauma (92).....D..May 62  
Lynn Bari, John Conte  
⑤Make Way for Lila  
(90).....D..Jun 62  
Erika Remberg (Eng-dubbed)  
⑤East of Kilimanjaro (75)  
Vistamar  
Marshall Thompson, Gaby Andre

### PARALLEL FILM DISTRIBUTORS

Shootout at Big Sag  
(64).....W..Jun 62  
Walter Brennan, Luana Patten

### PLAYSTAR PRODUCTIONS

Ring of Terror (71).....Ho..  
George Mather, Esther Furst

### PRODUCERS INT'L (PIP)

⑤The Centurion (77).....S..  
John Barrymore, Jacques Sernas  
⑤The Huns (85).....S..  
Chelo Alonso, Jacques Sernas

### SEVEN ARTS ASSOCIATED

⑤Girls at Sea (81).....C..  
Guy Rolfe, Ronald Shiner  
⑤She Didn't Say No! (96).....C..  
Eileen Herlie, Perla Nelson

### TIMES FILM

Frantic (81).....D..Mar 62  
(Eng-dubbed) Jeanne Moreau  
Also available with sub-titles at  
90 minutes running time

### TOPAZ FILMS

⑤Playgirl After Dark  
(92).....M..Jul 62  
Jayme Mansfield, Leo Genn

### TRANS-LUX

⑤And the Wild Wild  
Women (85).....D..  
Anna Magnani, Giulietta Masina  
Secrets of the Nazi Criminals  
(84).....Doc..Oct 62  
Horror Hotel (76).....Ho..Oct 62  
Dennis Lotis, Christopher Lee

### UNION FILM DISTRIBUTORS

A Coming-Out Party (98) C..Aug 62  
James Robertson Justice, Leslie  
Phillips  
Two and Two Make Six (89).....C..  
George Chakiris, Janette Scott

### UNITED PRODUCERS (UPRO)

The Siege of Hell Street (93) D..  
Donald Sinden, Nicole Berger  
Hot Money Girl (81).....D..Oct 62  
Eddie Constantine, Dawn Addams

## FOREIGN LANGUAGE

### ARGENTINA

Summerskin (96).....8- 6-62  
(Angel).....Alfredo Alcon

### FRANCE

Back Streets of Paris (94) 6-18-62  
(President).....Simone Signoret  
Cleo From 5 to 7 (90).....10-29-62  
(Zenith).....Corinne Marchand  
Crime Does Not Pay (159) 11-26-62  
(Embassy).....Michele Morgan, C.  
Marquand

⑤End of Desire (86).....8-13-62  
(Cont'l).....Maria Schell

Five Sinners (80).....8- 6-62  
(Astor).....Marina Petrova

Girl With the Golden Eyes,  
The (90).....9- 3-62  
(Kingsley).....Marie Laforet

Jules and Jim (105).....6-11-62  
(Janus).....Jeanne Moreau, Oskar  
Werner

Last Year at Marienbad  
(98).....4-16-62  
(Astor).....Delphine Seyrig, Giorgio  
Albertazzi, Sacha Pitoeff

Le Dab Se Rehiffe (96).....8-13-62  
(Times).....Jean Gabin

Lola (90).....12 3-62  
(F-A-W).....Anouk Aimee, Marc  
Michel

Magnificent Tramp, The  
(76).....7-16-62  
(Cameo).....Jean Gabin, Darry Cowl

Passion of Slow Fire (91).....11-26-62  
(Trans-Lux).....Jean DeSailly

Shoot the Piano Player (92) 9- 3-62  
(Astor).....Charles Aznavour

Sweet Ecstasy (75) ⑤.....8-13-62  
(Audubon).....Elke Sommer

Testament of Orpheus (79) 6- 4-62  
(F-A-W).....Jean Cocteau auto-  
biography

Tomorrow Is My Turn (117) 4- 9-62  
(Showcorp).....Charles Aznavour

Tales of Paris (85).....10-15-62  
(Times).....F. Arnoul, C. Marquand

### GERMANY

Beginning Was Sin, The (88) 9- 3-62  
(Globe).....Ruth Niehaus, Viktor  
Staal

### GREECE

Antigone (88).....10-15-62  
(Ellis).....Irene Papas

Take Me Away, My Love  
(90).....9- 3-62  
(Greek M.P.).....Christian Sylba

### INDIA

Devi (The Goddess) (95) 11-12-62  
(Harrison).....C. Biswas, S. Chatterjee

### ITALY

⑤Boccaccio '70 (165).....7-16-62  
(Embassy).....Sophia Loren, Anita  
Ekberg, Romy Schneider

Divorce—Italian Style  
(104).....10- 1-62  
(Embassy).....Marcello Mastroianni

Everybody Go Home (115).....12-10-62  
(Davis-Royal).....Alberto Sordi

Il Grido (The Outcry)  
(115).....11-12-62  
(Astor).....Steve Cochran, Valli,  
B. Blair

Lady Doctor, The (103).....10- 1-62  
(Governor).....Toto, Abbe Lane

⑤La Viaccia (103).....10-22-62  
(Embassy).....Jean-Paul Belmondo,  
Claudia Cardinale

Psycosissimo (88).....10-29-62  
(Ellis).....Ugo Tozzazzi

### JAPAN

Happiness of Us Alone  
(133).....9- 3-62

Keiju Kobayashi, Hideo Takamine  
Island, The (96) ⑤.....9-24-62  
(Zenith).....Nobuko Otowa

Yojimbo (110).....10-29-62  
(Seneca).....Toshiro Mifune

### MEXICO

Important Man, The (99) ⑤ 8- 6-62  
(Lopert).....Toshiro Mifune

### NORWAY

Young Sinners (87).....8- 6-62  
(Brenner).....Liv Ullmann

### POLAND

Joan of the Angels? (101).....6-18-62  
(Teleplex).....L. Winnicka, M. Voft

Partings (101).....12- 3-62  
(Teleplex).....Maria Wachowiak

### RUSSIA

Apartment in Moscow (70) 11-12-62  
(Artkino).....E. Burenkov

⑤Flight to the Stars (46).....8- 6-62  
(Artkino).....Documentary

Home for Tanya, A (97).....7- 2-62  
(Artkino).....Ludmila Marchenko

⑤Violin and Roller (55).....9-24-62  
(Artkino).....Igor Fomchenko

### SPAIN

Viridiana (90).....4-16-62  
(Kingsley).....Francisco Rabal, Silvia  
Pinal, Fernando Rey

### SWEDEN

Devil's Wanton, The (72).....8- 6-62  
(Embassy).....Birger Malmsten

Through a Glass Darkly  
(91).....4- 30-62  
(Janus).....Harriet Andersson, Max  
von Sydow



# SHORTS CHART

Short subjects, listed by company, in order of release. Running time follows title. Date is notional release month. Color and process as specified.

Write—

YOUR REPORT OF THE PICTURE YOU HAVE JUST PLAYED FOR THE GUIDANCE OF FELLOW EXHIBITORS.

—Right Now

TO:

The Exhibitor Has His Say

BOXOFFICE, 825 Van Brunt Blvd.,  
Kansas City 24, Mo.

Title..... Company.....

Comment .....

Days of Week Played .....

Weather .....

Title..... Company.....

Comment .....

Days of Week Played .....

Weather .....

Title..... Company.....

Comment .....

Days of Week Played .....

Weather .....

Title..... Company.....

Comment .....

Days of Week Played .....

Weather .....

Exhibitor .....

Theatre..... Population .....

City..... State.....

Prod. No.	Rel. Date
<b>BUENA VISTA</b> (All in color)	
<b>CARTOON SPECIALS</b> (Two-reel)	
0097 Goliath II (15)	Nov 61
122 Donald and the Wheel (18)	Dec 61
119 Saga of Windwagon Smith (14)	Apr 62
<b>FEATURETTE SPECIALS</b>	
118 Horse With the Flying Tail (48)	Jan 62
<b>LIVE ACTION SPECIALS</b> (Three-reel)	
105 Islands of the Sea (28)	Nov 61
127 Bear Country (33), reissue	Apr 62
131 Water Birds (31), reissue	Sep 62
<b>REISSUE CARTOONS</b> (7 mins.)	
17101 Donald's Lucky Day	Jan 62
17102 Donald's Cousin Gus	Feb 62
17103 Fire Chief	Mar 62
17104 Early to Bed	Apr 62
17105 Canine Caddy	May 62
17106 Springtime for Pluto	Jun 62
17107 Dog Watch	Jul 62
17108 The Art of Skiing	Aug 62
17109 How to Play Baseball	Sep 62
17110 Mickey's Delayed Date	Oct 62
17111 Chicken Little	Nov 62
17112 Two Chins and a Miss	Dec 62
<b>SINGLE REEL CARTOONS</b>	
125 Aquaman (9)	Jan 62
<b>COLUMBIA</b> <b>ASSORTED &amp; COMEDY FAVORITES</b> (Reissues)	
6423 Flung by a Fling (16)	Dec 61
6424 The Gink at the Sink (16 1/2)	Feb 62
6434 The Fire Chaser (16)	Mar 62
6435 Marinated Mariner (16)	Mar 62
6425 Let Down Your Aerial (17)	Apr 62
6426 Clunked in the Clink (16)	May 62
6436 Microscopic (16)	Jun 62
7421 Spies and Guys (16 1/2)	Sep 62
7431 Strop, Look and Listen (15 1/2)	Oct 62
<b>CANDID MICROPHONE</b> (Reissues)	
6553 No. 3, Series 3 (10 1/2)	Jan 62
6554 No. 4, Series 3 (11)	Apr 62
6555 No. 5, Series 3 (10 1/2)	May 62
7551 No. 1, Series 4 (10)	Sep 62
<b>COLOR SPECIALS</b>	
6450 Ball Play (9)	Jul 62
<b>COLOR FAVORITES</b> (Technicolor Reissues)	
6605 Grape-Nutty (6)	Nov 61
6606 The Popcorn Story (9 1/2)	Dec 61
6607 Cat-Tastrophe (6)	Jan 62
6608 Wonder Gloves (7)	Jan 62
6609 Dr. Bluebird (8)	Feb 62
6610 The Family Circus (9 1/2)	Mar 62
6611 Big House Blues (7)	Mar 62
6612 The Oompahs (7 1/2)	Apr 62
6613 The Air Hostess (8)	May 62
6614 Giddyap (6 1/2)	Jun 62
6615 Georgie and the Dragon (7)	Jul 62
7601 Gerald McBoing Boing on Planet Moo (7)	Sep 62
7602 Happy Tots (7)	Sep 62
7603 Willie the Kid (7)	Oct 62
<b>LOOPY DE LOOPY</b> (Color Cartoons)	
6703 Loopy's Hare-Do (7)	Dec 61
6704 Bungle Uncle (7)	Jan 62
6705 Beef for After (7)	Mar 62
6706 Swash Buckled (7)	Apr 62
6707 Common Scents (7)	May 62
6708 Bearly Able (7)	Jun 62
6709 Slippery Slopers (7)	Sep 62
6702 Chicken Fracas-See (7)	Oct 62
<b>MR. MAGOO REISSUES</b> (Technicolor)	
6753 Magoo's Masterpiece (7)	Nov 61
6754 Magoo Beats the Heat (6) (Both 'C' and standard)	Dec 61
6755 Magoo Slept Here (7)	Feb 62
6756 Magoo's Puddle Jumper (6 1/2) (© and standard)	Mar 62
6757 Magoo Goes Skiing (7)	May 62
6758 Trail-Blazer Magoo (6)	Jul 62
6759 Magoo's Cruise (6)	Sep 62
6752 Magoo's Problem Child (6) (© and standard)	Oct 62
<b>SPECIAL COLOR FEATURETTES</b>	
6442 Wonderful Israel (19)	Dec 61
6443 Wonders of Philadelphia (18)	Mar 62
6444 Pleasure Highway (19 1/2)	Apr 62
6445 Wonders of Dallas (17)	Jul 62
7441 Wonderful Switzerland (15)	Sep 62
<b>SERIALS</b> (15 Chapter-Reissues)	
6160 Monster and the Aoe	May 62

Prod. No.	Rel. Date
<b>7120 The Batman</b> .....Oct 62	
<b>STODGE COMEDIES</b> (Reissues)	
6403 Pies and Guys (16 1/2)	Nov 61
6404 Sweet and Hot (17)	Jan 62
6405 Flying Saucer Daffy (17)	Feb 62
6406 Oils Well That Ends Well (16)	Apr 62
6407 Triple Crossed (16)	May 62
6408 Sappy Bull Fighter (15 1/2)	Jul 62
7401 Husbands Beware (16)	Sep 62
7402 Creeps (16)	Oct 62
<b>WORLD OF SPORTS</b>	
6801 Aqua Ski-Birds (9 1/2)	Oct 61
6802 Clown Prince of Rasslin (..)	Feb 62
6803 On Target (9)	Apr 62
<b>CROWN INTERNATIONAL</b> <b>COLOR SUBJECTS</b>	
The Trumpet (23)	Mar 62
The Magic Tide (32)	Jul 62
The Plucky Plumber (18)	Oct 62
<b>M-G-M</b> <b>TOM AND JERRY CARTOONS</b> All 1.75-1 Ratio (Color—All New)	
W363 Greek to Me-ow (7)	Dec 61
W364 High Steaks (7)	Jan 62
W365 Mouse Into Space (7)	Mar 62
W366 Landing Stripling (7)	Apr 62
W367 Calypso Cat (7)	Jun 62
<b>PARAMOUNT</b> <b>COMIC KINGS</b>	
F21-1 Frogs Legs (6)	Apr 62
F21-2 Home Sweet Swampy (10)	May 62
F21-3 Hero's Reward (10)	May 62
F21-4 Psychological Testing (9)	Jun 62
F21-5 Snuffy's Song (8)	Jun 62
F21-6 The Hat (10)	Jun 62
<b>COLOR SPECIALS</b> (2 Reels)	
B21-1 Spring in Scandinavia (15)	Dec 61
B21-2 Fire Away, the Story of a Trotter (17)	Apr 62
<b>MODERN MADCAPS</b> (Technicolor)	
M21-3 Popcorn & Politics (6)	Nov 61
M21-4 Giddy Gadgets (6)	Mar 62
M21-5 Hi Fi Jinx (6)	Mar 62
M21-6 Fumderful Suburbia (6)	Mar 62
M21-7 Samson Scrap (10)	Mar 62
<b>NOVELTOON</b> (Technicolor)	
P21-3 Kozmo Goes to School (6)	Nov 61
P21-4 Perry Popgun (6)	Jan 62
P21-5 Without Time or Reason (6)	Jan 62
P21-6 Good and Guilty (6)	Feb 62
P21-7 TV or No TV (6)	Mar 62
<b>SPORTS IN ACTION</b> (1-Reel Color)	
D21-1 Symphony In Motion (10)	Jan 62
D21-2 Bow Jest (10)	Apr 62
D21-3 Fun in the Sun (9)	Jul 62
D21-4 Mighty Mites (..)	Jul 62
D21-5 On the Wing (..)	Aug 62
<b>20th CENTURY-FOX</b> <b>MOVIEZONE CINEMASCOPIES</b> (Color, unless specified)	
7111 Assignment South Africa (10)	Nov 61
7112 Sound of Arizona (10)	Dec 61
7201 Sport Fishing Family Style (8)	Jan 62
7202 Mel Allen's Football Highlights of 1961 (10)	Feb 62
7203 Primitive Fighters (8)	Mar 62
7204 Holiday in Ireland (9)	Apr 62
7205 Champion Angler (9)	May 62
7206 Quebec Sports Pageant (9)	Jun 62
7207 City of the World (10)	Jul 62
7209 Story Book Wedding of Princess Sophia and Prince Juan Carlos (10)	Aug 62
7210 Killers and Clowns (9)	Sep 62
<b>TERRYTOON 2-D's</b> All Ratios—Color	
5126 Sappy New Year (7)	Dec 61
5221 Klondike Strike Out (7)	Jan 62
5222 Where There's Smoke (7)	Feb 62
5223 He-Man Seaman (6)	Mar 62
5224 Nobody's Ghoul (7)	Apr 62
5225 Riverboat Mission (7)	May 62
5226 Rebel Trouble (7)	Jun 62
5227 Taming the Cat (7)	Jul 62
5228 Runaway Mouse (7)	Aug 62
5229 Big Chief No Treaty (10)	Sep 62
5230 First Flight Up (6)	Oct 62
<b>TERRYTOON CINEMASCOPIES</b>	
5112 Tree Spree (6)	Nov 61

Prod. No.	Rel. Date
<b>5201 Honorable House</b> Cat (6)	
5202 Honorable Family Problem (7)	Mar 62
5203 Peanut Battle (7)	Apr 62
5204 Loyal Royalty (6)	May 62
5205 Send Your Elephant to Camp (6)	Jul 62
5206 Honorable Paint in Neck (7)	Sep 62
5207 Fleet's Out (6)	Oct 62
5208 Home Life (7)	Nov 62
<b>UNIVERSAL-INT'L</b> <b>COLOR SPECIALS</b> (One Reel)	
4271 Treasure of the Deep	Nov 61
4272 Caramba ©	Dec 61
4273 Mabuhay	Jan 62
4274 Leaping Dandies	Feb 62
4275 Pink Land Blue Waters (..)	Mar 62
4276 Bahama Holiday (..)	Apr 62
4277 Fabled Island (..) ©	May 62
4278 Strictly Sidney (..) ©	Jun 62
<b>WALTER LANTZ CARTUNES</b> (Technicolor. Can be projected in the Anamorphic Process, 2.35-1) (All run between 6 and 7 min.)	
4211 Doc's Last Stand	Nov 61
4212 Case of the Red-Eyed Ruby	Dec 61
4213 Rock-a-Bye Gator (W. Woodpecker)	Jan 62
4214 Home Sweet Homewrecker (W. Woodpecker)	Feb 62
4215 Pest of Show	Feb 62
4216 Mackerel Moocher	Mar 62
4217 Room and Bored	Mar 62
4218 Fowled-Up Birthday	Apr 62
4219 Rocket Racket	Apr 62
4220 Phoney Express	May 62
4221 Careless Caretaker	May 62
4222 Mother's Little Helper	Jun 62
4223 Tragic Magic	Jul 62
4224 Hyde and Sneak	Jul 62
4225 Voo-Do- Boo-Boo	Aug 62
4226 Crowlin' Pains	Sep 62
4227 Punchy Pooch	Sep 62
4228 Little Woody Riding Hood	Oct 62
4229 Corny Concerto	Oct 62
<b>WALTER LANTZ REISSUES</b> (Color Cartunes..Can be projected in the Anamorphic process, 2.35-1)	
4231 The Tree Medic	Nov 61
4232 After the Ball	Dec 61
4233 Chief Charlie Horse	Jan 62
4234 Woodpecker from Mars	Feb 62
4235 Calling All Cuckoos	Mar 62
4236 Niagara Fools	Apr 62
4237 Arts and Flowers	May 62
<b>SPECIAL</b> <b>2-REEL COLOR SPECIALS</b>	
4201 All That Oriental Jazz (16) ©	Nov 61
4204 Football Highlights of 1961 (10)	Dec 61
4202 Land of the Long White Cloud (..) ©	Mar 62
<b>WARNER BROS.</b> <b>BLUE RIBBON HIT PARADE</b> (Technicolor Reissues—7 min.)	
9304 Leshorn Swaggled	Nov 61
9305 A Peck of Trouble	Dec 61
9306 Tom-Tom Tomcat	Jan 62
9307 Sock-a-Doodle-Do	Feb 62
9308 Rabbit Hood	Mar 62
9309 Ain't She Tweet	Apr 62
9310 Bye Bye Bluebeard	May 62
9311 Homeless Hare	Jun 62
9312 Bird in a Guilty Cage	Jul 62
9313 Fool Coverage	Aug 62
<b>BUGS BUNNY SPECIALS</b> (Technicolor—7 min.)	
9772 Wet Hare	Jan 62
9723 Bill of Hare	Jun 62
<b>MERRIE MELDIES</b> <b>LOONEY TOONS</b> (Technicolor—7 min.)	
9703 Beep Prepared	Nov 61
9704 The Last Hungry Cat	Dec 61
9705 Nelly's Folly	Dec 61
9706 A Sheep in the Deep	Feb 62
9707 Fish and Slips	Mar 62
9708 Quackodile Tears	Mar 62
9709 Crow's Feet	Apr 62
9710 Mexican Boarders	May 62
9711 Zoom at the Top	Jun 62
9712 Silck Chick	Jul 62
9713 Louvre Come Back to Me	Aug 62
<b>WORLD-WIDE ADVENTURE</b> <b>SPECIALS</b> (Color Reissues) (Two-Reel)	
9002 Fabulous Mexico (18)	Mar 62
<b>9501 This Sporting World</b> (10)	
9502 Emperor's Horses (9)	Dec 61
9503 Wild Water Champions (9)	Feb 62
9504 Racing Thrills	Apr 62
9505 King of the Outdoors	Jul 62
9506 Water Wizards	Aug 62



# Opinions on Current Productions

# FEATURE REVIEWS

Symbol Ⓢ denotes color; Ⓒ CinemaScope; Ⓥ VistaVision; Ⓢ Superscope; Ⓟ Panavision; Ⓡ Regalscope; Ⓣ Technirama. For story synopsis on each picture, see reverse side.

## To Kill a Mockingbird

Univ.-Int'l (6306) 129 Minutes Rel. March '63

Ratio: 1.85-1 Drama

Color  
Wisco

The combination of Harper Lee's first novel, which was on the best-seller list for two years, won the Pulitzer Prize and has passed 6,000,000 in sales, and Gregory Peck, one of today's top film stars, in his finest acting role, will insure strong grosses for this powerful picturization of a compelling tale of anti-Negro prejudice in the South. An Alan Pakula-Robert Mulligan production, the film is a fine example of the adult, thought-provoking fare now reaching the U.S. screens. As in the novel, the story is told mainly through the eyes of two youngsters in a small Southern town, whose lawyer-father is assigned to defend a young Negro accused of raping a white girl. Two remarkably talented and natural children, 13-year-old Phillip Alford and nine-year-old Mary Badham, give extraordinary performances, as does little John Megra, their only fault being some inaudibility as they mutter or whisper their lines. Despite these children's importance, the picture is not suited to the kiddies because of its subject matter. Both Horton Foote's screenplay and Robert Mulligan's direction build interest magnificently until it reaches fever pitch in the realism of the courtroom scene, followed by a terrifying climax. Peck's portrayal is of Academy Award calibre.

Gregory Peck, Mary Badham, Phillip Alford, Frank Overton, Rosemary Murphy, Paul Fix, Brock Peters.

Color  
New

## Days of Wine and Roses

Warner Bros. (256) 117 Minutes Rel. Dec. '62

Ratio: 1.85-1 Drama

Color  
New

Capturing the gentle words of Ernest Dowson: "They are not long, the days of wine and roses, out of a misty dream our path emerges for a while, then closes within a dream," this Martin Manulis-Jalem (Jack Lemmon) Production for Warner Bros. release brings to the screen the triangle of man, woman and drink—"Days of Wine and Roses." Based on the dynamic story by J. P. Miller, and starring Jack Lemmon, Lee Remick and Charles Bickford, Blake Edwards has directed with a touch of genius. He has enabled both Lemmon and Miss Remick to make their bid for this year's best Oscar performances, as well as paving the road for his own bid! Last year's Oscar-winning team—Henry Mancini and Johnny Mercer—have come up with an equally catching tune and theme that adds well to the overall impact of this powerful drama. Phil Lathrop's photography is intimate and imaginative. Jack Klugman scores well as Lemmon's benefactor who encourages him to join Alcoholics Anonymous. This film has a strong message, especially for adult audiences everywhere, and warrants careful selling—not commercialized or sensationalized, but presented for its TRUE value. Strong word-of-mouth will make this one of the year's top boxoffice attractions.

Jack Lemmon, Lee Remick, Charles Bickford, Jack Klugman, Alan Hewitt, Tom Palmer, Debbie McGowan.

## Joseph and His Brethren

Colorama Pictures 103 Minutes Rel. Dec. '62

Ratio: 1.85-1 Biblical Drama

Color  
New

Biblical spectacles usually are good boxoffice, especially if produced in color and on a lavish scale, and this Italian-made film, produced by Luigi Carpentieri and Ermanno Donati, will appeal to devotees of this type of fare, especially the youngsters and action fans. Several familiar British players, Robert Morley, Belinda Lee and Finlay Currie, in addition to Geoffrey Horne, who was featured in "The Bridge on the River Kwai" and "Bonjour Tristesse," journeyed to Italy for this English-language version directed by America's Irving Rapper. The story follows the Biblical tale faithfully enough but, except for the scenes between Joseph and his aged father, Jacob, it is rarely moving and the pace is often as slow-moving as a sermon. Far more of the action deals with Joseph's life in Egypt as a slave to Potiphar and his licentious wife, whose advances are spurned by Joseph. This part is intensely melodramatic but, because Morley is ill-suited in appearance and speech for a Biblical role, his scenes cause unintended laughter. Horne is sincere, if too wooden, as Joseph, but Miss Lee is effectively flamboyant as the temptress and Currie's dignified portrayal is a stand-out. The others, all Italian, have been effectively dubbed into English. Production values in Eastman Color are good.

Geoffrey Horne, Belinda Lee, Robert Morley, Finlay Currie, Carlo Giustini, Vera Silenti, Mario Girotti, Marietto.

Color  
New

## Kill or Cure

MGM (312) 87 Minutes Rel. Nov. '62

Ratio: 1.85-1 Comedy

Color  
New

Terry-Thomas, the gap-toothed British comic who has recently been seen in the Hollywood-made "Bachelor Flat" and "The Wonderful World of the Brothers Grimm" comes to the rescue of a mildly amusing farcical vehicle in which he plays a bungling private detective. With the reliable Dennis Price and Lionel Jeffries, both of them familiar from a score of British films, to contribute humorous portrayals, this will entertain art house patrons or make a fair supporting dunder elsewhere. Produced by George H. Brown and directed by George Pollock, the film is a murder-mystery with comedy overtones, similar to but not as good as the recent "Murder She Said." Terry-Thomas accidentally stumbles on a murder at a health-cure resort and, aided by a blundering health instructor, he solves the killing quite by accident. Meantime, he is forced to drink carrot juice, take part in cold baths, setting-up exercises and other "cures" while his suspicion falls on first one, then another of the resort's guests or staff. There is no romantic interest although attractive Moira Redmond and Katya Douglas are involved in the doings. The famed American comedienne, Anna Russell, is seen in the opening scene, before she becomes the murder victim.

Terry-Thomas, Eric Sykes, Dennis Price, Moira Redmond, Lionel Jeffries, Katya Douglas, David Lodge, Anna Russell.

## Run Across the River

Citation Films 74 Minutes Rel. ———

Ratio: 1.85-1 Melodrama

Color  
New

Through a dramatic combination of audience-appealing happenstances, this filmed-on-New York's Greenwich Village locations shapes up as competent enough supporting feature in those thousands of show cases constantly clamoring for companion product. It is, by no stretch of the imagination, within the category of "sleeper" entertainment, but generates a reasonably satisfying atmosphere of the inevitable chase-and-effect that go hand-in-hand with obviously modest-budgeted program features peopled out by principals not readily recognized by even the regular theatregoers. The Cameo Production, released by Citation Films on the states-right market, teams Joan Calistri and William Lazarus, as two determined young New Yorkers out to ascertain the whys and wherefores behind the cruel killing of Miss Calistri's engineer brother, Curtis Conway, newly returned from South African uranium region. A threesome, no less, consisting of Everett Chambers, Charles Weiss and David J. Cogen, produced, Chambers doubling as director, working from a Lee Gillen screenplay. The obvious right-over-might fadeout happens soon enough, since the quest for the killer mob is tipped off not long after the initial sequences.

Joan Calistri, William Lazarus, Shirley Grayson, George Cathery, Gordon Peters, Robert Carricart.

Color  
New

## Juke Box Racket

Joseph Brenner Associates 61 Minutes Rel. ———

Ratio: 1.85-1 Melodrama

Color  
New

At best only fair-to-middlin' entertainment, this J. B. Productions effort, going into the states-rights market via Joseph Brenner Associates, can't be touted as the most compact, comprehensive, dramatic study of juke box racketeering as it may or may not exist in these burgeoning United States. A cast of predominantly unknowns serve a smattering of spiritedness in a tired and trite script of what happens to a small New Jersey community when rough-arm Peter Clune takes it into his greedy little head to toss some weight around in the face of a valiant small merchant's (William DePrato) opposition to a juke box syndicate goon-squad. Steve Karmen and Arlene Corwin are the teenagers who don't exactly sit around while the foregoing happens, but one wonders why the producer-director team of Jim Geallis and George Barris didn't bother to strike away from the conventional handling of such an admittedly topical subject matter. Clune grunts and groans in the accepted bad-man tradition but he's a far cry from the better-known delineators in this particular expressive form. The running time—a minute over an hour's span—mitigates against slotting this solo feature; it will need a supporting attraction or shorts.

Steve Karmen, Arlene Corwin, Lou Anne Lee, Beverly Nazarow, Seymour Cassel, Peter Clune.

The reviews on these pages may be filed for future reference in any of the following ways: (1) in any standard three-ring loose-leaf binder; (2) individually, by company, in any standard 3x5 card index file; or (3) in the BOXOFFICE PICTURE GUIDE three-ring, pocket-size binder. The latter, including a year's supply of booking and daily business record sheets, may be obtained from Associated Publications, 825 Van Brunt Blvd., Kansas City 24, Mo., for \$1.00, postage paid.



# FEATURE REVIEWS Story Synopsis; Exploits; Adlines for Newspapers and Programs

## THE STORY: "Days of Wine and Roses" (WB)

In a San Francisco bar, public relations man Joe Clay (Jack Lemmon) is seen making telephone calls for a list of "girls" to attend a party aboard the yacht of a client. At the party Joe mistakes Kirsten Arnesen (Lee Remick) for one of the party girls—she is actually the secretary. Joe finally persuades her to accept a dinner date, following up with frequent dates and culminating in marriage. They visit her father, Charles Bickford, and after learning of their marriage, he is shocked and disappointed. They leave hurriedly with Kirsten noting, "I need a good stiff drink" (up to now she has not drunk). The passage of time finds them both drinking excessively and Joe losing one job after another. They try to stop drinking, but cannot. Recognizing the hopelessness, Joe joins Alcoholics Anonymous, but Kirsten refuses. A separation comes with Joe now back on the wagon, thanks to AA, but Kirsten still claims she cannot stop drinking. Joe refuses to let her come back until she is willing to help herself by taking the cure.

### EXPLOITIPS:

Make tie-ins with local AA groups. Display literature in lobby to create early audience interest.

### CATCHLINES:

Jack Lemmon's Most Outstanding Role of His Career . . . The Sober Truth About a Marriage Triangle—A HUSBAND, WIFE AND LIQUOR!

## THE STORY: "Kill or Cure" (MGM)

Terry-Thomas, private detective, receives a telephone call from a wealthy widow to investigate the mysterious happenings at a health-cure hotel. On arrival, he finds the widow murdered. Terry-Thomas is forced to pose as a guest and drink carrot juice and take exercises and massages while tracking down the murderer. Lionel Jeffries, police inspector, arrives on the case, but Terry-Thomas gets more help from Eric Sykes, a health instructor. The suspects include the dead woman's nephew, the resort's director (Dennis Price) and the nurse with whom he has been having an affair. Finally, Moira Redmond, who had feigned being poisoned, falls into Terry-Thomas' trap, is revealed as the killer, who had hoped to marry the nephew and get the dead woman's money. The will is read and the widow has left all her money to her pet dog.

### EXPLOITIPS:

Play up Terry-Thomas, the British comic of "Make Mine Mink" and a dozen other British comedies, who has been building a U.S. following. He was recently in Hollywood for "Bachelor Flat" and the current "The Wonderful World of the Brothers Grimm."

### CATCHLINES:

Murder at a Health Resort—With the Detective Forced to Pose as a Patient . . . Terry-Thomas Bungles Into a Murder With Doctors and Patients as the Prime Suspects.

## THE STORY: "Juke Box Racket" (Brenner)

Peter Clune, questioned by a Senate sub-committee about his racketeering connections with the juke box industry, takes the fifth amendment and is excused. In a small New Jersey town, youngsters Steve Karmen, Arlene Corwin, Beverly Nazarow, Seymour Cassel and Dalene Young, hosts Arlene's visiting cousin, Lou Anne Lee, at the local hangout, a pizzeria owned by affable William DePrato and Emy Boselli. Clune, passing through, orders syndicate man Ray Singer to install a juke box. Singer uses his wiles on aspiring singer Arlene to get DePrato to use the syndicate's proffered juke box. Disgruntled, Clune decides to bring strong-arm boys into the small town and show DePrato the meaning of big-league racketeering. While the gang is pushing DePrato around, Karmen and the others go for help.

### EXPLOITIPS:

Get local singing teenagers to stage improvised shows between screen performances, inviting the community-minded columnist; and the like to provide stories to this effect. The tunes can be exploited through record stores, "teenage hop" gatherings and the like.

### CATCHLINES:

Payola! . . . The "Story" the Headlines Didn't Tell! The Cry in the Night—Pay or Don't Play! . . . Mobsters on the Rampage!

## THE STORY: "To Kill a Mockingbird" (U-I)

In an Alabama town in the 1930s, lawyer Gregory Peck, widowed father of Phillip Alford and Mary Badham, is assigned to defend Brock Peters, a young Negro accused of raping a white farm girl. At school, his children get into fights because their classmates ridicule Peck's efforts and it is Mary who manages to influence the townspeople against lynching Peters. At the trial, Peck is able to prove Peters' innocence, but the all-white jury returns a verdict of guilty. The farm girl's father (James Anderson) swears vengeance on Peck, even after Peters is killed while attempting to escape. As Phillip and Mary are returning from a school play, they are attacked in the woods and a mysterious benefactor saves them by killing the bigoted Anderson. Their savior turns out to be a mentally disturbed neighbor, of whom the children had always been afraid.

### EXPLOITIPS:

The fame of Harper Lee's novel, which won the Pulitzer Prize after being on the best-seller list for two years, is a terrific selling point and want-to-see feature for patrons. Arrange for window displays of the novel in bookshops.

### CATCHLINES:

Harper Lee's Pulitzer Prize-Winning Novel, Recognized As an American Folk Classic—Now in a Brilliant Picturization . . . Gregory Peck in His Greatest Role—of Academy Award Calibre.

## THE STORY: "Joseph and His Brethren" (Colorama)

Jacob, the patriarch of Israel, has two favorites among his 12 sons, Joseph (Geoffrey Horne) to whom he entrusts the selling of his flocks of sheep, and the youngest, Benjamin. This arouses the ire of the other sons, who beat up Joseph and sell him to a slave-trader bound for Egypt. Joseph is bought by the middle-aged Potiphar (Robert Morley), whose young wife (Belinda Lee) tries to seduce and then accuses him of attacking her. Joseph is sentenced to death, but he is saved when he interprets a dream for the Pharaoh—that seven years of prosperity will be followed by seven years of famine. The Pharaoh names Joseph his Viceroy. His prophecy comes true and Egypt is saved from famine by the storing up of grain. In Israel, Jacob and his other sons are near starvation and come to Egypt to buy food. Not recognizing Joseph as the Viceroy, the brothers come before him and, after a joyful reunion with Jacob, he forgives them.

### EXPLOITIPS:

To attract the devotees of Biblical lore, play up the title, the costumes and the pageantry, and use photos of Geoffrey Horne and Finlay Currie as Joseph and his venerable father, Jacob.

### CATCHLINES:

The Famed Biblical Tale of the Dreamer and His Jealous Brothers . . . Sold to the Egyptians for 30 Pieces of Silver, Joseph Becomes a Viceroy and Ruled All the Land.

## THE STORY: "Run Across the River" (Citation)

In New York's placid Greenwich Village, Joan Calistri is pleasantly surprised by the unexpected return of engineer brother, Curtis Conway, from overseas. Conway is abducted by three mugs carrying guns, and William Lazarus, a young artist, follows the men to an abandoned warehouse, where he overhears questions concerning film ostensibly brought back from South Africa by Conway. The film reveals the location of rich uranium deposits. The mugs murder Conway. With the assistance of the police, Lazarus determines that Gordon Peters, who partners with the initially sinister George Cathery in a flourishing business, is the secret leader of the killers. The much-sought film is turned over to Cathery, Peters is trotted off to prison, and Joan clinches with Lazarus.

### EXPLOITIPS:

Set up teaser ads in newspapers, with such copy as "Want to Know What Happens to Those Who've Run Too Much, Too Far . . . See . . ." Remind drama critics that Joan Calistri appeared in the Broadway version of "Middle of the Night."

### CATCHLINES:

A Real Cool Blonde Out-Beats Beatniks, Bullies and Bullets! . . . A Desperate Mission! A Desperate Girl! . . . Running for Her Life! Blazing Fury!



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**Drive-Ins:** Buy or lease, towns over 10,000. Cincinnati Exchange territory. Write Boxoffice 9594.

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Are the top hit producers  
Are the leading directors  
Made the most hit pictures  
Turned out the best shorts  
Stars in what '61-'62 films  
Distributes foreign films

*What --*

Is in store for 1962-63  
Are the year's hit films  
Was their boxoffice rating  
Is the biggest grosser  
Films scored above average  
Films scored below average  
Are their release dates  
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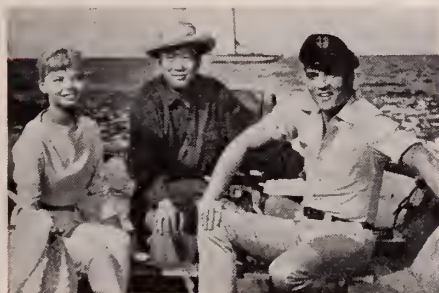
—Page 4



THE LONGEST DAY

20th-Fox

251%



GIRLS! GIRLS! GIRLS!

Paramount

198%



WHAT EVER HAPPENED  
TO BABY JANE?

Warner Bros.

193%

REVIEWED IN THIS ISSUE:

"Lawrence  
of Arabia"

—Page 7



# 'DAY' BREAK AROUND THE WORLD!

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Indianapolis...  
New Orleans...  
Memphis...  
Richmond...  
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Honolulu...  
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## PLUS AND MINUS

AS 1962 draws to a close, it is the time, once again, for taking stock of the past twelvemonth and of doing some crystal gazing into the year ahead. As always, there have been gains to compensate for the inevitable shortcomings. And, since the shortcomings often serve as paths for avoidance in the future, they, too, can add up on the plus side of the ledger, if these warning signs are heeded.

The past year has seen the continuance of the "shaking down" process which the industry has been undergoing these last five years. It was a period of transition, almost ending an era and introducing a new one, as has happened before in this industry's history. But this time, the changes required were not made as smoothly as in previous such instances. As a result, there were many false starts and sudden policy shifts, indicating unsureness of which way the business was heading or should head. This took its toll in overall product supply, which was further lessened, and in heavy financial losses because of extraordinary production costs. Needless to say, these effects were felt by exhibitors, as well as in distribution.

What earlier began to look like a burgeoning trend of going "too far, too soon," the filming of so-called "mature" story material was moderated in 1962, thus leading to a resumption of catering to the film tastes of ALL classes of audiences, and with a wider range in types of stories. This is not to say that some of the "strong" themes, for which the industry was criticized, will be completely dropped. But that this type of product will become less in number and will be made much more acceptable to a wider audience seems assured.

This is the result of one lesson learned in 1962. And there were others. Among them: That every so-called blockbuster isn't of roadshow caliber; that they cannot all succeed just because they cost umpteen millions of dollars to produce; that there is a limit to the number of roadshow pictures at roadshow prices that the public can or will support; that this industry's overall success still depends on being able to attract the greatest number of people to the greatest number of theatres over the widest possible area—up and down the land.

Not exactly a lesson, but a gain from experience is the big increase in theatre modernization and new building that took place in 1962—the biggest in 11 years. This was one of the brightest signs of the year, for it showed a widespread renewal of confidence in the future of the industry, to which the public gave support by increased attendance at these new and revitalized show houses. The construction of new theatres in

business sections and new residential areas that never before had a theatre is further widening the industry's horizons.

As this opens up new outlets for pictures and new sources of patronage, it emphasizes the need for stepping up the quantity and quality of product. This has not been overlooked, either by the major companies or by the smaller firms. Judging by the announcements thus far made, the product outlook is better than it was a year ago. And there is a feeling that it will be enhanced as the new year progresses. One contributing factor to this optimistic view, again checks back to "lessons learned" by the filmmakers during the past several years, not just in 1962.

New patterns of distribution and exhibition were developed in the past year. That is another good sign, evidencing the industry's flexibility and willingness to meet new conditions with new methods. Some of these have yet to prove themselves beyond their limited initial applications, but they are moves in the right direction.

On the whole, the industry made noteworthy progress in 1962, the sum total of which augurs well indeed for 1963.

★ ★

## UA's Three-Year Program

If anyone needs reassurance that the industry not only has a future, but a bright one, he can get it from the announcement made last week by Arthur Krim, president of United Artists, that this company has definitely set a basic minimum of 70 major productions for release in the next three years, with other projects to be added. Thirty of the big features are already completed or in the final stages of shooting, with the balance in advanced stages of production. That, certainly, is a heartening sign of confidence. And the list of top name stars, producers and directors set for this program is further encouraging.

As Mr. Krim aptly stated, "This is an industry in which progress is measured by product." Hence, he underscored the fact that the UA program is "based on best-sellers, international stage hits and original stories by some of the leading screen writers of the day," offering a wide variety of story material "to meet exhibitor requirements."

*Ben Shlyen*



# RELEASES HIT NEW LOW POINT FOR AUTUMN: 52.9% ARE HITS

Only 36 Pictures Move  
Into Key First Runs  
In 3-Month Period

By JOAN BAER

There were fewer feature releases during the autumn quarter—September through November—than at any time in the past, with only 36 pictures having sufficient playdates on the Boxoffice-Barometer to indicate strength. Of this total, 19 pictures, or 52.6 per cent of the total number released, ranked in the top hit classification, scoring 120 per cent or more.

## 'LONGEST DAY' RATES 251

Biggest single picture of the quarter was 20th Century-Fox's war epic, "The Longest Day," rating 251 per cent in its initial runs. Other top hits of the quarter were Paramount's "Girls! Girls! Girls!" with 198 per cent, and Warner Bros.' "What Ever Happened to Baby Jane?" with 193. Combined average of the top three equaled 214 per cent, down 14 per cent from the performance of the top trio in the same months a year ago, when "Come September," "Blue Hawaii" and "Breakfast at Tiffany's" scored a combined 228.1 per cent.

The 36 pictures released represented the lowest autumn quarter output on record, compared with 47 features during the same quarter a year ago, and 44—the previous low—released during the autumn months of 1960. It marked a considerable drop from the summer quarter output of 56 features.

## 32 AVERAGE OR BETTER

Product which was available performed well, with 32 of the pictures scoring average or better business. Of the pictures released, Columbia and Metro-Goldwyn-Mayer accounted for five pictures each during the quarter, while United Artists and Warner Bros. released four each and 20th-Fox and Universal-International had three each on which there were sufficient playdates to indicate boxoffice potential. Boxoffice-Barometer percentages are based on reports from first-run theatres in 20 key cities across the country. A picture is considered a hit if it does 120 per cent of average or better at the boxoffice, a figure determined by reporting exhibitors.

Following is a list of the fall releases and percentages:

(Average Is 100)

### ALLIED ARTISTS:

Billy Budd .....122  
Convicts 4 .....122

### AMERICAN-INTERNATIONAL:

White Slave Ship .....103

### BUENA VISTA:

Almost Angels .....120  
Legend of Lobo, The .....122

### COLUMBIA:

Best of Enemies, The .....139

## Top Hits for Fall Quarter

(September through November 1962)

Almost Angels (BV) .....	120
Best of Enemies, The (Col) .....	139
Billy Budd (AA) .....	122
Chapman Report, The (WB) .....	189
Convicts 4 (AA) .....	122
Girls! Girls! Girls! (Para) .....	198
I Like Money (20th-Fox) .....	125
If a Man Answers (U-I) .....	157
Kid Galahad (UA) .....	159
Legend of Lobo, The (BV) .....	122
Longest Day, The (20th-Fox) .....	251
Manchurian Candidate, The (UA) .....	149
Period of Adjustment (MGM) .....	163
Phantom of the Opera, The (U-I) .....	121
Pigeon That Took Rome, The (Para) .....	127
Requiem for a Heavyweight (Col) .....	149
300 Spartans, The (20th-Fox) .....	120
Waltz of the Toreadors (Cont'l) .....	128
What Ever Happened to Baby Jane? (WB) .....	193

BOXOFFICE Blue Ribbon Award Winner

† Played primarily in art theatres

Damn the Defiant! .....	105
Requiem for a Heavyweight .....	149
War Lover, The .....	117
We'll Bury You! .....	101

### METRO-GOLDWYN-MAYER:

Escape From East Berlin .....	89
I Thank a Fool .....	112
Period of Adjustment .....	163
Savage Guns, The .....	89
Very Private Affair, A .....	113

### PARAMOUNT:

Girls! Girls! Girls! .....	198
Pigeon That Took Rome, The .....	127

### 20TH CENTURY-FOX:

I Like Money .....	125
Longest Day, The .....	251
300 Spartans, The .....	120

### UNITED ARTISTS:

Kid Galahad .....	159
Manchurian Candidate, The .....	149
Pressure Point .....	108
Sword of the Conqueror .....	104

### UNIVERSAL-INTERNATIONAL:

If a Man Answers .....	157
No Man Is an Island .....	106
Phantom of the Opera .....	121

### WARNER BROS.:

Chapman Report, The .....	189
Gay Purr-ee .....	97
Story of the Count of Monte Cristo, The .....	94
What Ever Happened to Baby Jane? .....	193

### MISCELLANEOUS:

Flame in the Streets (Atlantic) .....	102
Horror Hotel (Trans-Lux) .....	102
Operation Snatch (Cont'l) .....	119
Tell-Tale Heart, The (Brigadier Film Associates) .....	113
Waltz of the Toreadors (Cont'l) .....	128

## Cari Release Co. New Name for Desilu Firm

NEW YORK—Cari Releasing Co. has been formed as successor to Desilu Film Distributing Co.

Lewis S. Ginsburg, head of the company, said that in addition to continued distribution of Desilu's "The Scarface Mob," Cari shortly will release a group of features for both regular and art theatres. Set for early release is "Cross of the Living," which will have its American premiere at the 55th St. Playhouse here.

"Horror Package," consisting of two newly titled rereleases, will be ready in January.

Cari has acquired the U.S. distribution rights to "Mr. Arkadin," the Orson Welles production made abroad in 1956 by Filmrosa Productions but never released in this country. Cari plans a national release in January, according to Ginsburg. Welles stars in the picture, which he produced and directed from his original story and screenplay. Featured are Patricia Medina, Michael Redgrave, Katina Paxinou, Akim Tamiroff and Mischa Auer.

## 'Billy Budd' First Runs

NEW YORK — Allied Artists' "Billy Budd," which played a six-week first run at Cinema I and Cinema II in New York, opened at the Squirrel Hill, Pittsburgh, December 21 and will open at the Amherst Theatre, Buffalo, beginning December 25, according to Ernest Sands, general sales manager.



## Bragg Heads DeLuxe; Freedman Retiring

NEW YORK—Herbert E. Bragg has been elected president of DeLuxe Laboratories, a wholly-owned subsidiary of 20th Century-Fox. He will succeed Alan Freedman, head of the laboratories for 47 years, who has retired, but will continue to serve in an advisory capacity. Freedman, who is 73 years old, retired at his own request.



Herbert E. Bragg

Bragg was research engineer with the Bell Telephone Co. in the early days of sound pictures and joined the Fox Case Co. in 1928. He was associated with 20th-Fox in the development of modern screen techniques, particularly CinemaScope, in addition to stereophonic sound, Eidophor and various color processes.

In 1934, Bragg became assistant director of the company's research division, was on leave to the government from 1942-45 and resumed his duties with 20th-Fox immediately thereafter. He became director of research last year.

Darryl F. Zanuck, 20th-Fox president, lauded Freedman's long administration and said DeLuxe would continue to operate along the progressive lines inaugurated by him. He said DeLuxe has the largest and most complete film laboratories in the world, processing more than 500,000,000 feet of film annually.

Zanuck said he hoped the "unfounded rumors" that DeLuxe would be sold would be permanently abandoned, because "nothing could be further from the truth." He said expansion of services into other fields would be continued.

## Warner Bros. Has Increase In Net Income for 1962

NEW YORK—For the year ended August 31 the consolidated net income of Warner Bros. amounted to \$7,566,000, equal to \$1.56 a share on 4,830,052 shares of common stock outstanding at that date, Jack L. Warner, president, told stockholders.

The consolidated net income for last year was \$7,209,000, which, after giving effect to the Feb. 19, 1962, stock split of four shares for one, represented \$1.49 a share on the shares outstanding on Aug. 31, 1961.

Net current assets at August 31 last were \$48,331,000, including \$11,732,000 cash and debt due after one year was \$6,126,000, compared with \$47,513,000, including \$20,657,000 cash and U.S. government securities, and \$5,842,000, respectively, at Aug. 31, 1962.

## John Wayne Named 'No. 1 Action Star'

HOLLYWOOD—John Wayne, on the set of "McLintock!" at Paramount, has been given a bronze plaque listing him as "The Number One Action Star of 1962." The award was voted by the Film Buyers of the Motion Picture Industry.

LARGEST AMOUNT SINCE 1949

# 1962 Film Boxoffice Take Seen at \$1.45 Billion

## White Paper in Britain Sanctions Pay TV Test

London—The British Government, in a White Paper on pay TV issued this week, sanctioned experimental pay television and agreed to consider applications for closed circuit theatre television.

The White Paper stipulated there would be no commercials allowed, that only one pay TV program would be permitted in any area and that the networks used in the experiment must also make available BBC and ITA programs, and that financing must be borne by the operator.

Pay TV tests, it was said, are not likely to begin before 1964, and the government gives no guarantee that at the end of the tests it will authorize permanent pay TV service.

## NGC's Net for Year Up to \$2,913,014

LOS ANGELES—National General Corp. for the year ended September 25 had a big increase in earnings, totaling \$2,913,014. This was equal to \$1.03 a share on 2,830,363 common shares outstanding, a \$9.7 million turnabout from fiscal 1961 when the company reported net losses of \$6.8 million, according to Eugene V. Klein, president and chairman.

Net income from operations alone for the fiscal year to September 25 totaled \$2,282,212, compared to \$804,488 for the previous year. The improvement in operating income was based on almost equal gross income for 1962 of \$43,546,289 as against \$43,849,109 the prior year. The recent fourth quarter netted \$973,304 as compared with \$100,961 for the same period last year before special items. This marked the second three-month period in the 1962 fiscal year when operating income went above that of the entire 1961 fiscal year.

Klein said that the dramatic upturn in profits was attributed to internal cost controls, the exploitation of new sources of income, particularly vending activities, and further strengthening at the top management level. Plans for opening additional retail stores adjacent to theatres were revealed. NGC now has six Nut n' Kone Shoppes in a test operation.

The proposed acquisition by the company of Mobile Rentals Corp., is subject to approval of Mobile's stockholders and a final tax ruling.

## 'Girls! Girls! Girls! Shortened

The running time of Paramount's 'Girls! Girls! Girls!' has been cut from 106 minutes to 98 minutes.

WASHINGTON—The motion picture industry, during 1962, had boxoffice receipts estimated at \$1.45 billion, the largest amount since 1949, according to a Department of Commerce business and defense services administration report issued Monday (17). This estimate represents a 5.8 per cent increase over receipts of \$1.37 billion in 1961.

The report predicted even better business for 1963, and explained the increase for the current year as due to higher quality product, larger admission prices and hard-ticket showings. It pointed out that the number of domestic films declined, but the number of foreign films exhibited in the U.S. continued to increase.

Remittances from abroad, the report added, are expected to be in the \$215-220 million range next year, about the same as for 1962.

Feature film production by U.S. producers, it continued, is expected to total 140 this year, with 125 pictures released in the first 11 months, compared with 165-170 for the first 11 months of 1961. Indications pointing to higher receipts for 1963 include attendance increases, higher admissions and top-quality product which will be released at advanced prices.

The report pointed to the "industry's optimism of future business trends," as indicated by exhibitor investments in new theatres, and predicted that 1962 construction would exceed that of any year since 1951. By the end of 1962, the report said, between 16,800-17,000 theatres are expected to be in operation in the U.S. In the last 24 months, 278 new theatres have been built or started costing \$157,000,000. Most were four-wall houses, reversing a ten-year trend toward drive-in construction.

## Charles Smadja Joins ECA As Consultant in Europe

NEW YORK—Charles Smadja, until recently vice-president of United Artists in charge of European production, has joined Entertainment Corp. of America.

Max Youngstein, ECA president, said that Smadja would serve as overall consultant and coordinator on the company's motion picture activities in Europe.

Smadja will continue to make his headquarters in Paris.

## NOTICE

BOXOFFICE this week combines its issues of December 24 and 31. There will be no BOXOFFICE dated December 31. The next issue will be published on January 7, 1963.



# 95% of Loew's Theatres Operating at a Profit

NEW YORK — Stockholders of Loew's Theatres were given a review of the year's activities at their annual meeting in the Cinerama Theatre here Thursday afternoon (13) by Laurence A. Tisch, board chairman, who said he looked to the year ahead with confidence.

Ninety-five per cent of the circuit's theatres, Tisch said, are operating in the black, with only "a few marginal" operations. He refused, however, to make public theatre earnings separately from hotel earnings.

Some shareholders, however, expressed the opinion that the company might be over-expanding and moving too fast, especially in the field of hotel operation and construction.

Enumerating new theatre activities, Tisch listed the start of construction of the 600-seat Loew's Embassy in Washington; approval for an 800-seat theatre in Springfield, Va.; the opening of Loew's Tower East in Manhattan and conversion of the Capitol to Loew's Cinerama. He said the company would continue to acquire more theatres, but would, where indicated, dispose of any marginal theatres.

Tisch said that the past year had resulted in the completion of four important hotel projects, the launching of one new theatre, finalization of arrangements for the acquisition of two other new theatres and the modernization of a number of existing theatre properties.

When told that Loew's might be going too far in its hotel enterprises, Tisch said there were no plans for further hotel construction at this time. The feeling was that, insofar as New York was concerned, the present heavy hotel patronage could ebb considerably after the 1964 World's Fair had ended.

There were the usual floor debates by the so-called "professional" stockholders who challenged various statements in the annual report, but Tisch handled them with diplomacy.

The nominated slate of directors was elected: Charles Benenson, James Bruce, Leopold Friedman, Lewis Gruber, Herbert Hoffmann, John F. Murphy, Simon H. Rifkind, Laurence and Preston R. Tisch, Arthur M. Tolchin and Jay Wells.

The firm of Lybrand, Ross Bros. & Montgomery was re-elected as independent certified public accountants.

## Joseph Mankiewicz Weds British Girl in New York

NEW YORK—Joseph L. Mankiewicz, director of the forthcoming "Cleopatra," was married December 14 to Rosemary Matthews by Judge John Mangan, justice of the Municipal Court of New York City.

The bride is the daughter of the Venerable H. J. Matthews, former archdeacon of Hampstead, England, now retired, and Dr. Kathleen Matthews.

## SBA Booklet Available On Depreciation Rules

Washington—The Small Business Administration has available a leaflet prepared by U. S. Internal Revenue Commissioner Mortimer M. Caplin, entitled "new depreciation guidelines—realistic and flexible." The booklet, No. 147, can be obtained from any of the SBA offices or the Small Business Administration, Washington 25, D. C.

The information is a help to exhibitors who cannot afford high-priced tax counsel.

## Nat Weiss to Polaris As Vice-President

NEW YORK—Nat Weiss has resigned as publicity manager of 20th Century-Fox to become vice-president in charge of advertising and publicity of Stanley Kubrick's newly formed Polaris Productions, Inc. His resignation at 20th-Fox will become effective early in 1963.



Nat Weiss

Weiss will work in close association with Kubrick and serve as liaison between the production company and distributor. First of the Polaris projects will be "Dr. Strangelove: Or How I Learned to Stop Worrying and Love the Bomb," which will start production in London late in January. It will be released by Columbia Pictures and will have Peter Sellers and George C. Scott in the cast, along with others to be announced. Kubrick will produce and direct.

Weiss has been publicity manager of 20th-Fox for the last three years and recently completed a four-month assignment in Rome where he directed the publicity phase of "Cleopatra." He returned to New York to guide the launching of Darryl F. Zanuck's "The Longest Day." Prior to his moving to the publicity desk, Weiss was assistant advertising manager for three years.

## British Award to Burt Lancaster

HOLLYWOOD—Burt Lancaster has been honored with Great Britain's equivalent of the Academy Award by being named best actor of the year for "Bird Man of Alcatraz." The award was announced by Films and Filming which also cited "One, Two Three" as best comedy and gave William Inge the award for the best screenplay for "Splendor in the Grass."

## Cinerama Has Bright Future, Reisini Says

NEW YORK—Despite an operating loss of \$450,000 for the first nine months of this year, Cinerama's prospects are bright and its two current releases are doing exceptionally well, stockholders were told at a special meeting here Wednesday.



Nicolas Reisini

Nicolas Reisini, president, said that "The Wonderful World of the Brothers Grimm" had grossed more than \$5,000,000 in 33 theatres on an average engagement of 14 weeks and that the picture was scheduled to open in 19 additional theatres. "How the West Was Won" had its world premiere in London on November 1 and has more than \$600,000 in advance ticket sales. The picture will have its American premiere at Loew's Cinerama Theatre in New York on February 22.

A feature-length film to be known as "The Best of Cinerama" and showing excerpts from past productions has been prepared and will be shown in Cinerama theatres in advance of openings of "West" and "Brothers Grimm."

A combination royalty and participation deal has been made for "The Greatest Story Ever Told" and "It's a Mad, Mad, Mad, Mad World," Reisini said. Cinerama will be paid a royalty on admissions on both pictures and will receive a share of the profits from "Mad World" if shown in 50 theatres by the end of 1963 and from "Greatest Story" if presented in 100 theatres by the end of the following year.

Reisini said there were 50 Cinerama theatres in the United States and Canada and 23 in theatres overseas. He said he expected there would be 62 theatres in the domestic market and 33 foreign by early next year. Acquisition of another Broadway theatre for Cinerama is in the offing, Reisini said.

Improvements have been made on the Itinerama, the company's traveling balloon-type theatre. It has been used in Europe and will make its bow in this country next year.

Cinerama's panoramic still camera will be ready for the market in 1964.

Reisini said that the loss figures did not reflect the grosses so far on "West" and "Brothers Grimm."

Six directors were elected by the stockholders; namely, Paul Porter, B. G. Kranze, Marshall Jacobs, Frederick Koehner, Michael D. Remer and Reisini.

The meeting lasted more than three hours.

## Life Plugs Three Big Films

NEW YORK—The December 15 issue of Life Magazine carries lavish space on three new motion pictures. On the cover is Marlon Brando with a cover line credit to MGM's "Mutiny on the Bounty." The inside illustration features four pages in color on the production. Also there are two pages each in color on "Taras Bulba" and "Lawrence of Arabia."





## FEATURE REVIEW

# 'LAWRENCE OF ARABIA'

Columbia

By FRANK LEYENDECKER

IN ANY LIST of the great adventure films of all time, the Sam Spiegel-David Lean production of "Lawrence of Arabia" must stand near the top. In the power, sweep and realism of its story dealing with the legendary war hero, the picture has rarely been equalled. Add to this, the brilliance of its acting, most particularly by the strikingly handsome newcomer (to the screen), Peter O'Toole, the excellence of David Lean's direction and, most particularly, the breathtakingly beautiful outdoors photography of the Sahara Desert locations and the film becomes a "must" for every discerning moviegoer. In all, "Lawrence of Arabia" is a cinematic triumph.

Five years ago, the Sam Spiegel-David Lean production of "The Bridge on the River Kwai" swept the Academy Awards field by garnering the best production, best actor, best direction, best screenplay and best cinematography awards, among others, and then became one of the top grossers of all time and this 1962 production is likely to duplicate this triumph.

Boxoffice-wise, the Alec Guinness and Jack Hawkins names, plus those of Anthony Quinn, currently at the peak of his acting career in "Barabbas," "Requiem for a Heavyweight" and on Broadway in "Tchin-Tchin," and Jose Ferrer and Arthur Kennedy, will insure marquee draw, while Lawrence himself, who wrote "Seven Pillars of Wisdom" and "Revolt in the Desert" and was the subject of the Lowell Thomas book and the recent London-Broadway stage hit, "Ross," is a name to attract all serious-minded patrons. For the women and teenagers, the striking good looks of the widely publicized Peter O'Toole, will cause discussion and a "want-to-see" attitude.

The producers wisely duplicated several of the outstanding features of "River

Kwai," in addition to Lean's direction, including the casting of the Award-winning Guinness and Hawkins in starring roles. To write the screenplay, a most difficult assignment because of the controversial nature of T. E. Lawrence, a hero in every sense of the word, yet a rabble-rouser and exhibitionist, Spiegel chose Robert Bolt, British playwright whose "A Man for All Seasons" is a widely acclaimed Broadway stage hit. Bolt deserves high praise for his script in which dialog plays a lesser part than does action. While the picture is long, interest falters only slightly during a few overly talky sequences in the second part of the film.

Visually, the picture has rarely been surpassed, with F. A. Young's magnificent photography in Super Panavision-70 and

Technicolor creating striking desert vistas and capturing the fury and terror of battles between the Arabs, the Turkish forces and the desert tribesmen. The photography is so clear and sharp that tiny figures appearing on the distant horizon can be picked out by the naked eye of the spectator.

The music score by Maurice Jarre, played by the London Philharmonic Orchestra conducted by Sir Adrian Boult, is tempestuous but with many hauntingly lovely quieter strains.

But it is in the astute casting of Peter O'Toole as the enigmatic T. E. Lawrence, that the producers have scored their greatest triumph. Perhaps a shade too tall and handsome for a physical re-creation of the man, O'Toole is, nevertheless, a superb actor who brings out Lawrence's awkwardness, his conceit and fondness for Arab dress and his loyalty for the desert tribesmen, as well as the loneliness and despair of his later years. This will be one of the most talked-about performances of recent years.

Overshadowing all the others are Anthony Quinn, almost unrecognizable with his hawk-like nose in the character of the ferocious Auda Abu Tayi, head of the Howeitat desert tribesmen, who is magnificently realistic, as always, and Omar Sharif, the Egyptian star, who is gentle and understanding as the Arab Sherif Ali, friend to Lawrence. Alec Guinness is fine, too, as Prince Feisal, one of the star's quieter roles, and Jack Hawkins is gruff and thoroughly British as General Allenby. Jose Ferrer adds an authentic acting gem in the comparatively small part of the sadistic Turkish Bey who tortures Lawrence. Arthur Kennedy makes his scenes count as the news correspondent who covers Lawrence's battles, and the veteran Claude Rains is good as a soft-spoken, tactful British diplomat. Anthony Quayle and Donald Wolfitt also do well as do I. S. Johar and several native actors.

The nearly-four hours running time opens with T. E. Lawrence's tragic death in a motorcycle crash in England in 1935 and then flashes back to 1916 in Cairo, when he was attached to the British general staff and requested to be transferred to Arabia. After being given his wish, the familiar story of Lawrence's exploits in the desert unfold—and it makes a fascinating telling.

### "LAWRENCE OF ARABIA"

Sam Spiegel-David Lean production  
Released through Columbia Pictures  
Running time 221 minutes, plus intermission  
Ratio: Super Panavision-70

#### CREDITS

Produced by Sam Spiegel. Directed by David Lean. 2nd unit sequences directed by Andre Smaghe and Noel Howard, photographed by Skeets Kelly, Nicholas Raeg and Peter Newbrook. Production designed by John Bax. Art director, John Stoll. Director of photography, F. A. Young, B.S.C. Color by Technicolor. Photographed by Super Panavision-70. Screenplay by Robert Bolt. Music composed by Maurice Jarre. Arrangements by Gerard Schurmann. Music coordinator, Morris Stoloff. Played by the London Philharmonic Orchestra conducted by Sir Adrian Boult. Editor, Anne Coates. Production manager, John Palmer. Produced by Horizon Pictures, Ltd., London.

#### CAST

Lawrence ..... Peter O'Toole  
Prince Feisal ..... Alec Guinness  
Auda Abu Tayi ..... Anthony Quinn  
General Allenby ..... Jack Hawkins  
Turkish Bey ..... Jose Ferrer  
Colonel Brighton ..... Anthony Quayle  
Mr. Dryden ..... Claude Rains  
Jackson Bentley ..... Arthur Kennedy  
and Donald Wolfitt, Omar Sharif, I. S. Johar, Michel Ray, Zia Mahyeddin, Gamil Ratab, John Dimech, Howard Marian Crawford, Jack Gwillim and Hugh Miller.



## Col. Sees \$60,000,000 Gross on 'Lawrence'

NEW YORK—"Lawrence of Arabia" cost \$13,000,000 to produce and Columbia expects it will gross more than \$60,000,000, out-grossing all other pictures, stockholders were told at their annual meeting here Wednesday (19).

All directors were re-elected. A proposal by John and Lewis Gilbert, holders of 26 shares each, calling for certain restrictions in the granting of stock options to executives, was defeated although it received approximately 120,000 votes by shares.

A. Schneider, president, said, in reply to a question regarding a flurry of stock purchases by an individual or a group, that he did not know who was buying the stock and that there was no way of learning of his or their identities.

The stockholders were told that \$100,000 owed to the company by Cuban distributors of Columbia product had been written off the books. They also were told that there were 87 antitrust suits on file against the company, but that the overall amount involved had not been tabulated.

The re-elected directors were Schneider, Leo M. Blancke, Donald S. Stralem, Alfred Hart, Abraham Sonnabend, Mendel Silberberg, Leo Jaffee, Samuel J. Briskin and Jerome Hyams.

Price Waterhouse & Co. was selected again as the independent public accountant and auditor of the corporation.

## Pries Is Elected to Board Of National Foundation

PHILADELPHIA—Ralph W. Pries, vice-president of Berlo Vending Co. has been elected to the national board of trustees of the National Foundation-March of Dimes. His election was announced at a meeting of the executive board of the foundation's Philadelphia Chapter by Basil O'Connor, foundation president.



Ralph W. Pries

Long active in March of Dimes work, Pries joins a board whose members include W. Averell Harriman, Assistant Secretary of State for Far Eastern Affairs; Brig. Gen. David Sarnoff, chairman of the board of the Radio Corp. of America; Robert W. Woodruff, chairman of the finance committee, the Coca-Cola Co., and Dr. George Gallup, director of the American Institute of Public Opinion.

Pries has been Pennsylvania state chairman of the March of Dimes for the past six years. He served two years as chairman of the Philadelphia chapter and two years as campaign chairman. He is second vice-president of Variety Club International and is former treasurer of the international group and a former chief barker of the Philadelphia tent.

## Ben Thau to Morris Agency

LOS ANGELES—Ben Thau, top executive at MGM for 32 years, has joined the William Morris agency to head the motion picture department.



**A TOKEN FOR THE CAPTAIN** — Joseph R. Vogel, president of Metro-Goldwyn-Mayer, is shown presenting a gold watch to Capt. Ellsworth Coggins, who skippered the ship through-out its world tour on behalf of "Mutiny on the Bounty." The presentation was made at a recent luncheon in honor of the crew of H.M.S. Bounty.

## Directors Guild Approves Single Governing Body

HOLLYWOOD — George Sidney, president of the Directors Guild of America, announced that the national board of directors at a meeting in Chicago unanimously approved the establishment of a single governing body for the DGA.

Action by the national board followed a referendum in which the guild's membership overwhelmingly approved constitutional and by-law changes which eliminate eastern and western regional boards and establish a single national board of directors comprised of members in all categories from all parts of the country. The new national board will headquarter in Hollywood.

It is composed of 19 members, of which 13 are from the west and six from the east. Two-thirds of the membership are in the director category, with the balance made up of assistant directors, associate directors and stage managers. There are 12 alternate members with six coming from each region.

Commenting on the action both by the board and the membership, Sidney said, "This is one of the most important and constructive moves in the history of our guild and it certainly reflects our growth into an important national organization."

Delbert Mann, who is directing a play in New York, flew in for the meeting, while Shieldes Dierkes came from Detroit and Larry Carl from Washington, D. C. Sidney, himself, flew in from San Diego.

Five Chicago network executives accepted the guild's invitation to attend the luncheon with the board. Those attending were: Bob Link, Charles Hinds and Hank Schaefer of CBS, Manny Fingerhut of ABC and Harry Trigg of NBC.

## Richard Zanuck Announces Change in His Schedule

HOLLYWOOD—Upon his return from a week of New York conferences, Richard Zanuck, 20th-Fox liaison for his father, president Darryl F. Zanuck, announced a new operational policy.

Hereafter Richard will spend three weeks of each month on the lot, the fourth week in New York, reporting on studio developments directly to the president.

## Lord Archibald Discusses British Industry Here

NEW YORK—Lord George Archibald, chairman of the Federation of British Film Makers, met with the press here Tuesday evening (18) and discussed various aspects of the British industry. Lord Archibald is in the United States to visit his step-grandchildren rather than on a business mission.

Explaining the setup of his organization, Lord Archibald said it had been formed six years ago with five members and had increased to 60 members. It is strictly a production association and has no exhibitor members, as does the British Film Producers Ass'n, some of whose members have interests in theatres.

Touching on the Common Market, Lord Archibald said the British film industry had remained neutral on the matter, taking no sides as of now, preferring to see what the terms might be before taking a position. He said he did not believe there would be opposition to the Eady Fund of subsidy under the Common Market.

In regard to the Eady Fund, Lord Archibald said he saw no reason why such a plan would not be workable in the United States. He said that France and Italy had subsidy plans and that a similar formula could be worked out over here.

Theatres are continuing to close in England, he said. Television has had an adverse effect on attendance. On the other hand, he noted an increase in art theatres.

## Paul Voudouris Appointed To New Post at Eprad

Paul J. Voudouris has been appointed sales manager of Eprad, Inc.'s theatre products division, according to company president Al Boudouris. Products marketed by the theatre division include sound systems, electric in-car heaters, speakers, junction boxes and car counters. Voudouris succeeds James P. McSorley who recently joined Beeson-Reichert, Inc., Eprad's advertising agency.



Paul J. Voudouris

Voudouris joined Eprad in 1957, and has served as assistant sales manager for three years; prior to that he worked in various administrative, purchasing and production capacities.

## DGA Awards in Two Cities

HOLLYWOOD — The bestowing of the Directors Guild of America annual awards for 1963 will be held simultaneously in Hollywood and New York on February 9, it was announced by George Sidney, president of the guild. The west coast affair will take place at the Beverly Hilton Hotel, and the eastern function at the Waldorf-Astoria.

Highlights of the evening will be the Outstanding Directorial Achievement award for motion pictures to be announced at the Hollywood dinner with similar awards for television at the eastern affair.





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ON MAN'S MOST EXCITING,  
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as they pass the moon and Lunar Station III!



**YOU ARE THERE...**  
as they are attacked by crawling, living lava!



**YOU ARE THERE...**  
as they brave the raging irradiated Venusquake!



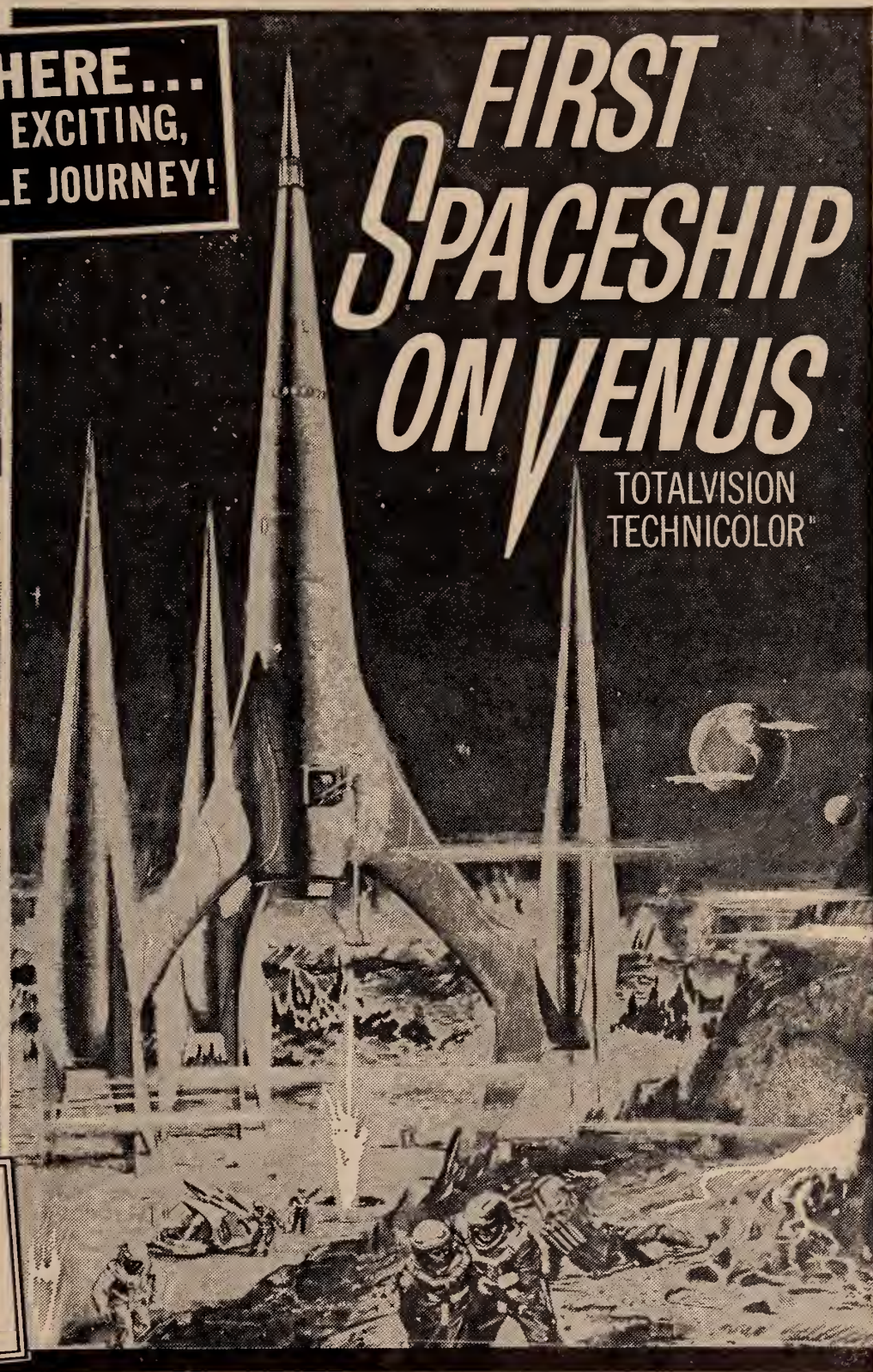
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as they discover the Venusians' vitrified Forest!



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UNFORGETABLE!**

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SAN DIEGO—SMASH PREMIERE, October 31  
SEATTLE—HELD OVER  
SALT LAKE CITY—HELD OVER  
LOS ANGELES—53 Theatres—Dec. 12—(HELD OVER 33 THEATRES)  
TEXAS—120 Theatres—December 12  
DENVER—6 Theatres—December 12  
TORONTO—10 Theatres—December 12

FLORIDA—8 Theatres—December 19  
DETROIT—21 Theatres—December 21  
PHILADELPHIA—26 Theatres—December 25

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# Pepsi-Cola Will Help Theatres Sell Films

NEW YORK—Pepsi-Cola will help the nation's 18,000 movie theatres sell more tickets in 1963, through radio advertising, it was announced Thursday (20).

Working through its nation-wide bottler organization, Pepsi-Cola will use commercials to promote movie attractions for local exhibitors, Edward C. Finneran, manager for theatre sales for the soft drink company, said at a trade news conference.

"The Pepsi-Cola Co. has long been known for its advertising effectiveness, and we and our bottlers have decided to put this know-how and effectiveness to work in behalf of exhibitors," Finneran said. He explained that Pepsi-Cola bottlers have been supplied with a tandem series of spot radio commercials, designed to plug movie attendance as part of the company's 1963 "Now It's Pepsi for Those Who Think Young" advertising campaign.

Provisions have been made in this commercial series for approximately 45 seconds of "open middle time," between a musical opening and close.

It is during this "open middle" time slot that Pepsi will provide free a vehicle for exhibitors for on-the-air billboarding of their attractions, citing stars, days, dates, starting times, etc.

The commercial series was prepared by Pepsi-Cola's agency, Batten, Barton, Durstine and Osborn, under the direction of Philip B. Hinerfeld, vice-president and director of advertising for the Pepsi-Cola Co. The spots, part of the company's 1963 first flight radio effort, covering January-June, are already in the hands of bottlers. Hinerfeld pointed out that, in 1963, Pepsi-Cola and its bottlers plan to use some 3,000 radio outlets in its advertising program. Plans are being discussed for a supplementary

SAMPLE MOVIE GUIDE

SPOT RADIO COMMERCIAL

Music: Jingle chorus, accompanied by Mitchell Ayres' band.

Joanie Sommers Sings:

There's lots to do. Your choice is wide  
And here's your helpful Pepsi guide  
To tell what's doin' . . . and what is new in  
Entertainment . . . all around town.

Local Announcer

Say, what are you doing tonight? There are three great movies in town. There's "Lover Come Back" at the Park, and the last feature starts at 9:30. Then, for you drama fans, there's Joan Crawford and Bette Davis in "What Ever Happened to Baby Jane?" over at the Bijou . . . And, finally, the Paramount is having the 25th anniversary revival of "Gone With the Wind." Clark Gable . . . Vivien Leigh . . . Olivia de Havilland. What a wonderful show! So go out tonight and see a movie. It's great to watch those exciting pictures fill up the screen.

series of movie commercials to be part of the company's July-December second flight.

Discussing the over-all program with newsmen, Finneran said, "There is nothing complex about this procedure. Local exhibitors should contact the Pepsi-Cola bottler in their area and sit down with him to develop the details of how he can have his attractions plugged during Pepsi's commercial time on the radio. Then, he simply arranges for a steady flow of copy to the bottler who, then, relays it to the station.

"Since most alert showmen are continually looking to media to plug attractions, Pepsi-Cola bottlers will go to bat for these showmen and give them the vehicle for this exploitation effort. We are sure," Finneran continued, "that alert showmen will not stop at getting the gratis plug over the air, but will take this one step further and develop additional tie-in promotions with Pepsi-Cola bottlers in their areas."

## 'Ted' Curtis Retiring As Eastman Kodak VP

ROCHESTER, N. Y.—Edward P. "Ted" Curtis will retire as vice-president of Eastman Kodak Co. on January 1, but will remain as a member of the board of directors.



Edward P. Curtis

Curtis, who was head of the motion picture department, has been with Eastman since 1920 when he joined the controller's office, moving to the motion picture film section a year later. After two years in the research department, he moved back to the film division and became its head in 1929.

After military service with the Army Air Force from 1940 to 1945, Curtis returned to Kodak and was elected a vice-president and placed in charge of worldwide sales of professional film, as well as in charge of Kodak sales, advertising and distribution outside the United States. He was elected to the board in 1957 and to the executive committee in 1960.

Curtis is a major general in the Air Force Reserve and served in both World Wars. He holds the Croix de Guerre and the Distinguished Service Cross and is a member of the Order of the Bath.

## Westfall Heads Concessions For the Coca-Cola Co.

ATLANTA — Harvey Westfall has been appointed theatre and concessions manager for the Fountain Sales Department of The Coca-Cola Co. to succeed the late Charles A. Bourdelais Jr.



Harvey Westfall

George A. Callard, vice-president in charge of fountain sales, made the announcement. Westfall is a veteran of more than 25 years in the fountain division of Coca-Cola, and since 1956 has been supervisor of special representatives, Los Angeles region.

Westfall is active in the Variety Club, California Automatic Vendors Ass'n and other civic and business organizations. In his new position he will move his headquarters from Los Angeles to Atlanta, Ga.

## Jack Goetz Is Dead

LOS ANGELES—Jack Goetz, 69, retired film executive, died December 14 after a prolonged illness. Active in the film laboratory field for 50 years, he cofounded Duart Film Labs in New York and was long associated with Consolidated Film Industries and Republic Corp. on both coasts. He is survived by his wife, two sons, two sisters, four brothers. The latter are Harry and Ben, retired film executives, Charles, film salesman and producer William Goetz.

## Charles Laughton Dies After Lengthy Illness

HOLLYWOOD—Character actor Charles Laughton, 63, died Saturday (15) night at his home here after a lengthy illness. Laughton, son of an English hotel man, had been in ill health since last summer, suffering from cancer of the spine. He was allowed to go home from Cedars of Lebanon hospital on November 30.

In addition to his well-known motion picture roles, as Captain Bligh in "Mutiny on the Bounty," as the butler of "Ruggles of Red Gap" and for his Academy Award-winning performance as King Henry VIII in 1933, Laughton in recent years had given dramatic readings.

He is survived by his wife Elsa Laughton and a brother Frank Laughton.

## Lew Landers Is Dead

HOLLYWOOD—Lew Landers, veteran film director, 61, died of a heart attack at his Palm Springs home where he had been living in semi-retirement for the past two years. Survivors are his wife, two step-daughters, Gloria Greer, Palm Springs columnist-radio commentator and Mrs. Benedette Wolfe.

## Actor Thomas Mitchell Succumbs at His Home

BEVERLY HILLS, CALIF. — Actor Thomas Mitchell, winner of the Academy Award in 1958 for his role in "Stagecoach," died at his home here Monday (17) after a long illness. He was 70 years old.

Mitchell had appeared in scores of films since 1935. His last was "Pocketful of Miracles." One of his most memorable roles was that of Scarlett O'Hara's father in "Gone With the Wind." His last public appearance was a television star appearance on the Perry Como Show last Thanksgiving.

He is survived by his wife Susan and a daughter, Mrs. Anne M. Lange, of Hollywood.

## Edward Nassour Dies

HOLLYWOOD—Edward Nassour, 45, independent film producer, died December 15. With his brother William, Edward Nassour formed Consolidated Studios in 1945, changing the name to Nassour Studios in 1946. Among feature pictures produced by the pair were "Africa Screams," "Mrs. Mike," and "Tripoli."





**ACCEPT 'JUMBO' AWARD**—Robert Mochrie, vice-president and general sales manager of MGM, and Joe Pasternak, right, producer of MGM's "Billy Rose's Jumbo," accept a special award for the film from officials of Bridgeport's annual Barnum Festival. The special citation was presented by Nelson Downs, left, ringmaster of the festival, and Samuel Todesco, second from left, lieutenant governor-elect and mayor of Bridgeport, in recognition of the picture's faithful portrayal of circus life.

## Youngstein-Frankenheimer To Produce 'Hiroshima'

NEW YORK—Max E. Youngstein, president of Entertainment Corp. of America, and producer-director John Frankenheimer will jointly produce "The Flowers of Hiroshima," based on the 1959 Viking Press novel by Edith Morris.

Youngstein, originally one of the factors in the development of United Artists, will function as executive producer while Frankenheimer will produce and direct. Ned Young and Harold J. Smith, who won an Academy Award for their screenplay of "The Defiant Ones," will write the screenplay for "Flowers."

Frankenheimer and Youngstein will make "Flowers of Hiroshima" as a bilingual film with a top American heading a predominantly Japanese cast. They are negotiating for Toshiro Mifune, star of "Rashomon," for one of the chief roles. Plans call for production in Japan in 1964.

Frankenheimer, who directed the current "The Manchurian Candidate," will make the film version of "Seven Days in May" and will produce and direct "The Confessor" before starting "Flowers of Hiroshima."

## Titanus Filming Comedy With 80 World Stars

ROME, ITALY—"The Shortest Day," a World War I comedy featuring some 80 international screen stars, is now in production at the Titanus-Farnesina Studios under the direction of Sergio Corbucci. The picture is being filmed in two languages, with the Italian version ready for release by the end of January and the English version at the end of February 1963.

The leads are played by Franco Franchi and Ciccio Ingrassia while the cameo roles are being played by Walter Pidgeon, Annie Girardot, Gino Arvi, Claudia Cardinale, Rossano Brazzi, Vittorio De Sica, Aldo Fabrizi, Vittorio Gassman, David Niven, Gordon Scott, Robert Wagner, Steve Reeves, Paolo Stoppa and Toto, among others.

# BETWEEN THE LINES

By AL STEEN

## Eady Fund Study

SOMETHING should come out of the probes into the operation of the Eady Plan in England as the basis for a formula in the U. S. Three groups, working independently, are delving into the subject and should come up with their findings shortly after the first of the year.

Herman Levy, counsel of Theatre Owners of America, already has started his study, after having been directed to do so at the Miami Beach convention. Allied States, at its Cleveland convention, authorized a committee to look into the matter, while the Council of Motion Picture Organizations, previously, gave approval to a study.

Some attorneys have expressed the opinion, privately, that a plan patterned on the Eady Fund could work in the U. S., despite different laws and situations.

## Art House Product

THE ART HOUSE product situation apparently doesn't look too bright for the immediate future. An executive for a group of art theatres was over in Europe recently to look over the available crop of pictures and reported, on his return, that he saw very little of merit for his circuit.

"And that goes for product from Hollywood, too," he added.

Judging from this executive's remarks, the film flow for art houses might be drying up. But that appears to be unlikely. The trouble may be that producers and distributors of pictures suitable for art theatres like to keep their inventories a secret. Maybe they're afraid that if they advertise their wares in the trade press, some theatres would book them faster than prints could be made available.

## A Chat With Corman

WE HAD A CHAT with Roger Corman the other day. The American-International producer made the observation that there was a "slight" trend to return to Hollywood by some producers who had been making pictures abroad in recent years. He said he could not see a stampede back to Hollywood because it will always be advisable to make certain films abroad, but that there appeared to be a small swing back to California.

Corman admitted there were some savings factors in making pictures in Rome, for example. A few years ago, foreign producers were anxious to make coproduction deals, but those same producers now drive "harder bargains," Corman said. Labor may be less expensive, but those costs, too, have gone up and the personnel does not have the same speed and efficiency of Hollywood workers, he said.

Hollywood crafts, Corman noted, had

made a good record in trying to hold the line on costs even though there was some "feather-bedding." If labor costs go up, then some producers may go back to making pictures in Europe. On the other hand, he said he felt American producers could work better in the United States because "their roots are here" and some of them never acquire the European flavor when making pictures abroad.

Corman will make three pictures next year, two for AIP and one for United Artists. They will be "Masque of the Red Death" and "Haunted Village," starting in March and April, respectively. "The Dubious Patriot" will be shot in Yugoslavia for UA.

Corman's "The Raven," will have its American premiere on January 23 on a multiple engagement formula in the RKO, Skouras and other New York circuits. His "The Terror" will be a March release, while "The Young Racers" will bow on Memorial Day.

## COMPO Needs Tax Data

THE COUNCIL of Motion Picture Organizations is asking for data on the number of theatres paying admission taxes and the amount paid out by the affected theatres.

This information is of vital importance in giving facts and figures to members of Congress. The letters have gone out to the theatres. Exhibitors receiving them will be doing a big service to COMPO and, more important, to themselves, if they will fill out the forms and dispatch them to Price, Waterhouse & Co. as quickly as possible. The information insofar as individual exhibitors are concerned will be kept in the strictest confidence; not even COMPO will see it. Price, Waterhouse will assemble the data and turn the findings over to COMPO.

Don't delay, send in your report now!

## The 'Barabbas' Contest

THE OFFER of Columbia Pictures to donate a week's salary to every member of the staff of the theatre which does the best promotion job and does capacity business on "Barabbas" is gaining momentum. Arthur Manson, who has been spearheading the project for Columbia, returned last week from a tour of key cities with the report that circuits, such as Interstate of Texas, are going all-out. Everybody from the janitor to the manager of the winning theatres—one in the 1,000-seat plus and one in the less than 1,000-seat categories—will pick up the bonuses.

There have been numerous contests to stimulate incentives for bigger business, but this appears to be the first in which everybody in the winning brackets can benefit.



# Hollywood Report

By CHRIS DUTRA

WHILE IN TOWN for the Hollywood premiere of "Long Day's Journey Into Night," Ely Landau revealed his production plans for 1963 and listed Helen Eustis' novel, "The Fool Killer," as the first of five features to get under way in March, with David Friedkin and Morton Fine, well-known television writing team, doing their first motion picture screenplay. Broadway's Jose Quintero will direct for producer Servando Gonzales, one of Mexico's top young producers, whose first feature "Yanco," has been acclaimed for its cinematic artistry. This will be followed by an adaptation of Giraudoux's "The Madwoman of Chaillot," which is scheduled for production in the summer on French locales. Noting the most ambitious project on the new company's schedule as an original story based on the life of Leonardo da Vinci, slated to get under way in Italy next fall. Howard Fast, author of "Spartacus," is currently engaged in preparing the story.

The overall budget on the three pictures listed will range from \$3 million to \$4 million, with all three pictures slated for distribution within the calendar year of 1963 even though no distribution plans have been firmed for any of the films to date. Here, Landau pointed out, he feels each picture demands a different merchandising program, which he will look for in making a tieup, citing the manner in which Joe Levine's Embassy Pictures has handled "Long Day's Journey Into Night," as a prime example of individual merchandising. The remaining two properties on his schedule will be announced shortly after the first of the year. He did, however, reveal that one will be another Eugene O'Neill story.

Alfred Hitchcock is in Berlin to supervise initial recording of a revolutionary electronic sound effects system, to be used in his current production "The Birds." In a departure as off-beat as the subject matter of his new feature, a story of massive bird attacks on people, Hitchcock will use no music in the score. Rather, he will combine visual impact and natural sounds with the electronic sound, invented and patented by Remi Gassmann and Oskar Sala, of Berlin, to produce both "musical" and shock effects. Hitchcock will remain in Europe for the holidays, returning in January to complete "The Birds" for Universal release next spring. The film toplines Rod Taylor, Suzanne Pleshette and Jessica Tandy and introduces "Tippi" Hedren... Producer Stan Margulies has signed Harold J. Smith to write the screenplay for "A Most Contagious Game," Tony Curtis starrer to roll for United Artists release in the fall of 1963. Based on the best-selling novel by Samuel Grafton, the film will be produced by Curtis Enterprises.

In London, Frederick Brisson has started production on "The Caretaker" based on

Harold Pinter's Broadway hit play. The film stars Donald Pleasence, Alan Bates and Robert Shaw, who are in the original cast from the New York legit company. Michael Birkett produces and Clive Donner handles direction chores. Anglo Amalgamated will release in Great Britain... Cyd Charisse has been set to star in "The Assassins," which will be filmed in Madrid, Venice, Rome and Pompeii. John Gavin, Lilo Pulver and Vittorio Gassman also costar in the APO Films production for Globe International release. Miss Charisse leaves February 1 for Europe for costume fittings... "The First Eagle" has been set as the next production at MGM for Andrew and Virginia Stone. The feature will go before the cameras in the spring in England.

Actor-singer Fabian has signed a contract through his manager Jack Spina, for all merchandising on him to be handled by Licensing Corp. of America, consisting of color-books, Fabian pocketbooks and various games... Louis Miano, West Coast editor of SHOW Magazine, will spend the next two weeks in New York reviewing next year's editorial plans and finalizing contests of its April issue on Hollywood.

Richard D. MacCann, author of the current and timely book on the state of the motion picture industry, "Hollywood in Transition," has been selected by the Aspen Institute of Humanistic Studies to be a member of the steering committee for their first annual Seminar on American Films which will be held in Aspen, Colo., late this summer... Brad Dexter has been set for a top featured role in "The Mound Builders," Mirisch Co. presentation, which begins filming on the Yucatan Peninsula in Mexico in early January with Yul Brynner starred. Lewis Rachmil is producing with J. Lee Thompson directing. The signing of Dexter marks a three-way reunion

## Arthur Freed Is Chairman Of SPG Awards Dinner

Hollywood—Arthur Freed has been named chairman for the Screen Producers Guild Eleventh Annual Milestone Awards dinner honoring Irving Berlin, which will be held on Sunday, March 3, 1963, it was announced by Lawrence Weingarten, president of the Screen Producers Guild. Frank P. Rosenberg and Robert Cohn have been appointed members of Freed's dinner committee.

The Milestone Awards dinner, which, in addition to honoring Berlin, will be highlighted by presentations for the best produced theatrical motion picture of the year, the best produced filmed television series of the year and the Jesse L. Lasky-Intercollegiate Competition Award.

for Brynner, director Thompson and Dexter, who recently worked together on Harold Hecht's "Taras Bulba," currently being released... Billy Wilder has added Barbara Barrett to the cast of "Irma La Douce," currently shooting in Hollywood for the Mirisch Co... Rounding out Mirisch activities in Rome, James Lanphier has been set for a double duty assignment as featured actor and dialog coach on "The Pink Panther," Blake Edwards Production for Mirisch-UA release. Lanphier's work on the film marks the seventh film which he has done with Edwards to date.

Young British writer-director, Bryan Forbes, has been signed by Paramount Studios to write the screenplay and possibly direct "The Heart of the Lion," biography of Sir Winston Churchill, it was announced by studio vice-president Jack Karp. Young Forbes was nominated for an Oscar in 1960 for his screenplay of "The Angry Silence" and more recently directed Hayley Mills in "Whistle Down the Wind" plus being writer-director of "The L-Shaped Room," which Romulus is releasing. Marlon Brando has agreed to make an international personal appearance tour on behalf of Universal's "The Ugly American," according to George Englund who produced and directed the film. The producer himself will also make an extended tour with the film and leaves for New York shortly to help prepare the campaign... The final MGM production for 1962 got under way this past week at the studio with stars Shirley Jones, Gig Young, Red Buttons and Carolyn Jones taking to makeup for "Moon Walk," which George Sidney directs for producer Joe Pasternak, in color and Panavision. The film is expected to have a three-month shooting schedule.

Robert L. Lippert's production company has set "Police Nurse" to follow "Evil Come, Evil Go," on its schedule for 20th-Fox. Film rolls the first week in January with Maury Dexter producing... "Last Frontier," will be the initial film Harold Hecht produces under his recent deal with Columbia Studios. Saul Levitt has been signed to write the screenplay based on the book by Howard Fast and current plans call for the filming in mid-1963... Metro-Goldwyn-Mayer has set a deal for a sixth Andrew and Virginia Stone production, tentatively titled "The First Eagle" to be filmed in England this spring. The new project follows the Stones' "The Password Is Courage," recently completed... Edie Adams and Nancy Kwan have been selected to play the feminine star roles opposite Jack Carter in "The Midas Touch," which is scheduled to be filmed next summer in Japan under Carter's independent Jacar Productions banner... Mel Ferrer is the latest actor to be added to the impressive list of names playing in "The Fall of the Roman Empire," Samuel Bronston Productions. He will be costarred in the role of Cleander, the blind prophet and advisor to Emperor Marcus Aurelius. Filming starts January 14... Edgar Buchanan has been set to play Shirley Jones' father in "Moon Walk" at MGM. Gig Young, Red Buttons and Carolyn Jones have other leads in the Joe Pasternak production directed by George Sidney.



## &lt;&lt; Flashes

**FIRST SPACESHIP ON VENUS** (Crown-Int'l)—If current headlines are not sufficient to satisfy the populace, then a trip to local exhibitors showing this film will be well worth the effort—the space journey will satisfy even the most demanding. This science-fiction feature in Totalvision and Technicolor has the elements of holding its own in its combination with “*Varan the Unbelievable*.” The possibility of this type of film is endless and “*Spaceship*” sets the pace for a sequel. Executive producers are Newton P. Jacobs, Paul Schreiber and Edmund Goldman. Kurt Maetzig directed. Yoko Tani, Oldrick Lukes, Ignacy Machowski.

**VARAN THE UNBELIEVABLE** (Crown-Int'l)—As a companion to “*First Spaceship on Venus*,” this chiller adds another 70 minutes of suspense-packed excitement to the program, as a great prehistoric sea monster emerges from the depths off an island somewhere in Japan and starts his reign of terror and destruction on the local native inhabitants. Special effects are definitely noteworthy in the monster scenes. Jerry A. Baerwitz is producer-director. Myron Healy and Tsuruko Kobayashi head the comparatively unknown cast.

*These reviews will appear in full in a forthcoming issue of BOXOFFICE.*

## Four Guilds to Cooperate On Film Festival Plans

**HOLLYWOOD**—A meeting was held this week by representatives of the producers, directors, writers and actors guilds to arrange for Hollywood's first international motion picture festival to be held on an all-industry basis, controlled and directed by the four major creative guilds mentioned above.

Heads of the four guilds are: Lawrence Weingarten, Screen Producers Guild; George Sidney, Screen Directors Guild; Allen Rivkin, Writers Guild of America West and George Chandler, Screen Actors Guild.

“Out of the resulting exchanges of ideas now has grown a desire to combine our efforts within a committee representative of the entire industry, for it is hardly possible for such a project to be undertaken unilaterally,” Weingarten said.

## Embassy Acquires Rights To ‘Threepenny Opera’

**NEW YORK**—Worldwide distribution rights to the new film version of “*The Threepenny Opera*” have been acquired by Joseph E. Levine's Embassy Pictures Corp.

Produced in English in CinemaScope and color, the film is being completed in West Germany and is based on the original work of Bertold Brecht and Kurt Weill. It will be released during 1963.

## A Candid Look at Pay TV

I read with great interest your article concerning the announced pay TV operations to be instituted in Santa Monica. I wonder if our film companies and general public realize the really full impact this situation, if accepted, will have on the whole entertainment business as we know it today.

As I see it, the film companies will be the ones to gain . . . at first. Looking in their direction, we can see that they stand to have a sure market for their product, eagerly waiting to present it, and in a medium with greater accessibility to people who are known as the “stay-at homes” who “don't see many movies anymore.” Many folks, they feel, would not mind paying to see a really topnotch film if they could see it in the comfort of their living rooms, instead of the inconvenience of “going out.” This is probably true in many instances.

However . . . have they (the film companies) thought recently of how fast their product already sold to television is being eaten up? Our television station here is currently in reruns of features from the Warner Bros. mass release of last year. Many smaller companies who turned over their product early to TV are not even heard from now due to their repeated exposure. In order to keep pace with the fast-moving pay TV screen, the film companies will have to step their production up as it has never been done before. Continuously, in the meantime, they will have to retain the quality which is now present generally in our main theatrical attractions of today. How many programs on television today, all of which are produced on a continual grinding basis, can you name having the production quality of even some of our “B-pictures?” Only a handful.

Added to this, the film companies will have lost much of their revenue from the closing of theatres, a situation most surely to occur in the aftermath. Tallahassee has, at present, three indoor theatres, and two drive-ins. Should pay TV arrive, how many would have to close . . . two . . . four . . . all?

Let's look at the general public. Sure, pay-TV will seem to have its advantages. For many, wouldn't it be convenient to see “*Ben-Hur*” or “*Gone With the Wind*” with-

out leaving home? Economical, too. Under the prices slated for the California project new films could be seen for \$1.50. If a man and wife and, say, two children were to go out to a theatre here in Tallahassee, it would cost them up to 60 cents more (and our theatres' prices are *very* reasonable in comparison to other cities' theatres of equal and larger sizes) for the complete family's attendance.

But looking at the other end, and, to my viewpoint, a more far-reaching and realistic one, as I see it, pay TV will be a direct and ruthless competitor to free TV as we know it today, as well as to our theatres. Talent now in homes for nothing will be lured to this new medium seeking an even greater revenue for themselves than they now enjoy. If this happens, what will be left for free TV? Film companies will no longer permit their top feature product to be seen “for free” as in the past, if they can squeeze more revenue from the public. A welterweight championship fight was broadcast over a major network last week. Will this be taken by the token-boy also? How about our young people? Is the local movie house not their main mecca for recreation today? And for more adults than the general public seems to realize, also.

Television, good or bad, is here to stay. The motion picture industry and the forward-looking exhibition branches of the business have bucked the not-too-distant bleak past by an upgrade in product and a fresh new surge in showmanship. Bigger and better pictures are being made, wider use of color is now being utilized, with the exhibitors making stronger pushes toward “re-acquainting” the public of their superior product.

(Now that stereophonic sound is a word on everyone's lips and ears, what has happened to this not widely ballyhooed advance prevalent in the past?)

From where I sit, only the promoters of pay television will stand to gain in their proposed future. Or, will they find in the end, also, that they, too have lost their shirts?

JAMES E. LIPSCOMB

Tallahassee, Fla.

## Praises ‘A Child Is Waiting’

Last week in Washington, D.C., I was a guest of the Trustees of the Joseph P. Kennedy Jr. Foundation for a dinner attended by President Kennedy and his family.

At this time, they screened the year's finest picture entitled “*A Child Is Waiting*.” How it will do at the boxoffice I cannot say because it does not have Elvis and it does not have sex. Here is a picture so real that it is just like a page torn out of your life or your neighbor's across the street.

Every exhibitor should make just a little extra effort to put it over . . . you will be glad you did, because someday the five and one-half million retarded children in the United States will thank you personally, although they cannot speak for themselves now.

RUSSELL ARMENTROUT

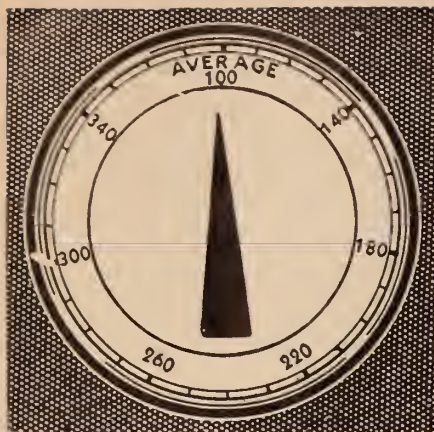
Clark Theatres, Inc.,  
Louisiana, Mo.

## Academy to Mail Ballots March 15 for Awards

**HOLLYWOOD**—The Academy of Motion Picture Arts and Sciences will mail the final ballots for the April 7 Oscar ceremonies on March 15, allowing 15 days for voting before the March 30 poll closing date.

The Oscar awards planning began November 8 with the meeting of the scientific or technical awards committee, with other meetings and deadlines scheduled throughout March.





# BOXOFFICE BAROMETER

This chart records the performance of current attractions in the opening week of their first runs in the 20 key cities checked. Pictures with fewer than five engagements are not listed. As new runs are reported, ratings are added and averages revised. Computation is in terms of percentage in relation to normal grosses as determined by the theatre managers. With 100 per cent as "normal," the figures show the gross rating above or below that mark. (Asterisk \* denotes combination bills.)

	BALTIMORE	BOSTON	BUFFALO	CHICAGO	CINCINNATI	CLEVELAND	DENVER	DETROIT	INDIANAPOLIS	KANSAS CITY	LOS ANGELES	MEMPHIS	MILWAUKEE	MINNEAPOLIS	NEW HAVEN	NEW YORK	OMAHA	PORTLAND	SAN FRANCISCO	SEATTLE	AVERAGE
Air Patrol (20th-Fox)							100		100	100					95			100			99
Belle Sommers (Col)					100		80	100		100			80								92
Best of Enemies, The (Col)	135	200		160	110	155	150		110	100	125	100	175		100	190					139
Billy Budd (AA)							95				125	100		110		200			100		122
Bird Man of Alcatraz (UA)	150	250	200	210	100	150	225	130	125	160	325	100	150	120		200			200		175
Bridge, The (AA)		150		175	100	115	150		110				150	110	90	200			250		145
Broken Land, The (20th-Fox)				100				100		100					90					100	98
*Centurion, The (PIP)	135				115	75						100	275				100	100			129
Chapman Report, The (WB)	150	200	200	225	150		150	125	135	350	360	200	130		105	195	150		200		189
Concrete Jungle, The (Fanfare)				100			100								65	100			100		93
Convicts 4 (AA)	120	140	105	160	110						185		90		80	150	100	150	100	90	122
Damn the Defiant! (Col)	115	150	75		110	75		105	115		65				100	160	85				105
Damon and Pythias (MGM)	125		100		90	65	65		90			100					110		100		94
Devil's Hand, The (Crown)					75			90			65							100	90		84
Divorce—Italian Style (Embassy)	250				150	100									210			300			202
Escape From East Berlin (MGM)				100	95			85		100	65										89
Five Weeks in a Balloon (20th-Fox)	110	200		185		90	130	100	110	160	120		200		90			150	95		133
Flame in the Streets (Atlantic)	125	140	70			100	90				65				65	175			90		102
Forever My Love (Para)	100	175		170	90		90			95	90	65			100	190					117
Gay Purr-ee (WB)	120			175	80				100		75	80					70		75		97
Gigot (20th-Fox)	170		125	165	100	190	140	200	175	195	250	75	125	150		160					159
Girl With a Suitcase (Ellis)	125	130	100	130		90		80	100		110	85	90		115	200					113
Girls! Girls! Girls! (Para)		175	180		100		180		175	260	200	300	225	200	125		200		200		198
Guns of Darkness (WB)	100		125		95	75				95	80			90	75	110		100	90		94
Hell Is for Heroes (Para)	130	175	115	170			125	110	90	115		100	100	90	90		100		125	100	116
House of Women (WB)		100	125	100	85						65		90					120	90		97
Huns, The (PIP)	100	135			115	75					85	100	275				100				123
I Thank a Fool (MGM)	125	140	125	175	90	50	80		115	120	65		100		95	175	105	135	90		112
If a Man Answers (U-I)	150			230	90		135	115	200	310	75	175	150	180	100	175	140	155	125		157
It Happened in Athens (20th-Fox)				150			65	100					100		75						98
Kitchen, The (Kingsley)	120	145		135	75						90				140			100			115
Lad: a Dog (WB)		120	105							105	95				90		90		75	85	96
Legend of Lobo, The (BV)	130		95		225	65	140		125	130	90	130		100	90	175		125	90		122
Lost Battalion, The (AIP)							100	100		100		100		80			100				97
Manchurian Candidate, The (UA)	150	200	175	175	100	85	160	120	175	150	90	125	200	120	100	180	165	155	200		149
*Mongols, The (Colorama)	125		105				90	105		115	90	90			80		90		150		104
No Man Is an Island (U-I)	125		90	100	90		70	130		125	80	115	85		90	150	110		100	125	106
Operation Snatch (Cont'l)	130			130		125						75	150	140	100	130	95				119
Requiem for a Heavyweight (Col)	160	300	125	200	80		90	130		125	250	100	90	180	105	195	100				149
Shoot the Piano Player (Astor)	125			155	75	100							100	100		160	85				113
Son of Samson (Medallion)			100					100	90						80				90		92
Tartars, The (MGM)	120		100		90	80	90	100	90			150	100		105		85	150			105
*Trojan Horse, The (Colorama)	125		105				90	105		115	90		90		80		90		150		104
Trunk, The (Col)				100	100		100	100	90		65						85	100		100	93
Waltz of the Toreadors (Cont'l)	130			160							190	65	160	130	100	150	70				128
War Lover, The (Col)	105	170	115	180	100	80		200		100	80	110	100	90					85		117
We'll Bury You! (Col)	100		75	180		65					65		70		80		175		125	75	101
What Ever Happ'd Baby Jane? (WB)	170	300	200	250	165	275	140	185	250	200	175	100	200	200	90		210	155	200		193
White Slave Ship (AIP)				115	100		80			120	85	100		80			120	135	75		101
Wond'ful W'dl Bros. Grimm (MGM-Cin)	300	125	275	200	240	300			250	400			300	250		200					258



# Mill City Scores Go 'Wrong Way'-Upward

MINNEAPOLIS—Business took an ironic turn and actually improved in many Mill City theatres despite all the Christmas hullabaloo and activity. Again leading the pack was Cinerama's "The Wonderful World of the Brothers Grimm," now in its 20th week at the Cooper, with 175 per cent. But even more remarkable were two tenacious holdovers: "What Ever Happened to Baby Jane?" in its sixth week at the Century still continued to do 100 per cent business, while "Period of Adjustment," fourth week at the Lyric, held firm at 120 per cent. "Operation Snatch" showed an outstanding 135 per cent in a second week at the St. Louis Park.

(Average Is 100)

Century— <i>What Ever Happened to Baby Jane?</i> (WB), 6th wk. ....	100
Cooper— <i>The Wonderful World of the Brothers Grimm</i> (MGM-Cinerama), 20th wk. ....	175
Gopher— <i>Young Guns of Texas</i> (20th-Fox); <i>The Day Mors Invaded Earth</i> (20th-Fox) ....	100
Lyric— <i>Period of Adjustment</i> (MGM), 4th wk. ....	120
Mann— <i>The Longest Day</i> (20th-Fox), 9th wk. ....	80
Orpheum— <i>The War Lover</i> (Col), 2nd wk. ....	70
State— <i>Billy Budd</i> (AA), 2nd wk. ....	100
St. Louis Park— <i>Operation Snatch</i> (Cont'l), 2nd wk. ....	135
World— <i>Gigot</i> (20th-Fox), 7th wk. ....	70

## Milwaukee Registers One Of Year's Poorest Weeks

MILWAUKEE—With "Period of Adjustment" reporting 180 per cent, stacking up as the best grosser for the week, it can readily be seen that grosses took a nose dive. Figures for the week ranged from a low of 70 per cent to the 180 high mentioned above. Exhibitors were of the opinion that the need for ready cash during the upcoming holidays accounted for the poor business.

Downer— <i>Yojimbo</i> (SR) ....	125
Palace— <i>The East of Cinerama</i> (Cinerama), 4th wk. ....	100
Riverside— <i>The Legend of Lobo</i> (BV) ....	110
Strand— <i>El Cid</i> (AA), 7th wk. ....	100
Telenews— <i>Period of Adjustment</i> (MGM), 3rd wk. ....	180
Times— <i>Through a Glass Darkly</i> (Janus); <i>Brink of Life</i> (Ajay), revivals ....	125
Towne— <i>Lover Come Back</i> (U-I); <i>Come September</i> (U-I), revivals ....	70
Warner— <i>Goy</i> (WB) ....	75
Wisconsin— <i>Boccaccio '70</i> (Embassy), 3rd wk. ....	100

## Slow Business the Rule In Omaha First Runs

OMAHA—The reports from local first-run theatres last week were generally the same: "Slow." For this time of the year the Orpheum did well with a 75 per cent figure for the fourth week of "If a Man Answers." Cooper Foundation Theatres have two houses shut down, the Cooper and Dundee, temporarily in a change of equipment and policy brought about by the opening of the new Indian Hills Cinerama Theatre.

Admiral— <i>The Vikings</i> (UA), reissue ....	110
Omaha— <i>Roman Holiday</i> (Para), reissue; <i>Forever My Love</i> (Para) ....	75
Orpheum— <i>If a Man Answers</i> (U-I), 4th wk. ....	75
State— <i>Escape From East Berlin</i> (MGM) ....	100

## Appoints Dick Leander

SIOUX FALLS, S.D.—Dick Leander, 19, has been appointed assistant manager of the Hollywood Theatre by Manager Stan Goodman. Leander, a Washington High School graduate, plans to attend Augustana College parttime next year. This is his first theatre experience.

Film luminary Van Heflin will be seen in "The Greatest Story Ever Told," George Stevens' production for UA release.

# Milwaukee Filmrow Managers See 1963 As Better Year Than Last

MILWAUKEE — Distribution offices on Filmrow will be a bit busier in 1963 than last year. The managers' views on how 1962 turned out and their outlook for the forthcoming year follow:

**ALLIED ARTISTS:** Branch manager Meyer Kahn: "We topped last year's business. With *El Cid* packing 'em in all over the country, *Convicts*, *Billy Budd* and *Day of the Triffids* coming up, all good pictures, we anticipate a big '63."

**AMERICAN-INTERNATIONAL:** Eddie Gavin: "I presume everybody knows our company had a good year. Our *White Slave Ship* is doing well, and *Warriors Five*, *Reptilicus*, *Samson and the Seven Miracles* and *The Raven* are expected to pile up some mighty impressive grosses. I'd say 1963 should be better than 1962 by far."

## CAN EXPECT PACKED HOUSES

**BUENA VISTA:** Frank Yablans: "Our business for 1962 was outstanding. Search for the *Castaways* and *Son of Flubber* are coming up, and we know we can expect packed houses on them. Our product for 1963 will bring us a banner year . . . You might mention that I am area chairman for the COMPO drive, and while the circuits have come through nicely, the independents have been dragging their feet. It's about time all film people gave some thought to their own preservation in connection with the Will Rogers hospital. We'd appreciate it if each and every one only gave a buck, it all counts up!"

**COLUMBIA:** Harry Olshan: "We've had a very good year. Our *Lawrence of Arabia* looks like award material, and *Barabbas* also is expected to do a landoffice business. Yes, I'd say the prospects for 1963 are very good."

## 1962 BUSINESS VERY GOOD

**MGM:** John Kemptgen: "Business this year has been very good. Irv Tombach is here beating the drums for *Mutiny on the Bounty*. *Period of Adjustment* is doing better than we anticipated, and of course *Jumbo* is a natural. We look to 1963 with a great deal of pride and joy."

**PARAMOUNT:** Howard Ross: "We've made considerable progress; done better than '61, and we are optimistic for 1963. Our *Girls! Girls! Girls!* is doing wonderful all over, and *Wonderful to Be Young*, *It's Only Money* and *Who's Got the Action?* is the type of product that will pay off at the boxoffice for '63."

**INDEPENDENT FILMS:** Morey Anderson: "Glad to say '62 was a very good year. I feel there is a wealth of good product for '63, and believe we'll exceed our record next year. We are definitely optimistic!"

**UNITED ARTISTS:** Joe Imhof: "Best in years!" He cited *West Side Story* as the standout picture in their portfolio for the year, with possible bonuses as a result of the excellent overall grosses for the year just passed. The entire office staff radiated the feeling that is associated with the good boxoffice pictures in the offing. "Just say that 1963 will be a whopper for us," chimed in Kenny Seim, office manager.

**UNIVERSAL-INTERNATIONAL:** P a t

Halloran: "Our books show 1962 as being a very good year and we have the biggest group of fine pictures in years coming up. That *Touch of Mink*, for example, was a bonanza, and with *Thrill of It All*, *Charade* and *Man's Favorite Sport* to look forward to, we're in solid for '63."

**TWENTIETH-FOX:** Jack Lorentz: "We've had a pretty good year, considering. Of course we are all enthusiastic over the prospects for '63. Sol Gordon is here whooping it up for *The Longest Day*. We are working on saturation for *The Lion With Sodom and Gomorrah*, *The World of Marilyn Monroe*, *Young Guns of Texas*, *The Day Mars Invaded Earth*, *The Queen's Guards* and *Nine Hours to Rama* due for '63, we look to a great year."

**WARNER BROS.:** J. C. McCrary: "Good deal better than 1961! As for 1963, we need only point to *Gypsy*, what with the type of picture it is, the fabulous teins and exploitation under way, we can't miss."

From all indications, it will be a busy year for the few remaining salesmen in this area: Dave Chapman, Columbia; Harry Schlar, MGM; Sid Turer, U-I; Carl Lind, Paramount; Jack Dionne, United Artists, and Jack Gilbert, who bounces between Chicago and Milwaukee for various films.

# MILWAUKEE

**The Northwest News**, a community newspaper, made its debut here on the 5th. It will appear every other week for the time being, but the publisher plans on going to a weekly soon. The president and publisher is Edward D. Bristol, while Manuel Meyers, a newspaperman, is vice-president. Bristol, who also heads an advertising agency, said a recent survey revealed a need for a community publication.

**Harvey Jacobson**, executive vice-president, Film Group Production, was making a tour of all exchanges, and dropped in to chat with Eddie Gavin, AIP manager here . . . "Gabe" Guzman, Warner Theatre manager, has come up with the perfect plan for keeping the theatre's organ in excellent tune. Couple university students studying music approached Gabe with the idea of keeping the instrument in shape in return for use an hour or two each morning for practicing. The deal was made then and there. That is why passersby hear beautiful organ music so early in the morning emanating from the Warner Theatre.

**A letter to the editor** from an exhibitor suggests we list advance notice of pictures booked into first-run houses. Checking with the first distributor brought the following response: "It would appear in Boxoffice too late to do any good." Second distributor: "Exhibitors have been changing so often lately, and in many cases last minute booking, the listings might be confusing to your readers." However, if subscribers are willing to put up with it, we're willing to have a go at the listings, given cooperation, of course.



# DES MOINES

Variety's annual Christmas party was a huge success, and outgoing Chief Barker Gary Sandler cites the wonderful job and cooperative effort by those called upon to take over at the last minute. The week before the big festivity was marred by the death of Gary's father, theatreman Nate Sandler. Also, new Chief Barker Ralph Olson, Universal manager, was in the hospital for surgery on his hand. But the show must go on—and it did—thanks to a fine bunch of troupers.

Sincere sympathy to the family of Nathan Sandler, operator of Sandler Theatre



Nathan Sandler

Enterprises with theatres at Fairfield and Missouri Valley, who died in Des Moines on the 3rd . . . And to Margaret McGaffey of Metro, whose vacation was saddened by the death of an uncle. Margaret later visited her brother and family in Indianapolis . . . Abbott Swartz of Independent Film Distributors was in on business from Minneapolis . . . Exhibitors on the Row included M. L. Long of Lansing; Al Gran, Sioux Rapids; Jim Stopoulos, Davenport; Nick Yiannias, Dubuque; Bill McGraw, Ogden; Dwight Hansen, Rockwell City; John Rentfle, Audubon, and Carl Schwanebeck, Knoxville.

"What Ever Happened to Dave Gold?" Well, someone accidentally locked him in the Jewish Community Center men's room during intermission at the Variety party. After a short stay in solitary, the 20th-Fox manager made his plight heard and was set free . . . Barney Brotman of the Paradise Theatre at Moline was here for his annual pilgrimage to the big Variety event . . . Paramount Manager Charles Caliguri took his first vacation from the Des Moines branch in two years. He promptly got the flu! . . . Des Moines film exchanges were sweating out recent heavy snows in the east and hoping film prints would make it through in time for commitments here.

Carl Schwanebeck, manager of Earl Kerr's theatre at Knoxville, had four American Legion-sponsored free matinees set up for the holiday season. Children brought cans of food for Christmas baskets as admission to one of the matinees . . . Roommates Joyce Brain of Paramount and Marilyn Smith of Universal moved to a new apartment in the midst of the Christmas rush . . . Central States chief

Myron Blank's son Alan is a young man who proves the spirit of adventure is very much alive. Alan left San Francisco December 10 for a 15,000-mile trip in a Japanese land cruiser that will take him to 12 Latin and South American countries. Blank, 24, is with an import firm in California and the trip will enable him to make a sales survey for California industries. He also hopes to catch baby mountain lions and ocelots for west coast pet stores and will be on the lookout for snakes and scorpions to aid the Academy of Science in Frisco.

George Howard, formerly with National Theatre Supply here, stopped to visit Filmrow friends when he went through Des Moines recently. Howard now travels the United States and Canada for General Instrument Corp. . . . Glen Slipper, NTS manager, was in Des Moines office during the week of the 10th . . . Ludy Bosten, Muscatine exhibitor, was confined to his home for eight days with flu.

Thelma Washburn, Universal booker, and her husband were spending three weeks in New Orleans and in Florida visiting their daughter . . . Flossie Drury, who used to play "Hearts and Flowers" piano for the sad moments in silent films at Rowan and Dows, Iowa, theatres, produces decorated and hand-lettered sing-along slides. Mrs. Drury is the widow of Almon Drury, former exhibitor at the two towns. She's been making the hand-lettered slides for 30 years and they're still in demand for community sings . . . Mr. and Mrs. L. C. West are resuming their own operation of the Strand Theatre at Mount Vernon after leasing it for a time.

## OMAHA

Howard Burrus, exhibitor at Crete who had been hospitalized here at St. Joseph's, was released to enter the hospital at Central City, where his son is an anesthetist. Howard originally had planned to spend some time in a Crete hospital recovering from a heart attack which he suffered while visiting Filmrow but that was changed in order that he could be where his son could help care for his dad . . . Axel Sorenson, who has the Vogue Theatre at Beresford, S. D., has been released from Veterans Hospital at Sioux Falls.

Bill Zedicher, exhibitor at Osceola, was one of the hardy theatre men who visited the Row during the first real snowstorm of the season last week. Bill was one of the many accident victims on the ice and snow-glazed streets but his car apparently received only minor damage.

Marvin Jones, exhibitor at Red Cloud, took off in his plane for Omaha in fair flying weather and landed here safely, but he was unable to take off for home in the afternoon because of severe conditions . . . Carl White of Quality Theatre Supply, back from an operation at Mayo Clinic, is getting along nicely.

Otto Leise has closed his Star Theatre at Bloomfield. He said it was not due to

lack of business but that his other enterprises prevented him from operating to full advantage . . . E. A. Smith, who has the Loraine Theatre at Armour, S. D., has closed his theatre and restaurant for a couple of months to take a vacation . . . Also shuttered is the Papio at Papillion, while Art Sunde spends some time on his acreage in Arkansas.

George March, veteran exhibitor at Vermillion, went to his hunting lodge at Ravinia for some goose hunting . . . A. E. Thacker, owner of the State Theatre at South Sioux City, got his limit on a pheasant hunting trip . . . Bob Hirz, Warner Bros. city representative, attended a meeting at Des Moines with Joe Young, branch manager there . . . Marlene Navrude, 20th-Fox contract clerk, returned last week from a vacation at her home in Woodbine, Iowa . . . May Witthauer, Fox manager's secretary, started her vacation last week but has not decided whether she would take a trip . . . Vivian Schertz, Buena Vista secretary, returned from her vacation that included a visit in Denver.

Bill Wink, Allied Artists office manager, and his wife were proud to see their daughter Wanda on television. She was a member of the accomplished Notre Dame Academy choral group which appeared in a pre-Christmas program on the Eddie Haddad show . . . Eskel Lund, who has the Lund Theatre at Viborg, S. D., reported his daughter was coming home from California to be married.

Exhibitors on the Row included Nebraskans Dean Richardson, Pawnee City; Mr. and Mrs. Fred Schuler, Humboldt; Marvin Jones, Red Cloud; Bill Zedicher, Osceola; Sid Metcalf, Nebraska City; Scotty Raitt, Genoa; Howard Kennedy, Broken Bow, and Iowans Arnold Johnson, Onawa; Charles Vickers, Mapleton; S. J. Backer, Harlan; John Rentfle, Audubon, and Ed Osipowicz, Correctionville.

Irwin Beck has reopened his Moon Theatre at Wilber, which is customarily closed during the summer. Beck was loser in the election for mayor, a post he has held for a number of years . . . Richard Marvel, who has the Riviera Theatre at St. Paul, Neb., reported the death of his father at Arcadia.

The theatre at Wausa, owned by the community and operated by Mr. and Mrs. Lyle Plog, closed the first of the month . . . The Lyric at Edgar is scheduled to close the first of the year . . . Mrs. W. G. Horstman is continuing to operate the theatre at Odebolt following the death of her husband.

C. E. Bradshaw, who formerly operated the drive-in theatre at Gregory, S.D., has purchased the equipment of the Fast Bowling Lanes at Winner, S.D., following a foreclosure sale of the layout by Brunswick Corp. . . . The Chamber of Commerce is running the Orleans Theatre at Orleans, Neb., formerly operated by Robert Tripe.

Film Depot has taken over all film shipping and inspection for the 20th-Fox exchange . . . Elmer Svendsen, owner of the Roxie Theatre at Alta, Iowa, had not been to Filmrow for months—and he chose the day of the first snow in the area to drive in.

H. G. Wells' prophetic story, "The First Men in the Moon," will be filmed for Columbia release by Charles Schnee.

**Professor Showman Says:**  
Always Get Your

**SPECIAL TRAILERS**

From Good Old Dependable

**FILMACK**

The Quality Is The Finest . . .  
And The Service The Fastest

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Chicago



# HE WAS TEMPTATION

...TO A 1000 AND ONE WOMEN!

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...THE GOLDEN TIGER  
...THE LIVING DEAD



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### MINNEAPOLIS

Abbott Swartz  
74 Glenwood Avenue North  
Minneapolis 3, Minnesota  
FEderal 8-7013



# Says Legion of Decency No Censor Any More Than Is a Book Critic

MILWAUKEE—Father Robert A. Parr, director of the Legion of Decency, speaking before a group of some 25 parish representatives at the Wauwatosa archdiocesan headquarters, emphasized that the legion makes a moral classification on movies and makes no effort to judge their artistic or technical value.

"Because a movie is rated A-1, does not mean that it is a good movie or a movie just for kids. Such a classification means that the movie is moral and fit for family audiences. And, an A-3 movie is not 'on the borderline' morally, but its subject matter is just for adults. Children should not be admitted to these movies, because they do not understand them," he said.

In pointing out the problems and criticism arising from many sides on the Legion of Decency ratings, Father Parr asked: "Why does one man have the right to criticize a work's literary and artistic value, and not criticize the work on its moral value?"

"You are always going to meet with prejudices in a secular society where you can't express opinions about religion or morality, although you can speak out on any subject. You will have to deal with that prejudice."

Classifying movies is not censorship, he pointed out, just as book reviews are not censorship. He defined censorship as prior restraint, a prevention of publication or exhibition. "We believe movies can be an occasion of sin and thus a moral issue is involved," he said. "The legion aims to be a service to those who have to form their own conscience and to those who have to form consciences of others."

The priest also noted that any prejudice that all movies are bad must be eliminated, adding that movies are a combination of many arts and should be treated as an artistic medium. He said that it is as fair to make moral classifications of movies as of any other artistic media.

"Evil is a proper subject matter for art," he stated, "but how evil is treated is the subject of classification. Movies are immoral when they treat evil as good or good as evil, or most insidious of all, when they are indifferent in the treatment of good and evil."

Father Parr asserted that the Legion of Decency is not an arm of authority. "It can't supplant the higher authority of individual conscience and parents. It is incorrect to say that the legion commands. Many resent it because they feel the legion is telling them what to do. The legion simply gives information. People have to tell themselves what to do."

Reporting on the fact that there is an agreement with the motion picture industry and the legion to submit pictures for classification before they are shown, he also pointed out that in recent years films of "fly by night" producers have bypassed classification by the Legion of Decency.

"Most of the time however," he said, "when a movie comes out before it is rated, it is not a matter of bad faith on the part of the movie personnel or negligence on the part of the legion, but a result of circumstances."

In the final analysis, down through the years, most exhibitors can point with pride to the manner in which they see eye-to-eye with the Legion of Decency's classifications. Nevertheless, it would be well to bear in mind the role and purpose of the legion as explained by Father Parr.

## New Morgan Management

MORGAN, MINN.—The Morgan Theatre is now under the management of Mrs. Laura Fixsen and Mrs. Enid Seidl. Previously the theatre had been operated by Mrs. Carl Gore.

## MINNEAPOLIS

While Mill City theatremen began to beat the promotional drums for their Christmas-New Year blockbusters, Twin City bus drivers played a collective Hamlet, promising strike action by day and voting by night to consider new salary offers from the bus company. Finally, the strike was averted and the drivers settled for a 25-cent an hour raise to be spread over the next three years. Needless to say, this came as good news to both local theatre owners and moviegoers.

Morrie Steinman, St. Paul free-lance exploiteer, did the promotional work on "Billy Budd," the Melville sea tale, presented at the State in Minneapolis and the Paramount in St. Paul . . . Harry Hollander, Columbia exploiteer out of New York, is in town working on "Barabbas," the Orpheum's New Year's picture. The Mann unit will play Jerry Lewis' "It's Only Money" for Christmas.

New Year's Eve midnight shows will be shown in Loop houses this year as in past years. It seems that New Year's Eve business is picking up again in recent years, making the midnight show profitable for all . . . Walt Disney's "In Search of the Castaways" is the Gopher's Christmas movie. The film stars one of Wedgely Todd's (he's Minneapolis' No. 1 movie fan) favorites, Haley Mills.

Clarence Johnson and Hans Torgerson have rented the shuttered State Theatre in Lanesboro from Gerhard Qualey and reopened it again. Qualey had operated the State for 26 years and the theatre's history dates back to the first decade of the century. The State had been closed since last July.

Highway improvement in North Dakota will force relocation of the Star Lite Drive-In in Grand Forks. Construction will begin in the spring and the new theatre will be expanded for 750 cars, compared with the 500 of the present location. The new picture screen will be the largest in the state, with picture space 140x50 feet high, Manager Mike Holt revealed.

Fire gutted the Mission, S. D., theatre last week, charring the entire 30x70-foot structure and leaving only the projection booth untouched . . . Three new rectifiers have been installed in the Empire Theatre, Minot, N. D., as part of a general six-month's improvement plan for the theatre, R. J. Hasselo, manager, announced.

William Horstman, owner of the Odebolt Theatre, Odebolt, Iowa, died while at work in the projection booth last week. He was 71 and had been ill with throat cancer.

Mrs. Laura Fixsen and Mrs. Enid Seidl have taken over management of the Morgan Theatre, Morgan . . . Lloyd Houdek has leased the Dakota Theatre, Sturgis, N. D., from Carl Shaffer. Extensive redecorating is planned and Clayton Davidson will be the manager.

The Northwest Theatre Corp., at a November 20 meeting of the board of directors, declared a 10 per cent dividend on all outstanding stock as of September 30. Dividend checks went out last week.

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BOXOFFICE

# Showmandiser

THE GUIDE TO BETTER BOOKING AND BUSINESS-BUILDING

## Blind Service Aid Warms 'Miracle' Campaign

People Line Up in Lobby To View Hand Alphabet Display and Get 5,000 Pieces of Literature

Many patrons of the Plaza Theatre in the Long Island, N.Y., community of Patchogue have a more sympathetic regard for blind-deaf persons, and a knowledge of how better to help them, thanks to Manager Charles Stokes and his promotion for "The Miracle Worker."

Stokes admits that he got a lot of pleasure in selling this screen drama based on the seemingly hopeless affliction of Helen Keller and the successful struggle by friend Anne Sullivan to bring light to her mind and soul.

### BEST PART UNPLANNED

The opening at the Plaza Theatre was one of the premiere showcase dates for "The Miracle Worker," with star Patty Duke making a personal appearance. The Plaza manager made the most of the short time she appeared, and he had good play-date publicity, but the most interesting part of his campaign was unplanned—the result of a call on the nearby Suffolk County branch of the Industrial Home for the Blind. His request there for help on a lobby display was referred to Anne Sullivan Macy Service for Deaf-Blind Persons in Brooklyn, 60 miles away, and Stokes made the trip there.

Director Bettiger was "keen" to help put up a display at the Plaza Theatre; he agreed not only to supply the display material but came to Patchogue himself and set it up two weeks in advance in the Plaza lobby.

### DISPLAY IN 3 SECTIONS

"The display was wonderful," Stokes comments. It consisted of three sections. The center section was made up of 26 hands depicting the one hand alphabet method for communicating with deaf-blind persons. Another section was designated "The Worker of a Miracle" and consisted of reproductions of old photos showing the real Anne Sullivan and Helen Keller at different ages. The third section featured interesting photos of students at the Home



Above photo shows a display of the one-hand manual alphabet for communicating with deaf-blind persons and Patty Duke, a star of "The Miracle Worker," talking (by hand) with Bob Smithdas in the Plaza lobby at Patchogue, N.Y.

for the Blind, plus pictures of the grand old lady, Helen Keller.

With this display, Bettiger supplied 5,000 pieces of literature, including:

Introduction to the Industrial Home for the Blind, a pamphlet.

The IHB in Suffolk County, a folder.

"When You Meet a Blind Person," a cardboard folder containing the alphabet in Braille, and 12 suggestions on what to do when you meet a blind person.

Guide Lines, a booklet containing 26 "guide lines" for helping blind-deaf persons help themselves, plus visual instructions on the international standard manual alphabet and the American one-hand manual alphabet for communicating to the sightless and speechless persons.

Copies of the Reporter, the Industrial Home for the Blind, tabloid size paper. The issue supplied for the display, by fine coincidence, contained a

photo of Patty Duke, star of the film conversing (by hands) with Helen Keller.

Two pages of the Reporter contained a story of Bob Smithdas, a deaf and blind person who learned his basic skills at the Industrial Home and went on to win a college education and ultimately to stand on his own feet with a job and an apartment of his own. Stokes later got him to take part in the theatre promotion.

"There was always a long line waiting to see this display, and I did not have a piece of literature left after two weeks," Stokes reports.

People seemed fascinated by the prospect of learning something about communicating with deaf-blind persons and how to treat them with a bit of warmth and understanding.

During his visit at the nearby Home for the Blind branch, Stokes discovered there were many members who still possessed

(Continued on next page)





Edwards Appliances, Annex Building

The Edwards department store in Syracuse, N.Y., made potent use of a "Bon Voyage" tieup, which played at the Eckel Theatre there during the peak of the vacation season. The title, with mention of the stars, theatre and playdate appeared in several ads, merchandising women's dresses, Bon Voyage perfumes and as above, television sets. The above illustration is a part of a three-quarter page ad. Note how effective the TV screen insert is.

## Try These Two Ideas

**The HOLIDAY Theatre**

APPRISES  
FOLLOWERS OF FINE MUSIC  
LOVERS OF THE LYRIC DRAMA  
DEVOTEES OF OPERETTA  
and  
ENERGETIC ENTHUSIASTS of  
ENJOYABLE ENTERTAINMENT  
EVERYWHERE THAT A  
**WONDERFUL TREAT**  
AWAITS YOU! 6 WORLD FAMED  
OPERETTAS ESPECIALLY SELECTED  
from MGM's TREASURY of  
FABULOUS FILMS!

Nov. 14 MERRY WIDOW	Dec. 5 CHOCOLATE SOLDIER
Nov. 21 GREAT WALTZ	Dec. 12 GIRL OF GOLDEN WEST
Nov. 28 SWEETHEARTS	Dec. 19 ROSE MARIE

STARTING THIS WEEK, EACH WED.  
ONE NIGHT ONLY at 7 & 9 PM

**VERY EASY TO REACH HOLIDAY THEATRE at 3400 SW 9th**

Bev Mahon, owner of the Holiday Theatre at Des Moines, put originality and showmanship into a two-column newspaper ad announcing the opening of the MGM Golden Operetta series at his theatre. Mahon's ads have a quality of reaching out and "talking" to potential patrons. The above was no exception. In addition, the scheduled dates for the entire series were included.

## Special UA Radio-TV Kit Put Out on 'Taras Bulba'

A special radio and television publicity kit prepared at a cost of more than \$55,000 has been sent to all United Artists fieldmen for local distribution in behalf of the nationwide Christmas week opening of "Taras Bulba." The kit is the result of a nine-month survey taken by producer Harold Hecht in which he discovered a "shocking lack of motion picture material being given newscasters, disc jockeys, program directors and featured personalities" on local level radio and television.

The kit contains: For television, specially mounted 11x14 matte finish stills with lively captions describing the action of the movie. For radio, a series of tight, well-written features ranging from ten-second blurbs to anecdotes, to longer stories on the history behind the making of "Taras Bulba."

An exclusive feature of the kit, also a result of the survey, is a four-minute, black and white 16mm featurette showing the behind-the-scenes details of how "Taras Bulba" was made with intimate pictures of the stars at work and at ease behind the camera.

The reel is the distillation of the 15-minute color featurette shown by Hecht on a recent ABC-TV Sunday night movie, which was received with much critical and public approbation.

## Blind Service Aid Warms 'Miracle' Campaign

(Continued from preceding page)

some vision, and he invited all who wished to come to the opening of "The Miracle Worker." Twenty of them did.

When he learned that Patty Duke was scheduled to appear at the Plaza, Stokes determined to do it in real Hollywood manner. He called the local radio station, which agreed to do a remote control broadcast; the Long Island Press and the Advance scheduled coverage; the local chief of police agreed to supply 12 special policemen for the welcoming escort, and the firehouse agreed to set up its large rescue wagon with eight searchlights on the sidewalk in front of the theatre.

The front area was cordoned off with rope and gaily colored streamers. The special police formed a guard of honor. The township supervisor acted as host, while Bettiger of the Brooklyn Deaf-Blind Service brought Bob Smithdas to the theatre to meet Miss Duke. On the big night, there were searchlights piercing the sky, flashlights popping and policemen saluting. In the lobby Miss Duke was presented a bouquet; she was photographed talking (by hand) with Smithdas, and then to the stage, where she was interviewed about the making of "The Miracle Worker" by Bob Kennedy, radio-television emcee.

Routine promotion included an "Identify the Child Star" contest in a "Miracle Worker" leaflet printed with a sponsor. Five thousand were inserted in the regular theatre program, and the local Advance also ran the contest.

Representatives from women's organizations were invited to attend the opening night as guests for word-of-mouth promotion.

During the second week, the Lions Club

was conducting its annual White Cane Week solicitation. Stokes got them to set up a booth in the Plaza lobby, which was good for a photo and story in the local paper.

"The Miracle Worker" played three weeks at the Plaza.

## Columnist Explains Movie Party Benefits

E. B. Radcliffe, Morning Enquirer movie reviewer at Cincinnati, devoted his column one day recently to "movie party fund raising." A woman, telling him of the problems of raising money for charitable organizations, was not aware of the possibilities of a "movie party." Radcliffe, thinking there might be others lacking the information, wrote an explicit article on the procedure and the advantages gained by charitable organizations through the "theatre party fund raising plan."

The latest to take advantage of this plan was a veterans organization which took over the Grand Theatre for a showing of "The Longest Day," on Pearl Harbor Day.

## 'Gigot' Discount at Stores

Sperie P. Perakos made a tieup with several dozen First National supermarkets in Hartford, Conn., for "Gigot," offering a 25 per cent discount on Elm Theatre tickets to persons presenting coupons distributed at all First National checkout counters.

Charles Johnson of the Majestic Theatre in Brownsville, Tex., had his ushers dressed in prison stripes to create attention for "Bird Man of Alcatraz."

## Ad in 1911 Stresses Clean Theatre, Clean Equipment

DREAMLAND  
Story City, Iowa

Since coming to Story City, thousands of visitors have honored us with their presence, and we invite other thousands to come and be entertained. Our machines and equipment are the best money can buy, and our reputation stands behind our promise for good, clean entertainment. Our music is surpassed by no house (big or little) in the country. "We cool your brains in summer and warm your heart in winter." Open every evening except Sunday. Two shows each night—Saturday, three will be given—the first commencing at 8 o'clock. Spend a pleasant hour with us. No rowdiness tolerated.

The above theatre ad ran June 20, 1911 in a brochure advertising the Randall orchestra which was appearing in Story City on that date. "My, how this business has changed!" commented Richard K. Peterson, present theatre manager at Story City, Ia., who submitted the old ad which "might bring chuckles to Boxoffice readers." The long-gone Dreamland was owned by Iver A. Egenes, who in 1913 moved across the street to the present Story Theatre where he remained until 1917 when he went into the insurance business. Egenes, who still is active in the insurance agency, found the old Dreamland ad while cleaning out his attic recently.

## Dress Suit Ballyhoo

A tall young man in full dress suit passed out card-sized slips to the females in the lobby of Loew's State in Houston. The copy:

"Write your congressman today! There must be a law passed now guaranteeing every married man in America—A Boys' Night Out—every week in the year! . . . Until we get the law passed, you can have loads of fun with MGM's new hit, 'Boys' Night Out,' starring, etc."



## It's Zany and Negative But It Sells Tickets

Bill Ramsey had a booking called "Life Is a Circus" for the Vogue, an Art Theatre Guild operation in Denver, Colo. (We couldn't find out anything about the feature but Ramsey describes it as "utterly indescribable.") In short, he decided on a negative, humorous type of promotion, and came out with a far better gross than if he had handled it in regular, dignified art house manner, he relates.

Teaser ads in the Denver papers announced the film as "Nominated as the Worst Picture of the Year . . . The Picture That Sets Movies Back 50 years . . . The Picture You Most Want to Miss," etc.

Folders, 5½x8½ inches, featured zany copy and odd-ball illustrations. The four-pagers were passed out at the Vogue, Paris and Capri theatres, all operated by Art Theatre Guild in Denver. On the front was a hodge-podge of 50-old star names and titles, ranging from Somerset Maugham, Lucille Ball, Dancing Mothers to Terry-Thomas, Garbo and Sam Katzman—with these lines:

**EACH AND EVERY ONE OF THESE  
do not appear . . . IN LIFE IS A CIRCUS  
. . . the greatest musical since Ben-Hur.**

Odd-ball illustrations, having nothing to do with the film, and copy filled the other three pages. For example, a back view of two walking men and women, all naked as jaybirds, is explained as: "The leads on their way to the wardrobe where entirely new costumes had been prepared."

A huge gorilla is described: "The hero, one of Britain's top pop singers, has a voice like Bing Crosby's."

In brief, the booklet is horseplay, all four pages and all 12 illustrations.

Another line: "This film is shown under a nationwide policy of no refunds."

## 36 Films on TV Schedule!

A total of 36 film titles were listed on a TV Preview and Movie Schedule for November distributed by WFBG-TV, Altoona, Pa. The eight-page booklet measured 5x8. The daily television movie programs and the late shows included the small regular film mats.

## 'Madame' Radio Spots

Embassy Pictures has made up a series of musical radio spots keyed to the new Bossa Nova musical beat as part of its national promotion for "Madame," to be released early next year.

## Gag Copy for Comedy

Here's copy which can be used on a leaflet for a comedy: "DRIVE CAREFULLY . . . You may run over one of our friends on the way to the Name Theatre to see this laffriot!" followed by title, etc.

## Great for Betty!

Betty Anderson, assistant to Manager J. P. Harrison of the Campus Theatre in Denton, Tex., gave "Lady and the Tramp" a strong push via her personal car. She had it rigged for sound and did a pitch around the schools in the afternoons.

## Hole in Ground Eye-Catcher

A large hole is really something in any big city downtown area. When an old building was razed to the foundation recently in Detroit, alert showmen made use of the unusual sight for a display sign in behalf of "The War Lover" at the Grand Circus Theatre.



## Anytime's Santa Claus-Time When He Can Get 2,500 to See Two Matinees

Anytime you can get 2,500 youngsters (and adults) in the theatre at 50 cents each is Santa Claus-time.

John Heathcote, formerly of the Humber Theatre in Toronto, Ont., staged a Santa Claus special show (four performances) on Saturday and Sunday afternoons at the Seavue Theatre at Pacifica, Calif., November 17, 18. This, some may think, is jumping the season, but Heathcote reports, early or not, the special matinees brought a festive jingle at his boxoffice.

And he was very happy, commenting, "Here as in Canada, I find that the easiest way to the parents is through the children."

The program consisted of a Christmas film, "Santa Claus"; a toy giveaway (30 in all), and, of course, the appearance of Santa Claus himself.

Promotion started three weeks in advance with a screen trailer on the film, followed by a slide on the toy giveaway and Santa's visit, at all performances.

King Norman, an aggressive toy merchant in the Pacifica area, agreed to display a large selection of toys in the lobby with signs plugging the Santa matinees and toy giveaway via lucky ticket stubs, courtesy of King Norman. The local papers were ready and willing to generously publicize this forerunner of the Christmas shopping splurge, including pictures.

Santa was played with gusto by one of the Seavue's student ushers, and he really was good with the kids, getting them to confide their wants. Members of the local drama society got into the spirit, and made up Santa each day.

At each performance, Heathcote went to the stage and warmed up the audience for Santa's appearance with the toys to be drawn for.

As announced in the papers, a Santa's Mail Box was set up in the lobby where children or parents could drop their names and addresses and "assist" Santa Claus. King Norman sent his special Christmas

booklet to all the names, and the proprietor reported he literally reeled from all the mail he got.

A message from Santa was put on the theatre's automatic phone answering device.

Performances were given twice daily (1 and 3 p.m.) on each day. Admission was 50 cents any age.



A good showman tries to give his public something it hasn't seen before, or at least, rarely. Anything new, anything different always gets attention. Stanley Schneider of the Colony Theatre in Raleigh, N.C., found this out. Small city theatremen (Raleigh's population now is about 100,000) sometimes figure the theatre displays cover the half a dozen blocks or so of the downtown area, and street ballyhoo is superfluous. However, Schneider found a dressed-up "Chinaman" really got attention as he walked over the city distributing Chinese fortune cookies. He also covered the newspaper offices, the schools and the North Carolina State College campus in behalf of "Marco Polo." He gave away 2,000 comic "Marco Polo" heralds at the grade schools.





Patrons for "My Geisha," in its excellent week at the Hollywood Theatre in Toronto, got a free rickshaw ride from the nearest subway station. The novel method of transportation piled up much good word-of-mouth for Manager Len Bishop.



KHJ radio and television stations at Los Angeles were brought in Columbia Pictures' "Lucky Lease Sweepstakes," in which more than 1,000 "fabulous prizes" were given away. KHJ got in on the giveaway to plug its Million Dollar Movie TV matinee. Wayne Thomas, host of the Million Dollar matinee, is shown above with a poster on the sweepstakes, which also was conducted in behalf of the New York opening of "The Notorious Landlady."



# Music From Film, and Your Own Voice Making Plugs! Here's How It's Done

An hour-long tape consisting of the stirring music from "The Music Man," playdate and star announcements in the manager's voice, mention of record and music stores with tie-in deals, and thank-yous to cooperating stores played daily through a speaker at the Englewood Theatre in Independence, Mo., for a week in advance.

The tape was made by A. R. Stark, the Englewood manager, who relates the very worthwhile promotion device can be duplicated very easily. All it requires is a recording of the film music, in this case an album obtained free from Warner Bros.; plus a stereo phonograph, borrowed from an appliance dealer, and a tape-recorder and player, which also can be borrowed.

## DID HIS OWN TAPE

Stark himself did the tape-recording. At intervals, he stopped the album music from the stereo-phono, and added plugs for "The Music Man," suggestions to stop in at Home Owners Mart and see the fine display of soundtrack records, and appeals to drop in at the Turner music store (which had a "Music Man" window display) for "the best in band instruments." At other stops he expressed thanks to McHenry's appliance store for use of the stereo-phono and the tape recorder.

Thus, Stark relates, he had a solid hour of band music interspersed with plugs for the film and cooperating merchants, all combined on the tape. This was replayed in the theatre office through a cord to the outside lobby to an eight-inch speaker set up on a sill of the concession window. On the window itself Stark sniped a six-sheet of "The Music Man" with playdates. He began running the tape-player a week in advance, not constantly, but about every other hour.

## OLD DRUM BEST

For lobby display, he borrowed an old drum from the Turner Music Co., and papered the drumheads with "Music Man" paper. He fashioned drumsticks from dowel sticks and white rubber balls. The old drum made it more realistic.

Stark tried to get the Independence High School band to play at the theatre on opening night, but this was contrary to school board policy. However, this didn't stop him. He invited eight or ten of the band boys to play at the theatre without their uniforms—in their regular school clothes. One of the parents even volunteered to play the old display drum. The music was real good; at least, Stark and the customers thought so.

The school band director agreed to men-

Lester Pollock of Loew's Theatre in Rochester, N.Y., had this catching lobby display. The manikin, in a dress borrowed from McCurdy's department store, held pictures of Fred Astaire and Jack Lemmon. The "Did She . . . or DID She?" sign overhead was suspended from the ceiling. The entire display was spotlighted. The cost was \$4.

tion "The Music Man" to the youngsters.

Fifty-nine window cards and other paper were put out.

After opening, Stark chatted at breaks with patrons in the lobby about the film. Everyone said they enjoyed the film which was the cue for Stark to ask them to tell their friends about the film.

In addition, Stark arranged a 30-minute stage skit in which a small band played a half-dozen numbers during the intermissions. Stark plugged upcoming films during his stage emceeing.

"The Music Man" had played first run at the Granada Theatre not far from the Englewood. However, Stark reports, he not only filled out his four-day booking with good boxoffice but held the film for a full additional week with fine business. He credits the extra business to his vigorous promotion.

## Display Coupons Help 'Tights' in Albuquerque

Plenty of word-of-mouth advertising and theatre traffic resulted for the one-week engagement at Lobo Arts Theatre in Albuquerque of "Black Tights" as result of a promotion put on by Lou Avolio. He arranged a window display in the TWA ticket office in the downtown Hilton Hotel, promoting the cultural season in Europe and the film. In addition to cards and signs for the picture and TWA, the window featured a number of color transparencies on a revolving lighted display.

The theatre is located near the University of New Mexico campus, and much of the clientele is from that source. Avolio arranged with the editor of the university newspaper to carry a special discount coupon in its pages, free of charge. The coupons, when used with the student ID card, cut 35 cents off the regular \$1.25 admission.

Proprietors of the city's dance studios and public schools were presented special discount tickets for distribution to students. A special mailing went to members of Albuquerque Civic Symphony Ass'n and Albuquerque Ballet Guild.

## Operetta Series Started By California Circuits

Starting early in January, Pacific Drive-In Theatres and the Stanley Warner Theatre in Los Angeles, as well as the United California Theatres and 12 other circuits in the San Francisco area, will launch the MGM Golden Operetta series. Circuit heads and managers from these theatres attended recent showmanship seminars in both cities arranged by MGM as part of its nationwide series of promotional meetings.

The Pacific Drive-In Theatres meeting was set up by Pat Notaro, director of theatre operations, and Bert Pirosh, head buyer for the chain. Mike Forman represented the Los Angeles Theatres; Jerry Forman, the United Theatres of Portland, Ore., and Harvey Simmons attended for the Nace Theatres, Phoenix.



An interpretive analysis of lay and trade press reviews. Running time is in parentheses. The plus and minus signs indicate degree of merit. Listings cover current reviews, updated regularly. This department also serves as an ALPHABETICAL INDEX to feature releases. © is for CinemaScope; V VistaVision; S Superscope; P Panavision R Regolscope; T Technirama. Symbol (A) denotes BOXOFFICE Blue Ribbon Award; (C) color photography. For listings by company in the order of release, see FEATURE CHART.

# REVIEW DIGEST

## AND ALPHABETICAL INDEX

++ Very Good; + Good; ± Fair; - Poor; = Very Poor.

In the summary  $\ddagger$  is rated 2 pluses, = as 2 minuses.

P. G. Page	Title	Run Time	Type	Distributor	Reviewed	Boxoffice	Harrison's Reports	Variety	Film Daily Hollywood Reporter	Parents' Magazine	New York Daily News	Summary
cons. me	2672 Airborne (78)	Ac.....	Diamond-SR	10- 8-62	±			±		+		3+2-
	2663 ⊗⊗Almost Angels (93)	Dr/Music....	BV	9-10-62	±			±	+	±	±	8+3-
	2637 ⊗Assignment Outer Space (79)	SF-Fantasy .....	AIP	6-11-62	±							1+1-
—B—												
	2628 ⊗Bachelor of Hearts (97)	Com....	Cont'l	5- 7-62	+							1+
	2664 ⊗Barabbas (134)	Ⓣ 7D Bib Dr...	Col	9-10-62	±			+	±	±	±	11+
	Bell' Antonio (97)	Eng-dubbed										
	Drama .....	Embassy		5-21-62	+	+	±	±	±	±	±	9+1-
	2683 ⊗Bellboy and the Playgirls (94)	Novelty-Comedy .....	UPRO	11-19-62	±							1+1-
	2634 Belle Sommers (62)	Drama .....	Col	5-28-62	±	±			+		±	5+3-
	2653 ⊗Best of Enemies, The (104)	Ⓣ War Comedy-Drama .....	Col	8- 6-62	+			+	±	+	±	9+
	2624 ⊗Big Red (89½)	Adv.....	AA	4-23-62	±	±		+	±	±	±	11+1-
	2640 Big Wave, The (73)	Drama.....	BV	6-18-62	+					+		2+
	2662 Billy Budd (123)	Ⓢ Sea Drama....	AA	9- 3-62	±			+	±	±	±	11+
	2690 ⊗Billy Rose's Jumbo (125)	Ⓢ Mus...MGM		12-10-62	±			±	+	±	±	9+
	2461 Bird Man of Alcatraz (142)	Dr.....	UA	6-25-62	±	±	±	±	±	±	±	14+
	2667 Bloody Brood, The (69)	Cr.....	Astor	9-24-62	+							1+
	Crime-Drama .....	Astor		9-24-62	+							1+
	ⓈBoccaccio '70 (148)	Eng-dubbed										
	Episodes .....	Embassy		7-16-62	+	+	±	±	±	±	+	9+
	2631 ⊗⊗Bon Voyage (132)	Ⓢ Comedy..	BV	5-21-62	±	+	±	±	±	±	±	13+
	2669 Bourbon St. Shadows (70)	Cr.....	MPA	10- 1-62	+							1+
	2640 ⊗Boys' Night Out (115)	Ⓢ Com...MGM		6-18-62	±	±	±	±	±	+	+	10+2-
	2651 Brain That Wouldn't Die, The (71)	Horror Dr.....	AIP	7-30-62	±							1+1-
	2625 ⊗Broken Land, The (60)	Ⓢ W'n 20th-Fox		4-30-62	±							1+1-
	2619 Burn, Witch, Burn (89)	Susp.....	AIP	4- 9-62	+	-			+		±	4+2-
—C—												
	2633 Cabinet of Caligari, The (104)	Ⓢ Horror Drama .....	20th-Fox	5-28-62	+	-	+	±	±	+	+	7+1-
	2613 Cape Fear (105)	Suspense Dr.....	U-I	3-19-62	+	±	±	±	±	±	±	11+
	2658 Carnival of Souls (91)	Psycho-Melodrama .....	Herts-Lion	8-20-62	+			±		+		3+1-
	2673 Carry On, Teacher (86)	Com...Governor		10-15-62	±	±		±		+		5+
	2659 ⊗Centurion, The (77)	Spectacle....	PIP	8-27-62	±							1+1-
	2661 ⊗Chapman Report, The (125)	Dr.....	WB	9- 3-62	+			±	±	+	-	6+2-
	2639 Clown and the Kid (65)	Com-Dr....	UA	6-18-62	±							1+1-
	2660 Coming-Dut Party, A (98)	Com...Union		8-27-62	±	+		±		±	±	8+
	2645 Concrete Jungle, The (86)	Dr...Fanfare		7- 9-62	+			+	+		±	4+1-
	2650 Confessions of an Opium Eater (85)	Shock Melodrama .....	AA	7-23-62	+						±	2+1-
	2590 Continental Twist, The (See "Twist All Night")											
	2620 Convicts 4 (reviewed as "Reprieve") (106)	Drama .....	AA	4- 9-62	+	+	±	±		+	+	6+1-
	2621 ⊗⊗Counterfeit Traitor, The (140)	Drama .....	Para	4-16-62	±	±	+	±	±	±	±	13+
	2690 Court Martial (82)	War Dr.....	UA	12-10-62	±					+		2+1-
	2665 Cry Double Cross (65)	Melodrama Atlantic		9-17-62	+							1+
—D—												
	2655 ⊗Damn the Defiant! (101)	Ⓢ Ac...Col		8-13-62	+	±		+	+	±	+	7+1-
	2666 ⊗Damon and Pythias (99)	Drama...MGM		9-17-62	±			+	+		±	7+1-
	2671 ⊗Dangerous Charter (76)	Ac.....Crown		10- 8-62	±			±		+		3+2-
	2691 Days of Wine & Roses (117)	Dr.....	WB	12-17-62	±			+	+	±	±	8+
	2625 Dead to the World (87)	Melo.....	UA	4-30-62	-						±	1+2-
	2658 Devil's Messenger, The (72)	Fantasy-Melodrama .....	Herts-Lion	8-20-62	±							1+1-
	Divorce—Italian Style (104)	Eng-dubbed Comedy .....	Embassy	10- 1-62	±	±		±	±	±	±	9+
	2624 ⊗Doctor in Love (93)	Com. Governor		4-23-62	+	±	+	±	±	±	±	7+3-
	2621 Don't Knock the Twist (87)	Drama/Twist numbers.....	Col	4-16-62	+	±	±	±	±	±	±	7+5-
—E—												
	2647 ⊗East of Kilimanjaro (72)	Adv. ....	Parade	7-16-62	±							1+1-
	2657 ⊗Eegah (90)	Com-Fantasy.....	Fairway	8-20-62	+							1+
	2588 ⊗El Cid (184)	Ⓣ Hist. Spec.....	AA	12-18-61	±	±	+	±	±	±	±	13+
	2680 Escape From East Berlin (94)	Dr. MGM		11- 5-62	±			+	±	±	±	8+
	2636 ⊗Escape From Zahrain (93)	Ⓢ Adventure Drama .....	Para	6- 4-62	+	±	+	+	+	+	+	7+1-
—F—												
	2653 Fallguy (64)	Crime Drama.....	Fairway	8- 6-62	±							1+1-
	2664 Firebrand, The (63)	Ⓢ W'n....	20th-Fox	9-10-62	±						-	2+3-
	2623 Five Finger Exercise (109)	Dr.....	Col	4-23-62	+	±	±	±	±	+	+	8+2-
	2654 ⊗Five Weeks in a Balloon (101)	Ⓢ Adv-Comedy .....	20th-Fox	8- 6-62	±	+	+	±	±	±	±	10+
	2664 Flame in the Streets (93)											

P. G. Page	Title	Run Time	Type	Distributor	Reviewed	Boxoffice	Harrison's Reports	Variety	Film Daily Hollywood Reporter	Parents' Magazine	New York Daily News	Summary
	© Drama			Atlantic	9-10-62	+				++	++	5+
2618	Follow That Dream (11D)	©	Com...	UA	4- 2-62	+	+	+	++	+	++	9+
2619	Forever My Love (11S)											
	Romantic Drama			Para	4- 9-62	+	±	+	+	±	+	8+2-
2689	4D Pounds of Trouble (1D6)	©	Com U-I		12-1D-62	++		++				4+
2675	Frightened City, The (97)	Cr.....	AA		10-22-62	+	±			—		2+2-
—G—												
2678	Gay Purr-ee (85)		Animation	WB	1D-29-62	++		+	++	++	++	9+
2626	Geronimo (101)	©	Outdoor Dr.....	UA	4-3D-62	+	+	+	++	+	±	8+1-
2644	Gigot (1D4)		Comedy	2Dth-Fox	7- 2-62	++	±	++	++	++	++	13+1
2682	Girls! Girls! Girls! (106)											
	Comedy Drama/Songs			Para	11-12-62	+		±	+	±		5+2-
2688	Girl Named Tamiko, A (110)	©										
	Drama			Para	12- 3-62	++		+	+	±		5+1-
2651	Guns of Darkness (103)		Drama....	WB	7-3D-62	+	±	±	++	+	+	8+2-
2671	Gypsy (149)	Ⓣ	Musical	WB	10- 8-62	++		+	++	++	+	10+
—H—												
2626	Hands of a Stranger (85½)		Susp...	AA	4-3D-62	±		±		±	±	5+5-
2625	Harold Lloyd's World of											
	Comedy (94)			Cont'l	4-30-62	+	±	++	++	++	++	10+1-
2634	Hatari! (159)	Adv. Dr.....		Para	5-28-62	++	++	+	++	+	++	12+
2634	Hell Is for Heroes (90)		War Dr....	Para	5-28-62	+	±	+	+		+	6+1-
2639	Hemingway's Adventures of a											
	Young Man (145)	©	Dr.....	2Dth-Fox	6-18-62	++	±	+	++	++	++	12+1-
2668	Hero's Island (94)	©										
	Period Adv. Drama			UA	9-24-62	+		±	+	++	++	7+1-
2620	Horizontal Lieutenant, The (90)											
	Comedy ©			MGM	4- 9-62	+	±	±	+	+	++	8+2-
2641	Horror Chamber of Dr. Faustus, The											
	(95) Horror Drama			Lopet	7- 2-62	+				±		2+1-
2682	Horror Hotel (76)	Ho Dr.....	Trans-Lux		11-12-62	±						1+1-
2674	Hot Money Girl (81)	Melo.....	UPRO		1D-15-62	+						1+
2623	House of Women (83)		Drama.....	WB	4-23-62	±	±	+	+	+	±	6+4-
2686	How the West Was Won (165)		Cinerama									
	Historical Drama			MGM-Cinerama	11-26-62	++		++	++	++		8+
2662	Huns, The (85)		Spectacle.....	PIP	9- 3-62	±						1+1-
2685	Hunza (6D)		Documentary Int'l Film Ent.		11-26-62	+						1+
—I—												
2636	I Like Money (81)	©	Com...	20th-Fox	6- 4-62	+	±	+	++		+	7+1-
2635	Incident in an Alley (83)	Dr.....		UA	6- 4-62	±				±	±	3+3-
2661	If a Man Answers (1D2)	Com....	U-I		9- 3-62	+		±	++	+	±	7+2-
2626	Information Received (77)	Dr.....		U-I	4-30-62	+		±	+	+	+	5+1-
2638	Interns, The (120)			Col	6-11-62	++	++	±	+	++	+	10+1-
2661	Invasion of the Animal People											
	(55) Science-Fiction.....			ADP-SR	9- 3-62	±						1+1-
2651	Invasion of the Star Creatures											
	(81) Sc.-F'n Comedy			AIP	7-30-62	±						1+1-
2673	Spit on Your Grave (1D0)											
	Melo (Eng-dubbed)			Audubon	1D-15-62	+						1+
2668	I Thank a Fool (10D)	©	Drama..	MGM	9-24-62	+		±	+	±	+	6+2-
2644	It Happened in Athens (92)											
	© Comedy-Drama			2Dth-Fox	7- 2-62	+	+	—	+	±	+	6+3-
2685	It's Only Money (84)		Comedy	Para	11-26-62	++		++		++	+	8+1-
—J—												
2645	Jack the Giant Killer (94)											
	Adv.-Fantasy			UA	7- 9-62	+	—		++	±	++	6+2-
2615	Jessica (1D5)	©	Rom. Comedy....	UA	3-26-62	++	±	±	+	+	±	8+3-
2692	Joseph and his Brethren											
	(103) Biblical Dr.....			Colorama	12-17-62	±		+			±	3+2-
2691	Juke Box Racket (61)	Cr Dr....	Brenner		12-17-62	±						1+1-
—K—												
2684	Kamikaze (89)		Documentary...	Brigadier	11-19-62	+		+		+		3+
2652	Kid Galahad (95)	Com-Dr/Songs...	UA		7-30-62	++	+	+	++	+	+	8+
2691	Kill or Cure (87)			MGM	12-17-62	±	±	+	—	+	+	5+3-
2672	Kind of Loving, A (112)	Dr.....	Gov'n'r		10- 8-62	++		++		++	+	8+
—L—												
2627	Lad: a Dog (98)		Drama.....	WB	5- 7-62	++	±	+	±	+	+	7+2-
2631	Last of the Vikings (102)											
	Dyaliscope, Adv....			Medallion	5-21-62	+			+		±	3+1-
2679	Legend of Lobo, The (67)	Ad.....	BV		11- 5-62	+		±	++	++	++	9+1-
2662	Lion, The (96)	©	Drama....	2Dth-Fox	9- 3-62	+		++	++	++	++	9+
263D	Lisa (112)	©	Adv. Dr.	20th-Fox	5-14-62	+	++	+		+	++	9+
2642	Lolita (152)		Comedy-Drama.....	MGM	6-25-62	++	±	+	++	++	±	11+2-
2676	Loneliness of the Long Distance											
	Runner, The (1D3)	Dr.....	Cont'l		10-22-62	++		++	++	+	++	11+
2628	Lonely Are the Brave (107)											
	© Outdoor Drama			U-I	5- 7-62	+	+	+	++	+	++	9+
2675	Long Day's Journey Into Night											
	(174) Drama			Embassy	1D-22-62	++		++	++	++	++	12+
2674	Longest Day, The (18D)											
	© War Drama			20th Fox	1D-15-62	++		++	++	++	++	12+



## AND ALPHABETICAL INDEX

‡ Very Good: + Good: ± Fair: - Poor: = Very Poor.

P. G. Page	Title	Run Time	Type	Distributor	Reviewed	Boxoffice	Harrison's Reports	Variety	Film Daily	Hollywood Reporter	Parents' Magazine	New York Daily News	Summary
	Comedy Satire.....		Seven Arts		5- 7-62	+							2+
2657	Shootout at Big Sag (64) W'n Parallel				8-20-62	+							1+
267D	Siege of Hell Street, The (93) Cr. UPRO				1D- 1-62	±							1+1-
2615	⊗Six Black Horses (8D) W'n.....U-I				3-26-62	+	-	±	+	+	+	±	6+3-
2646	⊗Sky Above—the Mud Below, The (90) Documentary .....		Embassy		7- 9-62	+	±	±	+	±	±	+	11+1-
2684	Smashing of the Reich (89) Documentary .....		Brigadier		11-19-62	+		±		-	±		4+2-
2668	⊗Son of Samson (90) Hist. Spectacle.....		Medallion		9-24-62	+							1+
2635	⊗Spiral Road, The (140) Adv.....U-I				6- 4-62	+	+	±	±	±	±	±	11+1-
2676	Stagecoach to Dancers' Rock (72) Western .....		U-I		10-22-62	+			+		+	±	4+1-
2616	⊗State Fair (118) ⊗Musical. 20th-Fox				3-26-62	+	±	±	+	±	+	±	10+1-
2637	⊗Story of the Count of Monte Cristo, The (101) ⊗ Adv. ....WB				6-11-62	+	±	±	+	±	±	+	7+2-
2647	⊗Stowaway in the Sky (82) Adventure .....		Lopert		7-16-62	+	±	±	+	+	±	±	10+1-
2654	Strangers in the City (83) Dr...Embassy				8- 6-62	±	-	+	+			±	4+3-
2689	Strong Room (78) Susp. Dr. Bryanston-SR				12-1D-62	±							2+
2622	⊗Swingin' Along (74) ⊗ Com/Mus. ....		20th-Fox		4-16-62	+		±	+	±	-		4+3-
2665	⊗Sword of the Conqueror (95) ⊗ Drama .....		UA		9-17-62	+		±	+	+	-		4+2-
2683	⊗Swordsman of Siena (92) ⊗ Ad..MGM				11-19-62	+		±	+	±			4+2-
—T—													
2636	⊗Tales of Terror (90) ⊗ Ho.....AIP				6- 4-62	±	-	+	±	±	±	±	10+2-
2690	⊗Taras Bulba (122) ⊗ Adv.....UA				12-10-62	+			+	+	±		5+
2644	⊗Tartars, The (83) Action.....MGM				7- 2-62	±	±	-	+	±	±	±	6+6-
2650	⊗Tarzan Goes to India (86) ⊗ Ac..MGM				7-23-62	+	±	+	+	±	±	±	9+1-
2630	Taste of Honey, A (100) Dr....Cont'l				5-14-62	±	±	±	±	±	±	±	12+1-
2665	Terror of the Bloodhunters (6D) Melodrama .....		ADP-SR		9-17-62	±							1+1-
2632	⊗That Touch of Mink (99) ⊗ Com..U-I				5-14-62	±	+	+	±	±	+	±	11+
2639	There Was a Crooked Man (106) Comedy .....		Lopert		6-18-62	±							2+
2673	Third of a Man (81) Melo .....		UA		10-15-62	+					+		2+
2629	13 West Street (80) Dr.....Col				5-14-62	±	±	±	+	±	+	+	7+4-
2659	⊗300 Spartans, The (113) ⊗ Action Spectacle .....		20th-Fox		8-27-62	±			±	±	+	±	7+3-
2647	Three Stooges in Drbit, The (87) Farce-Comedy .....		Col		7-16-62	+	-	+	+	+	±	±	6+3-
2692	To Kill a Mockingbird (129) Dr....U-I				17-17-62	±		±	±	±			8+
2676	Too Young, Too Immoral (88) Dr.....SR				10-22-62	±							1+1-
2688	Tower of London (79) Ho Drama.....UA				12- 3-62	±					-		1+2-
2646	Trauma (93) Suspense Dr.....Parade				7- 9-62	+							1+
265D	⊗Trojan Horse, The (105) ⊗ Spectacle Drama .....		Colorama		7-23-62	+			+			±	3+1-
2666	Two and Two Make Six (89) Com-Dr .....		Union		9-17-62	+			+				2+
2683	Two Before Zero (78) Doc'y .....Ellis				11-19-62	+	±	±	±	±	-		4+3-
2679	Two for the Seesaw (120) ⊗ CD....UA				11- 5-62	+		+	±	±	±	±	9+1-
2669	Two Tickets to Paris (78) Mus....Col				10- 1-62	±		±		+	±	±	5+4-
2657	⊗Two Weeks in Another Town (104) ⊗ Drama .....		MGM		8-20-62	±	±	±	+	-	±		6+4-
—UV—													
2648	Valiant, The (89) War Drama ....UA				7-16-62	+	+	±	+		+	+	6+1-
2670	⊗Very Private Affair, A (95) Drama MGM				1D- 1-62	+		+		+	+	+	5+
—W—													
2660	⊗Waltz of the Toreadors (105) Comedy-Drama .....		Cont'l		8-27-62	+	±	+	+	+	±	+	8+1-
2680	War Lover, The (105) Ac.....Col				11- 5-62	+		+	±	±			6+
2681	Warriors Five (82) Dr.....AIP				11-12-62	+					-		2+1-
2680	We'll Bury You! (77) Doc.....Col				11- 5-62	+			+	±		+	4+1-
2638	What a Carve Up! (See "No Place Like Homicide")												
2679	What Ever Happened to Baby Jane? (132) Susp. Dr. ....		WB		11- 5-62	±		+	±	±	±	±	10+1-
2567	⊗West Side Story (155) Panavision. Musical Dr. ....		UA		10- 9-61	±	±	±	±	±	±	±	14+
2646	⊗When the Girls Take Over (80) Comedy .....		Parade		7- 9-62	±							1+1-
2674	Where the Truth Lies (83) Drama (Eng-dubbed) .....		Para		1D-15-62	±			+	-	-	+	3+3-
2678	⊗White Slave Ship (92) ⊗ Ad....AIP				1D-29-62	+			±	±	-		3+3-
2645	⊗Wild Westerners, The (70) W'n....Col				7- 9-62	+	±	±	+	+	±	±	7+4-
2677	⊗Wonderful to Be Young (92) ⊗ Musical .....		Para		1D-29-62	+			+				2+
2658	⊗Wonderful World of the Bros. Grimm (137) .....MGM-Cinerama				8-20-62	±	±	±	±	±	±	±	14+
2609	World in My Pocket (93) Suspense MGM				3- 5-62	+	+	+	+	±	±		6+2-
—XYZ—													
2671	Young Go Wild, The (88) Melodrama .....		Manson		10- 8-62	±							1+1-
2686	Young Guns of Texas (78) ⊗ Western .....		20th-Fox		11-26-62	±			±		±		4+1-
2675	Young, Willing and Eager (77) Dr.....SR				10-22-62	±			+	+	+	+	1+1-
2638	Zot! (87) Comedy .....		Col		6-11-62	±	-	+	+	+	+	±	6+3-

sed

2.



## FEATURE CHART

BOXOFFICE BookinGuide :: Dec. 24, 1962



FEATURE CHART

The key to letters and combinations thereof indicating story type: (Ad) Adventure Drama; (Ac) Action Drama; (An) Animated-Action; (C) Comedy; (CD) Comedy-Drama; (Cr) Crime Drama; (DM) Drama with Music; (Doc) Documentary; (Dr) Drama; (F) Fantasy; (Ha) Horror Drama; (Hi) Historical Drama; (M) Musical; (My) Mystery; (OD) Outdoor Drama (S) Spectacle; (SF) Science-Fiction; (W) Western.

	EMBASSY	M-G-M	PARAMOUNT	20TH-FOX	UNITED ARTISTS
	Type Rel. No.	Type Rel. No.	Type Rel. No.	Type Rel. No.	Type Rel. No.
MAY	No Love for Johnnie (110) © .....D... Peter Finch, Mary Peach Two Women (99) .....D... (Eng-dubbed) ..Sophia Loren	Ⓢ Ride the High Country (94) © .....OD.. 216 Randolph Scott, Joel McCrea Lolita (152) .....D..217 James Mason, Shelley Winters, Peter Sellers, Sue Lyon Ⓢ Boys' Night Out (115) © C..218 Kim Novak, James Garner, Tony Randall, Janet Blair Ⓢ The Tartars (83) .....Ad..223 Orson Welles, Victor Mature Ⓢ Tarzan Goes to India (86) .....Ad..222 Jock Mahoney, Simi, Mark Dana	Ⓢ Escape From Zahrain (93) Ⓢ .....Ac..6115 Yul Brynner, Madlyn Rhue, Sal Mineo Hell Is for Heroes (90) ..D..6116 Steve McQueen, Bobby Darin, Fess Parker, Bob Newhart Ⓢ The Counterfeit Traitor (140) .....D..6113 William Holden, Lilli Palmer Ⓢ My Geisha (120) Ⓢ ..CD..6118 Shirley MacLaine, Yves Montand, Edw. G. Robinson, Bob Cummings	Hand of Death (60) .....Ho..212 John Agar, Paula Raymond The Cabinet of Caligari (104) © .....HoD..211 Glynis Johns, Dan O'Herlihy Ⓢ Lisa (112) © .....D..210 Stephen Boyd, Dolores Hart Ⓢ It Happened in Athens (92) © .....Ad..214 Jayne Mansfield, Nico Minardos Ⓢ Mr. Hobbs Takes a Vacation (116) © .....C..215 James Stewart, Maureen O'Hara, Fabian, Lari Peters Air Patrol (70) © .....Ac..216 Willard Parker, Merry Anders	Ⓢ Follow That Dream (110) Ⓢ .....C..6216 Elvis Presley, Arthur O'Connell Ⓢ Geronimo (102) .....OD..6221 Chuck Connors, Kamala Devi Incident in an Alley (83) D..6218 Chris Warfield, Erin O'Donnell Third of a Man (80) ....D..6226 Simon Oakland Road to Hong Kong (91) ..C..6227 Bing Crosby, Bob Hope, Joan Collins, Dorothy Lamour Ⓢ Jack the Giant Killer (94) .....Ad..6222 Kerwin Mathews, Judi Meredith The Miracle Worker (106) D..6225 Anne Bancroft, Patty Duke Ⓢ West Side Story (155) Ⓢ 70mm .....M..6201 Natalie Wood, Richard Beymer, The Valiant (89) .....D..6228 John Mills, Ettore Manni Bird Man of Alcatraz (143) D..6230 Burt Lancaster, Karl Malden Judgment at Nuremberg (189) .....D..6205 S. Tracy, B. Lancaster, R. Widmark, M. Dietrich, M. Clift, J. Garland The Nun and the Sergeant (73) .....Ac..6125 Robert Webber, Anna Sten
JUNE	No Place Like Homicide (87) .....HoC.. Kenneth Connor, Shirley Eaton Ⓢ The Sky Above—the Mud Below (90) .....Doc.. Bell' Antonio (101) .....D... (Eng-dubbed) ..Marcello Mastro- ianni, Claudia Cardinale	Ⓢ Two Weeks in Another Town (104) © .....D..220 Kirk Douglas, Edw. G. Robinson, Cyd Charisse, Geo. Hamilton Ⓢ The Wonderful World of the Brothers Grimm (137) Laurence Harvey, Karl Boehm (Cinerama engagements only)	Ⓢ Hatari! (159) .....Ad..6119 John Wayne, Red Buttons, Elsa Martinelli, Hardy Kruger	Ⓢ 5 Weeks in a Balloon (101) © .....Ad..218 Red Buttons, Fabian, Barbara Eden, Cedric Hardwicke, Peter Lorre Ⓢ Hemingway's Adventures of a Young Man (145) © .....D..213 Richard Beymer, Susan Strasberg, Diane Baker, Paul Newman The Firebrand (63) © ..Ad..217 Kent Taylor, Lisa Montell Ⓢ I Like Money (81) © ....C..241 Peter Sellers, Nadia Gray, Herbert Lom Ⓢ The 300 Spartans (113) © .....Ad..219 Richard Egan, Diane Baker, Sir Ralph Richardson Ⓢ Loves of Salammbo (72) © .....Ad..223 Jeanne Valerie, Jacques Sernas, Edmund Purdom Ⓢ The Longest Day (180) © .....D..221 All-Star cast; depiction of the Al- lied landings on D-Day (Prerelease)	Ⓢ Kid Galahad (95) ....CD..6231 Elvis Presley, Gig Young, Lola Albright, Joan Blackman Ⓢ Sword of the Conqueror (95) Ⓢ .....Ad..6232 Jack Palance, Guy Madison Ⓢ Hero's Island (94) Ⓢ Ad..6229 James Mason, Neville Brand, Kate Manx, Rip Torn Pressure Point (91) .....D..6233 Sidney Poitier, Bobby Darin
JULY		Ⓢ I Thank a Fool (100) © ..D..301 Susan Hayward, Peter Finch	The Pigeon That Took Rome (101) Ⓢ .....C..6202 Charlton Heston, Elsa Martinelli, Harry Guardino	Ⓢ The Lion (96) © .....D..305 Wm. Holden, Capucine, T. Howard (Prerelease)	Ⓢ The Manchurian Candidate (126) .....D..6235 F. Sinatra, L. Harvey, J. Leigh Vampire & Ballerina (86) Ho..6236 Helene Remy Tower of London (79) ....Ho..6234 Vincent Price
AUGUST		Ⓢ A Very Private Affair (95) D..303 B. Bardot, Marcello Mastroianni Ⓢ The Savage Guns (85) Ⓢ OD..306 Richard Basehart, Alex Nicol	Ⓢ Girls! Girls! Girls! (106) .....C/M..6205 Elvis Presley, Stella Stevens, Robert Strauss, Laurel Goodwin Ⓢ Wonderful to Be Young (92) © .....C/M..6209 Cliff Richard, Robert Morley It's Only Money (84) ....C..6206 Jerry Lewis, Zachary Scott, Joan O'Brien Ⓢ Who's Got the Action? (93) Ⓢ .....C..6207 Dean Martin, Lana Turner, Eddie Albert, Nita Talbot Where the Truth Lies (81) D..6211 Juliette Greco, Lilo Pulver Ⓢ A Girl Named Tamiko (110) Ⓢ .....D..6210 Laurence Harvey, France Nuyen, Martha Mier	Ⓢ Gigot (104) .....C..220 Jackie Gleason, Katherine Kath, Jean LeFebvre, Gabrielle Dorziat Ⓢ The Lion (96) © .....D..305 Wm. Holden, Capucine, T. Howard (Prerelease)	Two for the Seesaw (120) ..D..6301 Shirley MacLaine, Robert Mitchum Court Martial (82) .....D..6237 Karl Boehm, Christian Wolff, Sabina Sesselman Ⓢ Taras Bulba (120) Ⓢ ..D... Tony Curtis, Yul Brynner
SEPTEMBER		Ⓢ Period of Adjustment (112) © .....C..308 Tony Franciosa, Jane Fonda, Jim Hutton Escape From East Berlin (94) .....D..311 Don Murray, Christine Kaufmann Kill or Cure (87) .....C..312 Terry-Thomas, Eric Sykes, Dennis Price, Moira Redmond	Ⓢ Girls! Girls! Girls! (106) .....C/M..6205 Elvis Presley, Stella Stevens, Robert Strauss, Laurel Goodwin Ⓢ Wonderful to Be Young (92) © .....C/M..6209 Cliff Richard, Robert Morley It's Only Money (84) ....C..6206 Jerry Lewis, Zachary Scott, Joan O'Brien Ⓢ Who's Got the Action? (93) Ⓢ .....C..6207 Dean Martin, Lana Turner, Eddie Albert, Nita Talbot Where the Truth Lies (81) D..6211 Juliette Greco, Lilo Pulver Ⓢ A Girl Named Tamiko (110) Ⓢ .....D..6210 Laurence Harvey, France Nuyen, Martha Mier	Ⓢ Gigot (104) .....C..220 Jackie Gleason, Katherine Kath, Jean LeFebvre, Gabrielle Dorziat Ⓢ The Lion (96) © .....D..305 Wm. Holden, Capucine, T. Howard (Prerelease)	Two for the Seesaw (120) ..D..6301 Shirley MacLaine, Robert Mitchum Court Martial (82) .....D..6237 Karl Boehm, Christian Wolff, Sabina Sesselman Ⓢ Taras Bulba (120) Ⓢ ..D... Tony Curtis, Yul Brynner
OCTOBER	Ⓢ Boccaccio '70 (148) ....Episodes (Eng-dubbed) ..Sophia Loren, Anita Ekberg, Romy Schneider	Ⓢ Seven Seas to Calais (102) © .....D..309 Rod Taylor, Keith Michell Ⓢ Billy Rose's Jumbo (125) © .....M..310 Doris Day, Jimmy Durante, Martha Raye, Stephen Boyd, Dean Jagger Ⓢ Swordsman of Siena (92) © .....Ad..304 S. Granger, S. Koscina, C. Kaufmann	Ⓢ Who's Got the Action? (93) Ⓢ .....C..6207 Dean Martin, Lana Turner, Eddie Albert, Nita Talbot Where the Truth Lies (81) D..6211 Juliette Greco, Lilo Pulver Ⓢ A Girl Named Tamiko (110) Ⓢ .....D..6210 Laurence Harvey, France Nuyen, Martha Mier	Ⓢ Gigot (104) .....C..220 Jackie Gleason, Katherine Kath, Jean LeFebvre, Gabrielle Dorziat Ⓢ The Lion (96) © .....D..305 Wm. Holden, Capucine, T. Howard (Prerelease)	Two for the Seesaw (120) ..D..6301 Shirley MacLaine, Robert Mitchum Court Martial (82) .....D..6237 Karl Boehm, Christian Wolff, Sabina Sesselman Ⓢ Taras Bulba (120) Ⓢ ..D... Tony Curtis, Yul Brynner
NOVEMBER		Ⓢ The Password Is Courage (116) .....CD..305 Dirk Bogarde, Maria Perschy	Ⓢ Who's Got the Action? (93) Ⓢ .....C..6207 Dean Martin, Lana Turner, Eddie Albert, Nita Talbot Where the Truth Lies (81) D..6211 Juliette Greco, Lilo Pulver Ⓢ A Girl Named Tamiko (110) Ⓢ .....D..6210 Laurence Harvey, France Nuyen, Martha Mier	Ⓢ Gigot (104) .....C..220 Jackie Gleason, Katherine Kath, Jean LeFebvre, Gabrielle Dorziat Ⓢ The Lion (96) © .....D..305 Wm. Holden, Capucine, T. Howard (Prerelease)	Two for the Seesaw (120) ..D..6301 Shirley MacLaine, Robert Mitchum Court Martial (82) .....D..6237 Karl Boehm, Christian Wolff, Sabina Sesselman Ⓢ Taras Bulba (120) Ⓢ ..D... Tony Curtis, Yul Brynner
DECEMBER	Ⓢ Constantine and the Cross (114) .....Ad.. Cornel Wilde, Christine Kaufmann Divorce—Italian Style (114) ..C... (Eng-dubbed) ..Marcello Mastro- ianni, Daniela Rocca	Ⓢ Seven Seas to Calais (102) © .....D..309 Rod Taylor, Keith Michell Ⓢ Billy Rose's Jumbo (125) © .....M..310 Doris Day, Jimmy Durante, Martha Raye, Stephen Boyd, Dean Jagger Ⓢ Swordsman of Siena (92) © .....Ad..304 S. Granger, S. Koscina, C. Kaufmann	Ⓢ Who's Got the Action? (93) Ⓢ .....C..6207 Dean Martin, Lana Turner, Eddie Albert, Nita Talbot Where the Truth Lies (81) D..6211 Juliette Greco, Lilo Pulver Ⓢ A Girl Named Tamiko (110) Ⓢ .....D..6210 Laurence Harvey, France Nuyen, Martha Mier	Ⓢ Gigot (104) .....C..220 Jackie Gleason, Katherine Kath, Jean LeFebvre, Gabrielle Dorziat Ⓢ The Lion (96) © .....D..305 Wm. Holden, Capucine, T. Howard (Prerelease)	Two for the Seesaw (120) ..D..6301 Shirley MacLaine, Robert Mitchum Court Martial (82) .....D..6237 Karl Boehm, Christian Wolff, Sabina Sesselman Ⓢ Taras Bulba (120) Ⓢ ..D... Tony Curtis, Yul Brynner
JANUARY		Ⓢ Mutiny on the Bounty (179) Ⓢ 70 .....Ad.. Marlon Brando, Trevor Howard Ⓢ The Golden Arrow (..) .....Ad.. Tab Hunter, Rossana Podesta Ⓢ Follow the Boys (..) © ..C... Connie Francis, Paula Prentiss Ⓢ The Main Attraction (90) © .....D..307 Pat Boone, Nancy Kwan	Ⓢ My Six Loves (..) .....CD.. Debbie Reynolds, David Janssen Hud (..) Ⓢ .....D... Paul Newman, Melvyn Douglas Ⓢ Donovan's Reef (..) ..Ad.. John Wayne, Lee Marvin, Jack Warden, Elizabeth Allen	Ⓢ The Queen's Guards (..) © ..D... Raymond Massey, Daniel Massey Ⓢ Nine Hours to Rama (..) © D... Horst Buchholz, Jose Ferrer, Diane Baker, Robert Morley Ⓢ A Woman in July (..) © ..D... Joanne Woodward, Richard Beymer	Ⓢ Beauty and the Beast (77) .....Ad..6223 Joyce Taylor, Mark Damon A Child Is Waiting (..) .....D... Judy Garland, Burt Lancaster The Caretakers (..) .....D... Robert Stack, Joan Crawford, Polly Bergen Ⓢ Amazons of Rome (96) Ac... Louis Jourdan, Sylvia Syms
FEBRUARY	Strangers in the City (83) .....D... Robert Gentile, Kenny Delmar Long Day's Journey Into Night (174) .....D... Katharine Hepburn, Ralph Richard- son, Jason Robards Jr., Dean Stockwell	Ⓢ Mutiny on the Bounty (179) Ⓢ 70 .....Ad.. Marlon Brando, Trevor Howard Ⓢ The Golden Arrow (..) .....Ad.. Tab Hunter, Rossana Podesta Ⓢ Follow the Boys (..) © ..C... Connie Francis, Paula Prentiss Ⓢ The Main Attraction (90) © .....D..307 Pat Boone, Nancy Kwan	Ⓢ My Six Loves (..) .....CD.. Debbie Reynolds, David Janssen Hud (..) Ⓢ .....D... Paul Newman, Melvyn Douglas Ⓢ Donovan's Reef (..) ..Ad.. John Wayne, Lee Marvin, Jack Warden, Elizabeth Allen	Ⓢ The Queen's Guards (..) © ..D... Raymond Massey, Daniel Massey Ⓢ Nine Hours to Rama (..) © D... Horst Buchholz, Jose Ferrer, Diane Baker, Robert Morley Ⓢ A Woman in July (..) © ..D... Joanne Woodward, Richard Beymer	Ⓢ Beauty and the Beast (77) .....Ad..6223 Joyce Taylor, Mark Damon A Child Is Waiting (..) .....D... Judy Garland, Burt Lancaster The Caretakers (..) .....D... Robert Stack, Joan Crawford, Polly Bergen Ⓢ Amazons of Rome (96) Ac... Louis Jourdan, Sylvia Syms
COMING		Ⓢ Mutiny on the Bounty (179) Ⓢ 70 .....Ad.. Marlon Brando, Trevor Howard Ⓢ The Golden Arrow (..) .....Ad.. Tab Hunter, Rossana Podesta Ⓢ Follow the Boys (..) © ..C... Connie Francis, Paula Prentiss Ⓢ The Main Attraction (90) © .....D..307 Pat Boone, Nancy Kwan	Ⓢ My Six Loves (..) .....CD.. Debbie Reynolds, David Janssen Hud (..) Ⓢ .....D... Paul Newman, Melvyn Douglas Ⓢ Donovan's Reef (..) ..Ad.. John Wayne, Lee Marvin, Jack Warden, Elizabeth Allen	Ⓢ The Queen's Guards (..) © ..D... Raymond Massey, Daniel Massey Ⓢ Nine Hours to Rama (..) © D... Horst Buchholz, Jose Ferrer, Diane Baker, Robert Morley Ⓢ A Woman in July (..) © ..D... Joanne Woodward, Richard Beymer	Ⓢ Beauty and the Beast (77) .....Ad..6223 Joyce Taylor, Mark Damon A Child Is Waiting (..) .....D... Judy Garland, Burt Lancaster The Caretakers (..) .....D... Robert Stack, Joan Crawford, Polly Bergen Ⓢ Amazons of Rome (96) Ac... Louis Jourdan, Sylvia Syms



# FEATURE CHART

## UNIVERSAL-INT'L

Cape Fear (106).....D..6209  
Gregory Peck, Robert Mitchum,  
Polly Bergen

The Day the Earth Caught  
Fire (91).....D..6210  
Janet Munro, Leo McKern

②Night Creatures (81).....Ho..6213  
Peter Cushing, Yvonne Romain

②Six Black Horses (80).....W..6214  
Audie Murphy, Dan Duryea,  
Joan O'Brien

Lonely Are the Brave (107)  
②.....D..6215  
Kirk Douglas, Gena Rowlands,  
Walter Matthau

②That Touch of Mink  
(99) ②.....C..6216  
Cary Grant, Doris Day, Gie  
Young, Audrey Meadows

Information Received (77) D..6217  
Sabina Sesselman, Wm. Sylvester

②The Spiral Road (140).....D..6218  
Rock Hudson, Burl Ives,  
Gena Rowlands

②The Phantom of the Opera  
(84).....Ho..6219  
Herbert Lom, Heather Sears,  
Michael Gough, Edw. de Souza

②No Man Is an Island  
(114).....D..6220  
Jeffrey Hunter, Marshall Thompson,  
Barbara Perez

②If a Man Answers (102).....C..6221  
Sandra Dee, Bobby Darin,  
Micheline Presle, John Lund

Stagecoach to Dancers' Rock  
(72).....W..6222  
Warren Stevens, Martin Landau,  
Jody Lawrence, Judy Dan

Freud (139).....D..6301  
(Special Release)  
Montgomery Clift, Susannah York,  
Larry Parks, Susan Kohner

②40 Pounds of Trouble  
(109) ②.....C..6304  
Gregory Peck, Mary Badham,  
Lancelotti and Guinevere

Mystery Submarine (90).....Ac..6305  
Edward Judd, Laurence Payne,  
James Robertson Justice

To Kill a Mockingbird (..).....D..  
Gregory Peck, Mary Badham  
②Lancelotti and Guinevere  
(..) ②.....Ad..  
Cornel Wilde, Jean Wallace  
②A Gathering of Eagles (..).....D..  
Rock Hudson, Rod Taylor, Mary  
Peach, Barry Sullivan

## WARNER BROS.

House of Women (85).....D..163  
Shirley Knight, Andrew Duggan

②Samar (89).....Ad..164  
George Montgomery, Gilbert Roland,  
Ziva Rodann, Joan O'Brien

②Lad: a Dog (98).....D..158  
Peter Breck, Peggy McCay

②Merrill's Marauders  
(98) ②.....D..165  
Jeff Chandler, Ty Hardin

②The Music Man (151) ② M..168  
Robert Preston, Shirley Jones  
(Special engagements only)

Guns of Darkness (103).....Ad..169  
Leslie Caron, David Niven

②The Story of the Count of  
Monte Cristo (101) S..Ad..167  
Louis Jourdan, Yvonne Furneaux

②The Chapman Report (125) D..251  
Efrem Zimbalist Jr., Shelley Winters,  
Jane Fonda, Claire Bloom, Glynnis  
Johns

What Ever Happened to Baby  
Jane? (132).....D..252  
Joan Crawford, Bette Davis

②Gay Purr-ee (85).....An..253  
Voices of Judy Garland, Robert  
Goulet, Red Buttons, Hermione  
Gingold

②Gypsy (143) ②.....M..254  
Rosalind Russell, Natalie Wood,  
Karl Malden

Term of Trial (117).....D..255  
Laurence Olivier, Simone Signoret,  
Terence Stamp, Sarah Miles

Days of Wine and Roses  
(117).....D..256  
Jack Lemmon, Lee Remick

②Not on Your Life! (..) ②.....C..  
Robert Preston, Tony Randall

②PT-109 (..) ②.....D..  
Cliff Robertson

②Spencer's Mountain (..) ② OD..  
Henry Fonda, Maureen O'Hara,  
James MacArthur

## A.D.P. PRODUCTIONS

Invasion of the Animal  
People (55).....SF..  
John Carradine, Barbara Wilson  
Terror of the Bloodhunters  
(60).....Ho..  
Robert Clarke, Steve Conte

ASTOR  
Peeping Tom (86).....D..May 62

Karl Boehm, Moira Shearer  
Night of Evil (88).....D..Aug 62  
Lisa Gaye, William Campbell  
The Bloody Brood (69).....D..Sep 62  
Peter Falk, Barbara Lord  
The Quare Fellow (85).....D..Dec 62  
Patrick McGowan, Sylvia Syms

ATLANTIC PICTURES  
Cry Double Cross (65).....D..Jun 62  
Hardy Kruger, Martin Held  
②Flame in the Streets  
(93) ②.....D..Sep 62  
John Mills, Sylvia Syms

AUDUBON FILMS  
I Spit on Your Grave  
(100).....D..Sep 62  
Christian Marquand

BRIGADIER FILM ASSOCIATES  
The Night They Killed Rasputin  
(87).....D..Jul 62  
Edmund Purdom, Gianna Maria  
Canale

The Tell-Tale Heart (78) Ho..Sep 62  
Lawrence Payne, Adrienne Cori  
Smashing of the  
Reich (84).....Doc..Oct 62  
Kamikaze! (89).....Doc..Oct 62

COLORAMA  
②The Trojan Horse  
(105) ②.....D..Jul 62  
Steve Reeves, John Drew Barrymore  
②The Mongols (112) S..S..Jul 62  
Jack Palance, Anita Ekberg  
②Joseph and His Brethren  
(103).....B.D..Dec 62  
Geoffrey Horne, Belinda Lee

CROWN-INTERNATIONAL  
②Dangerous Charter  
(76) ②.....D..Sep 62  
Chris Warfield, Sally Fraser  
Stakeout (81).....D..Oct 62  
Bing Russell, Bill Hale  
Varan the Unbelievable  
(70).....D..Oct 62  
Myron Healy, Tsuruko Kobayashi

First Spaceship on Venus  
(81).....D..Oct 62  
Yoko Tani, Oldrick Lukes

DAVIS-ROYAL  
②Nude Odyssey (97) S Ad..Oct 62  
Enrico Maria Salerno

DESILU  
The Scarface Mob (106).....D..Aug 62  
Robert Stack, Keenan Wynn

ELLIS  
Make Mine a Double (86) C..Feb 62  
Brian Rix, Cecil Parker  
Two Before Zero (78).....Doc..Oct 62

## MISCELLANEOUS

EMERSON FILM ENTERPRISES  
The Creation of the  
Humanoids (75).....Ho..Oct 62  
Don Megowan, Erica Elliot

FAIRWAY INT'L  
②Eegah (90).....Ad..May 62  
Arch Hall Jr., Marilyn Manning  
Fallguy (64).....D..May 62  
Ed Dugan  
Wild Guitar (87).....M..Nov 62  
Arch Hall Jr., Nancy Czar

FANFARE FILMS  
The Concrete Jungle  
(86).....D..Jun 62  
Stanley Baker, Sam Wanamaker

GOVERNOR  
②Doctor in Love (87).....C..Apr 62  
Michael Craig, Virginia Maskell,  
James Robertson Justice  
Carry On, Teacher (86).....C..Jul 62  
Kenneth Connor, Leslie Phillips,  
Joan Sims, Hattie Jacques  
A Kind of Loving (112).....D..Oct 62  
Alan Bates, June Ritchie

HERTS-LION INT'L  
A Matter of WHO (90) CD..Aug 62  
Terry-Thomas, Sonja Ziemann  
Carnival of Souls (91).....D..Sep 62  
Candace Hilligoss, Frances Feist  
The Devil's Messenger  
(72).....F..Sep 62  
Lon Chaney, Karen Kader

②Daughter of the Sun God  
(75).....Ad..Oct 62  
Lisa Montell, Bill Holmes  
Escape to Berlin (80).....D..Oct 62  
Christian Doerner, Suzanne Korda  
②Roommates (91).....C..Oct 62  
James R. Justice, L. Phillips

INTERWORLD FILM DIST.  
Lovers on a Tight Rope  
(83).....D..Dec 62  
Annie Girardot, Francois Perier  
Maxime (93).....CD..Nov 62  
Charles Boyer, Michele Morgan

JOSEPH BRENNER ASSOCIATES  
Karate (80).....Ad..  
Joel Holt, Frank Blaine  
Juke Box Racket (61).....Cr..  
Steve Karmen, Arlene Corwin

KINGSLEY  
Only Two Can Play (106) C..Mar 62  
Peter Sellers, Mal Zetterling

LOPERT FILMS  
The Horror Chamber of Dr.  
Faustus (95).....Ho..Jul 62  
Pierre Brasseur, Alida Valli  
The Monster—Half Man, Half  
Monster (72).....Ho..Jul 62  
Peter Dinklage, Jane Hylton  
②Stowaway in the Sky  
(82).....Ad..Jul 62  
Pascal Lamorisse, Andre Gille

Phaedra (115).....D..Nov 62  
Melina Mercouri, Anthony Perkins

MAGNIA FILMS  
②Black Tights (120) ②.....M..  
Cyd Charisse, Zizi Jeanmaire

## FOREIGN LANGUAGE

ARGENTINA  
Summerskin (96).....8- 6-62  
(Angel).....Alfredo Alcon

FRANCE  
Back Streets of Paris (94) 6-18-62  
(President).....Simone Signoret

Cleo From 5 to 7 (90).....10-29-62  
(Zenith).....Corinne Marchand  
Crime Does Not Pay (159) 11-26-62  
(Embassy).....Michele Morgan, C.  
Marquand

②End of Desire (86).....8-13-62  
(Cont'l).....Maria Schell

Five Sinners (80).....8- 6-62  
(Astor).....Marina Petrova

Girl With the Golden Eyes,  
The (90).....9- 3-62  
(Kingsley).....Marie Laforet

Jules and Jim (105).....6-11-62  
(Janns).....Jeanne Moreau, Oskar  
Werner

Last Year at Marienbad  
(98).....4-16-62  
(Astor).....Delphine Seyrig, Giorgio  
Albertazzi, Sacha Pitoeff

Le Dab Se Rebiffe (96).....8-13-62  
(Times).....Jean Gabin

Lola (90).....12 3-62  
(F.A.W).....Anouk Aimee, Marc  
Michel

Magnificent Tramp, The  
(76).....7-16-62  
(Cameo).....Jean Gabin, Darry Cowl

Passion of Slow Fire (91).....11-26-62  
(Trans-Lux).....Jean DeSailly

Shoot the Piano Player (92) 9- 3-62  
(Astor).....Charles Aznavour

Testament of Orpheus (79) 6- 4-62  
(F.A.W).....Jean Cocteau auto-  
biography

Tomorrow Is My Turn (117) 4- 9-62  
(Showcorp).....Charles Aznavour

Tales of Paris (85).....10-15-62  
(Times).....F. Arnoit, C. Marquand

GERMANY  
Beginning Was Sin, The (88) 9- 3-62  
(Globe).....Ruth Niehaus, Viktor  
Staal

GREECE  
Antigone (88).....10-15-62  
(Ellis).....Irene Papas

Take Me Away, My Love  
(90).....9- 3-62  
(Greek M.P.).....Christian Sylva

INDIA  
Devi (The Goddess) (95) 11-12-62  
(Harrison).....C. Biswas, S. Chatterjee

ITALY  
②Boccaccio '70 (165).....7-16-62  
(Embassy).....Sophia Loren, Anita  
Ekberg, Romy Schneider

Divorce—Italian Style  
(104).....10- 1-62  
(Embassy).....Marcello Mastroianni

Everybody Go Home (115).....12-10-62  
(Davis-Royal).....Alberto Sordi

Il Grido (The Outcry)  
(115).....11-12-62  
(Astor).....Steve Cochran, Valli,  
B. Blair

Lady Doctor, The (103).....10- 1-62  
(Governor).....Toto, Abbe Lane

②La Viaccia (103).....10-22-62  
(Embassy).....Jean-Paul Belmondo,  
Claudia Cardinale

MEDALLION  
②Last of the Vikings (102)  
S.....Ad..May 62  
Cameron Mitchell, Edmund Purdom  
②Son of Samson (90).....S..  
Mark Forest, Chelo Alonso

MPA FEATURE FILMS  
Bourbon St. Shadows  
(70).....D..Sep 62  
Richard Derr, Mark Daniels

PARADE RELEASING ORG.  
②When the Girls Take Over  
(80).....C..May 62  
R. Lowery, M. Miller, J. Ellison

Trauma (92).....D..May 62  
Lynn Bari, John Conte

②Make Way for Lila  
(90).....D..Jun 62  
Erika Remberg (Eng-dubbed)

②East of Kilimanjaro (75)  
V starama.....Ad..Jul 62  
Marshall Thompson, Gaby Andre

PARALLEL FILM DISTRIBUTORS  
Shootout at Big Sag  
(64).....W..Jun 62  
Walter Brennan, Liana Patten

PLAYSTAR PRODUCTIONS  
Ring of Terror (71).....Ho..  
George Mather, Esther Furst

PRODUCERS INT'L (PIP)  
②The Centurion (77).....S..  
John Barrymore, Jacques Sernas

②The Huns (85).....S..  
Chelo Alonso, Jacques Sernas

SEVEN ARTS ASSOCIATED  
②Girls at Sea (81).....C..  
Guy Rolfe, Ronald Shiner

②She Didn't Say No! (96).....C..  
Eileen Herlie, Perlita Neilson

TOPAZ FILMS  
②Playgirl After Dark  
(92).....M..Jul 62  
Jayne Mansfield, Leo Genn

TRANS-LUX  
②And the Wild Wild  
Women (85).....D..  
Anna Magnani, Giulietta Masina

Secrets of the Nazi Criminals  
(84).....Doc..Oct 62  
Horror Hotel (76).....Ho..Oct 62  
Dennis Lotis, Christopher Lee

UNION FILM DISTRIBUTORS  
A Coming-Out Party (98) C..Aug 62  
James Robertson Justice, Leslie  
Phillips

Two and Two Make Six (89).....C..  
George Chakiris, Janette Scott

UNITED PRODUCERS (UPRO)  
The Siege of Hell Street (93) D..  
Donald Sinden, Nicole Berger

Hot Money Girl (81).....D..Oct 62  
Eddie Constantine, Dawn Addams

②Bellboy and Playgirls  
(94).....C..Nov 62  
June Wilkinson, Don Kenny

JAPAN  
Happiness of Us Alone  
(133).....9- 3-62  
Keiji Kobayashi, Hideko Takamine

Island, The (96) ②.....9-24-62  
(Zenith).....Nobuko Otowa

Yojimbo (110).....10-29-62  
(Seneca).....Toshiro Mifune

MEXICO  
Important Man, The (99) ② 8- 6-62  
(Lopert).....Toshiro Mifune

NORWAY  
Young Sinners (86).....8- 6-62  
(Brenner).....Liv Ullman

POLAND  
Joan of the Angels? (101).....6-18-62  
(Telepix).....L. Winnicka, M. Volt

Partings (101).....12- 3-62  
(Telepix).....Maria Wachowiak

RUSSIA  
Apartment in Moscow (70) 11-12-62  
(Artkino).....E. Burenkov

②Flight to the Stars (46).....8- 6-62  
(Artkino).....Documentary

Home for Tanya, A (97).....7- 2-62  
(Artkino).....Lindmila Marchenko

②Violin and Roller (55).....9-24-62  
(Artkino).....Igor Fomchenko

SPAIN  
Viridiana (90).....4-16-62  
(Kingsley).....Francisco Rabal, Silvia  
Pinal, Fernando Rey

SWEDEN  
Devil's Wanton, The (72).....8- 6-62  
(Embassy).....Birger Malmsten

Through a Glass Darkly  
(91).....4- 30-62  
(Janus).....Harriet Andersson, Max  
von Sydow



# SHORTS CHART

Short subjects, listed by company, in order of release. Running time follows title. Date is notional release month. Color and process as specified.

Prod. No.	Rel. Date
<b>BUENA VISTA</b> (All in color)	
<b>CARTOON SPECIALS</b> (Two-reel)	
0097 Goliath II (15)	Nov 61
122 Donald and the Wheel (18)	Dec 61
119 Saga of Windwagon Smith (14)	Apr 62
<b>FEATURETTE SPECIALS</b>	
118 Horse With the Flying Tail (48)	Jan 62
<b>LIVE ACTION SPECIALS</b> (Three-reel)	
105 Islands of the Sea (28)	Nov 61
127 Bear Country (33)	Apr 62
131 Water Birds (31)	reissue Sep 62
<b>REISSUE CARTOONS</b> (7 mins.)	
17101 Donald's Lucky Day	Jan 62
17102 Donald's Cousin Gus	Feb 62
17103 Fire Chief	Mar 62
17104 Early to Bed	Apr 62
17105 Canine Caddy	May 62
17106 Springtime for Pluto	Jun 62
17107 Dog Watch	Jul 62
17108 The Art of Skiing	Aug 62
17109 How to Play Baseball	Sep 62
17110 Mickey's Delayed Date	Oct 62
17111 Chicken Little	Nov 62
17112 Two Chips and a Miss Deed	Dec 62
<b>SINGLE REEL CARTOONS</b>	
125 Aquamania (9)	Jan 62
<b>COLUMBIA</b>	
<b>ASSORTED &amp; COMEDY FAVORITES</b> (Reissues)	
6424 The Gink at the Sink (16 1/2)	Feb 62
6434 The Fire Chaser (16)	Mar 62
6435 Marinated Mariner (16)	Mar 62
6425 Let Down Your Aerial (17)	Apr 62
6426 Clunked in the Clink (16)	May 62
6436 Microspook (16)	Jun 62
7421 Spies and Guys (16 1/2)	Sep 62
7431 Strop, Look and Listen (15 1/2)	Oct 62
7422 General Nuisance (18)	Nov 62
7432 Tall, Dark and Gruesome (16)	Nov 62
7423 Hook a Crook (16)	Dec 62
7433 Training for Trouble (15 1/2)	Dec 62
<b>CANDID MICROPHONE</b> (Reissues)	
6553 No. 3, Series 3 (10 1/2)	Jan 62
6554 No. 4, Series 3 (11)	Apr 62
6555 No. 5, Series 3 (10 1/2)	May 62
7551 No. 1, Series 4 (10)	Sep 62
7552 No. 2, Series 4 (11)	Nov 62
<b>COLOR SPECIALS</b>	
6450 Ball Play (9)	Jul 62
<b>COLOR FAVORITES</b> (Technicolor Reissues)	
6608 Wonder Gloves (7)	Jan 62
6609 Dr. Bluebird (8)	Feb 62
6610 The Family Circus (9 1/2)	Mar 62
6611 Big House Blues (7)	Apr 62
6612 The Oompahs (7 1/2)	Apr 62
6613 The Air Hostess (8)	May 62
6614 Giddyap (6 1/2)	Jun 62
6615 Georgie and the Dragon (7)	Jul 62
7601 Gerald McBoing Boing on Planet Moo (7)	Sep 62
7602 Happy Tots (7)	Sep 62
7603 Willie the Kid (7)	Oct 62
7604 Little Rover (9)	Nov 62
7605 Christopher Crumpet (7)	Nov 62
7606 A Boy and His Dog (7)	Dec 62
<b>LOOPY DE LOOP</b> (Color Cartoons)	
6705 Beef for and After (7)	Mar 62
6706 Swash Buckled (7)	Apr 62
6707 Common Scents (7)	May 62
6708 Bearly Able (7)	Jun 62
6709 Slippery Slippers (7)	Sep 62
6710 Chicken Fracas-See (7)	Oct 62
6711 Rancid Ransom (7)	Nov 62
6712 Bunnies Abundant (7)	Dec 62
<b>MR. MAGOO REISSUES</b> (Technicolor)	
6755 Magoo Slept Here (7)	Feb 62
6756 Magoo's Puddle Jumper (6 1/2) (© and standard)	Mar 62
6757 Magoo Goes Skiing (7)	May 62
6758 Trail-Blazer Magoo (6)	Jul 62
6759 Magoo's Cruise (6)	Sep 62
6760 Magoo's Problem Child (6) (© and standard)	Oct 62
6761 Love Comes to Magoo (6)	Nov 62
6762 Meet Mother Magoo (6 1/2) (© and standard)	Dec 62
<b>SPECIAL COLOR FEATURETTE</b>	
6443 Wonders of Philadelphia (18)	Mar 62
6444 Pleasure Highway (19 1/2)	Apr 62
6445 Wonders of Dallas (17)	Jul 62
7441 Wonderful Switzerland (15)	Sep 62

Prod. No.	Rel. Date
7442 Wonderful Arkansas (19)	Nov 62
<b>SERIALS</b> (15 Chapter-Reissues)	
6160 Monster and the Ape	May 62
7120 The Batman	Oct 62
<b>STOOG COMEDIES</b> (Reissues)	
6404 Sweet and Hot (17)	Jan 62
6405 Flying Saucer Daffy (17)	Feb 62
6406 Oils Well That Ends Well (16)	Apr 62
6407 Triple Crossed (16)	May 62
6408 Sappy Bull Fighter (15 1/2)	Jul 62
7401 Husbands Beware (16)	Sep 62
7402 Creeps (16)	Oct 62
7403 Flagpole Jitters (16)	Nov 62
<b>CROWN INTERNATIONAL</b> <b>COLOR SUBJECTS</b>	
The Trumpet (23)	Mar 62
The Magic Tide (32)	Jul 62
The Plucky Plumber (18)	Oct 62
<b>M-G-M</b>	
<b>TOM AND JERRY CARTOONS</b> All 1.75-1 Ratio (Color—All New)	
W363 Greek to Me-ow (7)	Dec 61
W364 High Steaks (7)	Jan 62
W365 Mouse Into Space (7)	Mar 62
W366 Landing Stripling (7)	Apr 62
W367 Calypso Cat (7)	Jun 62
<b>PARAMOUNT</b> <b>COMIC KINGS</b>	
F21-1 Frogs Legs (6)	Apr 62
F21-2 Home Sweet Swampy (10)	May 62
F21-3 Hero's Reward (10)	May 62
F21-4 Psychological Testing (9)	Jun 62
F21-5 Snuffy's Song (8)	Jun 62
F21-6 The Hat (10)	Jun 62
<b>COLOR SPECIALS</b> (2 Reels)	
B21-1 Spring in Scandinavia (15)	Dec 61
B21-2 Fire Away, the Story of a Trotter (17)	Apr 62
<b>MODERN MADCAPS</b> (Technicolor)	
M21-3 Popcorn & Politics (6)	Nov 61
M21-4 Giddy Gadgets (6)	Mar 62
M21-5 Hi Fi Jinx (6)	Mar 62
M21-6 Funderful Suburbia (6)	Mar 62
M21-7 Samson Scrap (10)	Mar 62
<b>NOVELTOON</b> (Technicolor)	
P21-3 Kozmo Goes to School (6)	Nov 61
P21-4 Perry Poppun (6)	Jan 62
P21-5 Without Time or Reason (6)	Jan 62
P21-6 Good and Guilty (6)	Feb 62
P21-7 TV or No TV (6)	Mar 62
<b>SPORTS IN ACTION</b> (1-Reel Color)	
D21-1 Symphony in Motion (10)	Jan 62
D21-2 Bow Jest (10)	Apr 62
D21-3 Fun in the Sun (9)	Jul 62
D21-4 Mighty Mites (9)	Jul 62
D21-5 On the Wing (9)	Aug 62
<b>20th CENTURY-FOX</b> <b>MOVIE TONE CINEMASCOPES</b> (Color, unless specified)	
7111 Assignment South Africa (10)	Nov 61
7112 Sound of Arizona (10)	Dec 61
7201 Sport Fishing Family Style (8)	Jan 62
7202 Mel Allen's Football Highlights of 1961 (10)	Feb 62
7203 Primitive Fighters (8)	Mar 62
7204 Holiday in Ireland (9)	Apr 62
7205 Champion Angler (9)	May 62
7206 Quebec Sports Pageant (9)	Jun 62
7207 City of the World (10)	Jul 62
7209 Story Book Wedding of Princess Sophia and Prince Juan Carlos (10)	Aug 62
7210 Killers and Clowns (9)	Sep 62
<b>TERRYTOON 2-D's</b> All Ratios—Color	
5126 Sappy New Year (7)	Dec 61
5221 Klondike Strike Out (7)	Jan 62
5222 Where There's Smoke (7)	Feb 62
5223 He-Man Seaman (6)	Mar 62
5224 Nobody's Ghoul (7)	Apr 62
5225 Riverboat Mission (7)	May 62
5226 Rebel Trouble (7)	Jun 62
5227 Taming the Cat (7)	Jul 62
5228 Runaway Mouse (7)	Aug 62
5229 Big Chief No Treaty (10)	Sep 62
5230 First Flight Up (6)	Oct 62
<b>TERRYTOON CINEMASCOPES</b>	
5112 Tree Spree (6)	Nov 61

Prod. No.	Rel. Date
5201 Honorable House Cat (6)	Jan 62
5202 Honorable Family Problem (7)	Mar 62
5203 Peanut Battle (7)	Apr 62
5204 Loyal Royalty (6)	May 62
5205 Send Your Elephant to Camp (6)	Jul 62
5206 Honorable Paint in Neck (7)	Sep 62
5207 Fleet's Out (6)	Oct 62
5208 Home Life (7)	Nov 62
<b>UNIVERSAL-INT'L</b> <b>COLOR SPECIALS</b> (One Reel)	
4271 Treasure of the Deep	Nov 61
4272 Caramba	Dec 61
4273 Mabuhay	Jan 62
4274 Leaping Dandies	Feb 62
4275 Pink Land Blue Waters (9)	Mar 62
4276 Bahama Holiday (9)	Apr 62
4277 Fabled Island (9) (© May 62)	May 62
4278 Strictly Sidney (9) (© Jun 62)	Jun 62
<b>WALTER LANTZ CARTUNES</b> (Technicolor. Can be projected in the Anamorphic Process, 2.35-1) (All run between 6 and 7 min.)	
4211 Doc's Last Stand	Nov 61
4212 Case of the Red-Eyed Ruby	Dec 61
4213 Rock-a-Bye Gator (W. Woodpecker)	Jan 62
4214 Home Sweet Homewrecker (W. Woodpecker)	Feb 62
4215 Pest of Show	Feb 62
4216 Mackerel Mocher	Mar 62
4217 Room and Bored	Mar 62
4218 Fowled-Up Birthday	Apr 62
4219 Rocket Racket	Apr 62
4220 Phoney Express	May 62
4221 Careless Caretaker	May 62
4222 Mother's Little Helper	Jun 62
4223 Tragic Magic	Jul 62
4224 Hyde and Sneak	Jul 62
4225 Voo-Doo Boo-Boo	Aug 62
4226 Crowin' Pains	Sep 62
4227 Punchy Pooch	Sep 62
4228 Little Woody Riding Hood	Oct 62
4229 Corny Concerto	Oct 62
<b>WALTER LANTZ REISSUES</b> (Color Cartunes. Can be projected in the Anamorphic process, 2.35-1)	
4231 The Tree Medic	Nov 61
4232 After the Ball	Dec 61
4233 Chief Charlie Horse	Jan 62
4234 Woodpecker from Mars	Feb 62
4235 Calling All Cuckoos	Mar 62
4236 Niagara Fools	Apr 62
4237 Arts and Flowers	May 62
<b>SPECIAL</b>	
<b>2-REEL COLOR SPECIALS</b>	
4201 All That Oriental Jazz (16) (©)	Nov 61
4204 Football Highlights of 1961 (10)	Dec 61
4202 Land of the Long White Cloud (9) (©)	Mar 62
<b>WARNER BROS.</b> <b>BLUE RIBBON HIT PARADE</b> (Technicolor Reissues—7 min.)	
9304 Leghorn Swaggled	Nov 61
9305 A Peck of Trouble	Dec 61
9306 Tom-Tom Tomcat	Jan 62
9307 Sock-a-Doodle-Do	Feb 62
9308 Rabbit Hood	Mar 62
9309 Ain't She Tweet	Apr 62
9310 Bye Bye Bluebeard	May 62
9311 Homeless Hare	Jun 62
9312 Bird in a Guilty Cage	Jul 62
9313 Fool Coverage	Aug 62
<b>BUGS BUNNY SPECIALS</b> (Technicolor—7 min.)	
9722 Wet Hare	Jan 62
9723 Bill of Hare	Jun 62
<b>MERRIE MELODIES</b> <b>LOONEY TOONS</b> (Technicolor—7 min.)	
9703 Beep Prepared	Nov 61
9704 The Last Hungry Cat	Dec 61
9705 Nelly's Folly	Dec 61
9706 A Sheep in the Deep	Feb 62
9707 Fish and Slips	Mar 62
9708 Quackodile Tears	Mar 62
9709 Crow's Feet	Apr 62
9310 Mexican Boarders	May 62
9711 Zoom at the Top	Jun 62
9712 Sick Chick	Jul 62
9713 Louvre Come Back to Me	Aug 62
<b>WORLD-WIDE ADVENTURE</b> <b>SPECIALS</b> (Color Reissues)	
9002 Fabulous Mexico (18)	Mar 62
<b>9501 This Sporting World</b> (10)	
9502 Emperor's Horses (9)	Nov 61
9503 Wild Water Champions (9)	Dec 61
9504 Racing Thrills	Feb 62
9505 King of the Outdoors	Apr 62
9506 Water Wizards	Jul 62

## FOREIGN LANGUAGE FEATURE REVIEWS

### The Long Absence

Ratio:  
1.85-1

Drama

Hakim Bros.

85 Minutes

Rel. Dec. '62

A tender and moving French-language drama of a wife's devotion to her long-missing husband, this Robert and Raymond Hakim presentation is good art house fare with a particular appeal to women. Alida Valli, who made several Hollywood films and has recently come to the fore again in "The Happy Thieves," "Il Grido" and other European pictures, will be a selling point as will the picture's Golden Palm Award at the 1961 Cannes Film Festival. The story, written by Marguerite Duras, who wrote "Hiroshima, Mon Amour," is a simple one, dealing with only two people and, in consequence, is slow-moving but remarkably effective. It presents nothing more than a lonely woman's recognition of a passing tramp as the husband who disappeared 15 years before from a German prison camp. The man has lost his memory and, although she makes every effort to have the gentle amnesiac recognize her, she finally lets him go, hoping he will return some day. Miss Valli is dignified, maturely attractive and no less than superb as the widow and Georges Wilson is touching as the tramp. The other characters are distinctly minor. A fine first film for director Henri Colpi. The musical score includes excerpts from Rossini and Donizetti operas.

Alida Valli, Georges Wilson.

### The Lady With the Dog

Ratio:  
1.85-1

Melodrama

Artkino

86 Minutes

Rel. Dec. '62

This Lenfilm Studios attraction, produced, directed and adapted by Josef Heifitz, is a penetrating bit of cinema, a symbolic study not unlike the much-acclaimed Ingmar Bergman efforts from Sweden, and certain to arouse discussion from the audiences of discernment in the larger, metropolitan centers. It was filmed two years ago to commemorate the centenary of Anton Chekhov's birth. Alexei Batalov, remembered from "The Cranes Are Flying," is cast as the middle-aged Moscow banker in the Czarist era bored with his fate in life, eventually caught up in the turmoil and emotional impact of an encounter with a "lady" on a Yalta holiday. Both he and the "lady" (a poignant delineation here by Iya Savvina) come to realize that full-dimensional romance is not for them. Director Heifitz probes swiftly, sharply, making for incisive melodrama. English titles accompany the Russian dialog.

Iya Savvina, Alexei Batalov, Nina Alisova, Peter Krinov, Dimitri Zebrov, Maria Safonova.

## FEATURETTE

### The Shoes

Union Films

(Featurette)

25 Minutes

Written, directed and produced by Ernest Pintoff, who created the animated shorts, "The Violinist" and "The Interview," in 1961, this tragi-comic featurette has a Chaplin-esque quality, especially as regards the portrayal of Buddy Hackett, who enacts his role mainly in pantomime. This is ideal fare for the art houses, where it rates marquee billing. Hackett, who is currently featured in both "The Music Man" and "The Wonderful World of the Brothers Grimm," plays a lonely New Yorker who covets a pair of black-and-white shoes. Except for stealing the shoes and having a dance with a girl in a neighborhood bar, practically nothing else happens but Hackett's touching performance is a stand-out. The background shots of familiar Manhattan locations are excellent.



## Opinions on Current Productions

# FEATURE REVIEWS

Symbol Ⓢ denotes color; Ⓒ CinemaScope; Ⓥ VistoVision; Ⓢ Superscope; Ⓟ Panavision; Ⓡ Regalscope; Ⓣ Technirama. For story synopsis on each picture, see reverse side.

### Freud

Univ.-Int'l (6301)

139 Minutes

Ratio: 1.85-1 Drama

Rel. ———

CONS  
mer

Five years in the life of Sigmund Freud are encompassed in this deep, searching story of a man who sought to explore the subconscious as being the basis for many ills. While most people are aware that Freud was the father of psychoanalysis, the story of the events leading up to his discovery is less known. What might have been a dull documentary emerges as an exciting narrative with startling impacts. A natural for the art houses, it has strong potentials for regular theatres if properly exploited. Montgomery Clift gives an excellent performance as Freud and is backed up by a fine cast including Susan Kohner, Larry Parks, Susannah York, Eric Portman and Rosalie Crutchley, among others. John Huston's direction comes close to being flawless; it is, perhaps, his best picture. Skilfully he brings out such subjects as infantile sexuality, fantasy, the Oedipus complex and other psychiatric factors for layman understanding. The film was produced by Wolfgang Reinhardt who collaborated on the screenplay with Charles Kaufman. Vienna and Munich were the location sites. The music by Jerry Goldsmith is effective.

Montgomery Clift, Susannah York, Larry Parks, Eric Portman, Susan Kohner, Eileen Herlie, Rosalie Crutchley.

### Who's Got the Action?

Paramount (6207)

93 Minutes

Ratio: 2.35-1 Comedy  
Rel. Jan. '63

tun.  
icest  
365

A rollicking, fast-moving, farcical comedy about horse-racing and "bookie" operations, this Jack Rose production is a sure bet for good boxoffice returns. Dean Martin, Lana Turner, in her first broad comedy portrayal, and a strong supporting cast insure the marquee draw. The Damon Runyon-esque characters, notably Walter Matthau's tough syndicate boss and Paul Ford's horse-playing judge, will delight the male patrons while the ladies will be intrigued by Miss Turner's glamorous wardrobe designed by Edith Head. Based on a novel by Alexander Rose (who also plays an amateur detective role), the action is more screwy than believable and director Daniel Mann has injected some uproarious sight gags, several bedroom sequences and even a bathtub bit, as well as a song for Nita Talbot, a tall redhead who is a standout as a friendly gangster's moll. It is these characters, more than the wacky doings, that generate the laughs—and they are plentiful. Among the others who add to the merriment are John McGiver, as another horse-playing magistrate; Eddie Albert, as Lana's former admirer who aids her in her scheme to reform her betting husband, and Albert's wife, Margo, who returns to the screen as a bossy Spanish maid. The Panavision Technicolor photography is another asset.

Dean Martin, Lana Turner, Eddie Albert, Walter Matthau, Nita Talbot, Paul Ford, Margo, Dan Tobin, John McGiver.

### In Search of the Castaways

Buena Vista (136)

100 Minutes

Ratio: 1.85-1 Adventure Drama

Rel. Dec. '62

Walt Disney has fitted the varied charm and talents of 16-year-old Hayley Mills and 73-year-old Maurice Chevalier into a fantastic Jules Verne adventure tale and the result is another boxoffice winner made-to-order for family audiences. Replete with danger and suspense, plus Hayley's first film encounter with youthful romance, the picture is exciting without being believable in any way, just good tongue-in-cheek entertainment. Beautifully photographed in Technicolor, the special effects by Peter Ellenshaw are truly amazing and include earthquakes, avalanches, volcanoes and flash floods, plus a breakneck slide on a gigantic chunk of ice. During breaks in the action, the ageless Chevalier sings the catchy "Enjoy It" and several other tunes while Hayley warbles "The Castaways" to Michael Anderson's guitar accompaniment. The latter is refreshing as a teenage lover and little Keith Hamshire is fine as Hayley's cherubic brother, but it is Wilfrid Hyde White, as the kindly suave English lord who organizes the search for a long-lost parent in the wilds of the Andes, who captures the histrionic honors with his delightful portrayal. George Sanders overacts outrageously. Well directed by Robert Stevenson.

Maurice Chevalier, Hayley Mills, George Sanders, Wilfrid Hyde White, Michael Anderson Jr., Keith Hamshire.

### The Password Is Courage

MGM (305)

115 Minutes

Ratio: 1.85-1 Comedy Drama

Rel. Jan. '63

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OS.

Andrew and Virginia Stone, known for their suspense dramas, this time turn their talents to comedy via what is generally referred to as a war picture. But the only connotation the war part signifies is the fact that the cast wears uniforms, and the situations that develop between the Germans and the British are typical prisoner-of-war comic by-play. Andrew Stone, who produced and directed, and also wrote the screenplay based on the biography of Charles Coward written by John Castle, stresses the humorous aspects in the sabotage, undercover work and the general nuisance value of the British prisoners' inventive occurrences. Although the cast is composed entirely of British players, there is no language difficulty because the quips and snide remarks, customarily associated with soldiers in general, are easily and laughingly understood. Dirk Bogarde gives credence to the word "courage" in the title, for he handles his "do-or-die" role smoothly and convincingly, humorously aided and abetted by Lewis Flanders. The only unrealistic aspect is the interpretation of the German Army toppers, who are made to appear stupid, very much in question considering the recorded annals of history. Photographed on location in France, the picture carries plenty of local color.

Dirk Bogarde, Maria Perschy, Alfred Lynch, Nigel Stock.

### Love in a Hot Climate

Hoffberg Productions

70 Minutes

Ratio: 1.85-1 Romantic Drama

Rel. Nov. '62

Daniel Gelin, who first hit international recognition some years ago with the French mood melodrama, "The Snow Was Black," is teamed with Zsa Zsa Gabor, she, of course, of the much-acclaimed-and-publicized Gabor sisters set, and the beautiful Christine Carere in a poignantly delineated melodrama against the Madrid bullfighting arena atmosphere, a combination of first-calibre boxoffice ingredients. And since it has English dialog, it can play in situations far beyond the conventional art-theatre routings. The virile Gelin, he of the searching soulful look, and Mlle. Gabor, seemingly ageless, are a rather unusual duo, providing some spirited delineations in this Maurice Barry (he also edited) adaptation of the Joseph Peyre novel about the ill-fated bullfighter who tiredly consents to one last season, knowing that he has signed his own death certificate. Mlle. Carere, among the more promising younger players, has some wistful moments as Gelin's niece, in love with the chap, yet realizing that his attachment for mistress Zsa Zsa won't permit a wholesome romance. Jacques Bar, a name of increasing importance in foreign films, has produced with a constant awareness of the global market, and, given the proper level of imaginative exploitation, this can reach a good-sized attendance figure.

Christine Carere, Daniel Gelin, Zsa Zsa Gabor, Henri Vilbert, Arnoldo Foa, Jacques Dufillo.

### The Connection

Films-Around-the-World

93 Minutes

Ratio: 1.66-1 Drama

Rel. ———

Pic.  
Edit

The film version of Jack Gelber's off-Broadway play about drug addiction, which received wide publicity when it was refused a license on obscenity grounds, might be exploited for its sensational aspects in a few downtown metropolitan houses—but that's about the extent of the bookings it rates in the U.S. As produced by Lewis Allen and Shirley Clarke and directed and edited by the latter, the picture is grim, depressing fare, badly photographed and indifferently acted by members of the original off-Broadway cast, most of whom mumble many of their lines to the extent that even the repeated use of a four-letter vulgarity loses its shock value. Naturally, it's strictly adult fare and has no entertainment value for regular audiences. In a grubby New York flat in which the w.c. (toilet) is used to administer their "shots," a group of sleazy junkies discuss the heroin habit while a documentary filmmaker attempts to make a picture about their way of life. One takes an overdose and nearly dies and even the filmmaker is persuaded to take his first dose and becomes violently ill—these are among the ugly events taking place while the Negro addicts intermittently play a progressive jazz score. Barbara Winchester gets a few laughs as a shocked Salvation Army woman.

William Redfield, Warren Finnerty, Carl Lee, Gary Goodrow, James Anderson, Barbara Winchester.

The reviews on these pages may be filed for future reference in any of the following ways: (1) in any standard three-ring loose-leaf binder; (2) individually, by company, in any standard 3x5 card index file; or (3) in the BOXOFFICE PICTURE GUIDE three-ring, pocket-size binder. The latter, including a year's supply of booking and daily business record sheets, may be obtained from Associated Publications, 825 Van Brunt Blvd., Kansas City 24, Mo., for \$1.00, postage paid.



# FEATURE REVIEWS Story Synopsis; Exploits; Adlines for Newspapers and Programs

## THE STORY: "Who's Got the Action?" (Para)

When Lana Turner learns that her lawyer-husband (Dean Martin) is a secret "bookie," she determines to break him of his passion for betting by a scheme to recoup the money he has lost. With the aid of Eddie Albert, her long-time admirer, she plots to book all his bets but, when Martin starts to win long shots, she is forced to pawn her jewelry to pay him off. Meanwhile two of Martin's judge pals decide to use the new "bookie" and Lana gets into more trouble. Then Walter Matthau, the booking syndicate boss, decides to track down the new "bookie" and confusion reigns. When matters are all straightened out, Lana is forgiven by Martin and Matthau, in trouble with the law, decides to marry the nightclub singer who knows all about his bookmaking syndicate. Thus she cannot testify against him.

### EXPLOITIPS:

For the ladies, play up Lana Turner and her glamorous Edith Head wardrobe and the fact that this is her first farcical portrayal. Dean Martin has long been a singing favorite so arrange music shop tie-ins with window displays of his many record albums.

### CATCHLINES:

It's the Most Riotous Bedtime Story Ever . . . Dean Martin As a Horse-Playing Husband and Lana Turner As His Book-Making Wife . . . You Can Bet It's Bedlam When Dean and Lana Play the Odds and the Love Game.

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## THE STORY: "Freud" (U-I)

When Montgomery Clift, a young doctor in Vienna, has a disagreement with an associate, Eric Portman, over the cause of hysteria, he goes to Paris to study under a doctor who has experimented in hypnosis. After formulating his theories, his lectures are ridiculed. But when given an opportunity to work on Susannah York, a young woman who has gone into a mental depression since the death of her father, he begins to formulate theories that apply not only to the girl, but to himself. He is successful in the treatment, but when he expresses his views on infantile sexuality to a group of doctors, he again is ridiculed. But psychoanalysis has been born and the seed to his ultimate fame has been planted.

### EXPLOITIPS:

A private showing for psychiatrists should have word-of-mouth effect. Tie up with libraries and book shops in connection with the many books of Freud. To attract the general public, stress the romance and the elements of mystery that run through the picture.

### CATCHLINES:

Have You Ever Made a Freudian Slip? See "Freud" and Learn Why . . . The Startling Story of Why We Behave Like Human Beings . . . What Is Infantile Sexuality? "Freud" Tells All . . . He Was Boo-ed for His Theories; Today He Is Hailed . . . You Will Understand Yourself Better After Seeing "Freud."

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## THE STORY: "The Password Is Courage" (MGM)

A group of British prisoners of war are being marched to a prison camp by Nazi guards. A sergeant-major escapes and hides out among a group of wounded Germans in a French farmyard. The ruse is discovered and he is sent to a prison camp, where he finds his buddies. They try tunneling their way to freedom but are held back by a cave-in. Then the sergeant-major offers to exchange information about Britain's "secret weapon" for added rations and other comforts for his group. In this way, with false maps about the weapon, he receives liberty and contacts a female undercover worker in the town. She helps some of the group escape, but they are all captured and spend the rest of the war in a POW camp, until finally liberated by American troops.

### EXPLOITIPS:

Make tie-ins with local newspapers to run stories on the tunnels presently being dug out in Berlin. Offer prizes for the person who can straighten out a "false" secret weapons map.

### CATCHLINES:

A War Story That Has No Signs of Cruelty or Other Inhuman Treatments . . . But Is a Hilarious, Entertaining Picture for All to Enjoy.

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## THE STORY: "In Search of the Castaways" (BV)

Hayley Mills, teenage daughter of a missing sea captain, and a whimsical French professor, Maurice Chevalier, manage to persuade Wilfrid Hyde White, a wealthy shipowner, to sail to South America by producing a note from the captain found in a floating bottle. In the Andes, the party first encounters an earthquake, which sends them down the mountain on a cake of ice, then a giant condor and an Indian who rescues them from a flash-flood. They next go to Australia, where they are duped by a mutineer, George Sanders, and captured by savage Maori cannibals, before they find the missing captain in the same predicament. They fight off the Moaris, start an avalanche and eventually combat Sanders' mutineers and sail back to England.

### EXPLOITIPS:

Hayley Mills has become a top marquee name in only four film appearances, two of them Disney's "Pollyanna" and "The Parent Trap." Chevalier has been a film favorite for 30 years, most recently starring in "Fanny" and "Gigi." George Sanders is another marquee name. Play up the Disney label and the Jules Verne tale, both boxoffice assets.

### CATCHLINES:

All the Walt Disney Touches for a Fabulous Jules Verne Adventure . . . Teenage Hayley Mills and 73-Year-Old Maurice Chevalier Romp and Sing Their Way Through Adventures in the Andes.

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## THE STORY: "The Connection" (F-A-W)

William Redfield, documentary filmmaker, comes to Warren Finnerty's Greenwich Village pad to make a picture about dope addiction. The various addicts who hang out to get their "fix," discuss their problems and go back and forth into the toilet to take their shots while waiting for Carl Lee, the connection, to arrive. Lee finally comes in with Barbara Winchester, an elderly soul-saver, who is unaware of their activities and is shocked when she accidentally learns they are all junkies. Redfield is persuaded to take his first shot of heroin and becomes nauseatingly ill. The police eventually turn everyone in.

### EXPLOITIPS:

In the downtown exploitation houses, the lobby and ad copy should play up the New York Censor Board banning of the film and the fact that the picture is based on Jack Gelber's off-Broadway stage success. The picture was shown at the Cannes Film Festival in 1961.

### CATCHLINES:

The Play That Shocked Off-Broadway Audiences—Now In-tact on the Screen . . . Based on Jack Gelber's Sensational Play About Drug Addiction . . . One of America's "New Wave" Films.

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## THE STORY: "Love in a Hot Climate" (Hoffberg)

Madrid bullfighter Daniel Gelin, losing his confidence, wants to retire at the height of his popularity, despite protests by hangers-on, including his mistress Zsa Zsa Gabor and impresario Henri Vilbert, who realizes that Gelin no longer will earn huge stipends. Zsa Zsa threatens to leave. Gelin's niece and housekeeper, Christine Carere, madly in love with him, is the only loyal individual. Breaking down under excessive emotional demands, Gelin agrees to re-sign for the arena, knowing, however, that this will mark his final season. On the season's opening day, journalist Arnoldo Foa, jealous of Gelin's public acclaim, excites the crowd; angry shouts sound in the stillness as Gelin closes in for the kill. The vicious bull fatally wounds Gelin, the warrior dying as he murmurs Christine's name.

### EXPLOITIPS:

Christine Carere, a "looker" on the international scene, is deserving of beauty shop co-op ads and the like. Tie up with travel agencies for appropriate lobby displays. Get local columnists and commentators to talk about the fabulous Gabor sisters.

### CATCHLINES:

Violent Drama! Violent Love! . . . A Man on the Run—From Fate and a Rendezvous With Death! . . . Two Women Wanted Him!

WIDE  
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RATES: 20¢ per word, minimum \$2.00, cash with copy. Four consecutive insertions for price of three. CLOSING DATE: Monday noon preceding publication date. Send copy and answers to Box Numbers to BOXOFFICE, 825 Van Brunt Blvd., Kansas City 24, Mo.

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**REPRESENTATIVE WANTED.** Outdoor advertising in conjunction with Theatre Display Frame Service. Protected territory. An opportunity to build for the future. For details contact: Romar-Vide Co., Chetek, Wisconsin.

**Immediate opportunity** for strong manager. Best in promotion and exploitation. Must be aggressive and competitive. Send complete resume with all references and recent snapshot. Armstrong Theatre Circuit, Inc., Box 337, Bowling Green, Ohio.

**ATTENTION: PROJECTIONIST WANTED.** Union and non-union. Are you seeking employment. Free information. You can be a card carrying member of the United Legion of Motion Picture Projectionists. All projectionists desire being a part of this. Write at once. The United Legion of Motion Picture Projectionists, 489 No. Michigan, Pasadena, California.

## POSITIONS WANTED

**Employed drive-in manager** desires to relocate in California. Complete resume available. Boxoffice 9597.

**Employed city manager,** conventional, drive-ins. Thoroughly experienced looking for better opportunity in January. Boxoffice 9596.

**Available,** best references, etc. Experienced, age 40. Tops in advertising and concessions. Boxoffice 9606.

**Thoroughly experienced** large situations; all phases theatre operations. Desire City Managership or A-1 house with future potentials; college, age 35, located West. Boxoffice 9603.

## PLAYGROUND EQUIPMENT

Playground Equipment—Theatre chairs. New-Used. Lone Star Seating, Box 1734, Dallas.

## GENERAL EQUIPMENT—NEW

**WINTERIZED MASONITE REPLACEMENT** marquee letters, black or red. Interchangeable all makes, 4'-50c; 6'-65c; 8'-75c; 10'-90c; 12'-\$1.05; 16'-\$1.75; 17'-\$2.00; 24'-\$3.00. Non sliding spring 10c additional. (10% discount 100 letters or over \$60.00 list). S.O.S., 602 W. 52nd, New York 19.

**WIDE SCREEN PICTURES WAVY?** \$195.00 buys pair Brandnew Variable Superscope Anamorphics. 1/4 original cost. Limited quantity. S.O.S., 602 W. 52nd, New York 19.

## GENERAL EQUIPMENT—USED

**GOVERNMENT SURPLUS** projection and sound cheap—Amplifiers, Soundheads, Projectors, Arc Lamps, Generators. S.O.S., 602 W. 52nd, New York 19.

## DRIVE-IN THEATRE EQUIPMENT

**ARVIN ELECTRIC-IN-CAR HEATERS.** Brand new, 8 per ctn. Model T-90-1, 220 volt, 500 watts, 10 ft. cord. Price, \$9.75 each. Ontario Equipment Co., Toledo 1, Ohio.

**Drive-In Theatre Tickets!** 100,000 1x2" special printed roll tickets, \$37.95. Send for samples of our special printed stub rod tickets for drive-ins. Safe, distinctive, private, easy to check. Kansas City Ticket Co., Dept. 10, 109 W. 18th St. (Filmrow), Kansas City 8, Mo.

## DRIVE-IN EQUIPMENT WANTED

**WANTED:** Trains, miniature Kidieland types for modernizing and resale to Drive-ins. Top cash paid. Buckeye Mfg. Company, Lake City, Minnesota.

**150 used speakers,** complete, 4" cones. State make, condition and price. Boxoffice 9604.

## EQUIPMENT WANTED

**Used screen,** approximately 65x30 ft., lens, 2 3/4 to 4 1/2, anamorphics, also complete booths. Will dismantle. Jewel Theatre, P. O. Box 231, Poplar Bluff, Mo.

**CASH PAID FOR RCA, SIMPLEX SOUND-HEADS—Century, Super Simplex, DeVry, Simplex SP Portables, Hi-Intensity Rectifiers.** Boxoffice 9599.

**Wanted:** Used theatre booth equipment. Frank Rogers, 1122 Winton, Speedway, Indiana.

**Three or four track 35mm Stereophonic Reproducible.** State price and condition. Warren West, 3033 Locust St., St. Louis, Mo.

**Wanted:** 35mm portable camera, reasonable. Wylie, P. O. Box 158, Johnson City, Tenn.

**Wanted:** Used popcorn machine. Apply Princess Pat Theatre, Alberton, P.E.I.

**Have a pair of 35mm DeVry portable sound projectors** like new, complete with amplifier and speaker and all cables, beautiful machines, trade for a pair of portables with 1,000 ft. magazines. My outfits use 2,000 ft. magazines. I will take any good make such as Holmes, DeVry or Acme or Zenith sound outfits, or trade for a good pair of 16mm sound projectors, Holmes or DeVry's. Best deal in the country. Write Elmer Staab, 3610 Dawson avenue, Cincinnati 23, Ohio.

## EQUIPMENT REPAIR SERVICE

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**WEEKLY TAPE SERVICE:** Intermission tapes that sparkle . . . guaranteed to sell . . . customized . . . free sample. Commercial Sound Service, P. O. Box 199, Cheyenne, Wyoming.

## POPCORN MACHINES

**Ten Giant Star units,** used. \$100 each. Manley Popper, twenty available. All other makes. Replacement kettles, for all makes. 120 S. Halsted, Chicago 6, Illinois.

## THEATRES FOR SALE

**West Coast theatres for sale.** Write for list. Theatre Exchange Company, 260 Kearney Street, San Francisco 8, California.

**FOR SALE—**In order to take advantage of opportunity offered in California: one of the nicest drive-in theatres in state of Kansas, 365 cars, 16,000 population, well constructed, excellent condition. Very beautifully located on 9 acres of valuable land. Offered at sacrifice price for short time only. Gene & Clara Bullard, Arkansas City, Kansas. Phone HI 2-0660.

**The Allison,** 400 seats, Piedmont, Alabama. Come and see it.

**Sale:** 1,000-seat theatre, 26,000 population. Over 100,000 admissions in '62. Millville, N. J., TA 5-0155, Levoy Theatre.

**Building and 1,750-seat theatre** located Chicago, Illinois. First outlying product all major studios. Excellent modern equipment. Enjoying good patronage. Very profitable concessions sales. Not a business hardship case, but must sell due to physical disability. Will sacrifice. Investigate this opportunity. No reasonable offer refused. Phone: OR 4-5311 in Skokie, Illinois.

## THEATRES FOR LEASE

**500-seat indoor theatre** for lease, located in prosperous North California town of 5,000. Only theatre in town. Owner retiring. Write Boxoffice 9601.

## THEATRES FOR LEASE OR SALE

**400-car drive-in and 500-seat indoor theatre** for sale or lease in North California town of 15,000. Only theatre in area. Owner retiring. Write Boxoffice 9602.

## THEATRES WANTED

**Wanted to Buy or Lease:** Indoor theatre in metropolitan areas, population at least 75,000. Contact William Berger, Metropolitan Hotel, Cincinnati, Ohio.

**Wanted to buy or lease theatre** in East-Central Kansas or nearby. Address Boxoffice 9605.

**Wanted to Buy or Lease:** Indoor theatre in Metropolitan area. Population at least 200,000. Boxoffice 9578.

**Lease or buy indoor or outdoor theatre,** northern Ohio. Boxoffice 9600.

## THEATRE SEATING

**Good used late model chairs** available, rebuilt chairs. Chairs rebuilt in your theatre by our factory trained men, get our low prices. Parts for all makes of chairs. Sewed covers made to your size, also leatherette 25"x25", 55c ea.; 27"x27", 65c ea. Chicago Used Chair Mart, 829 South State Street, Chicago. Phone WE 9-4519.

**SEAT RENOVATING:** Neat, fast, reasonable, anywhere. Sewed combination seat covers. Service Seating Co., 1525 West Edsel Ford, Detroit 8, Michigan. Tyler 8-9481, Texas 4-2738.

**Chairs rebuilt** anywhere, 27 years expert workmanship, sewed covers. Arthur Judge, 2100 E. Newton Avenue, Milwaukee, Wisconsin.

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**PROJECTIONISTS, EXHIBITORS, MANAGERS AND REPAIRMEN:** Do you want expert advice on Sound & Projection Maintenance on projectors, arc lamps, screens, projection lenses; audio amplifiers, soundheads, speakers, power supplies, etc.? 16-35-70mm equipment fully covered in our Maintenance and Monthly Service Bulletins. Easy-to-understand and written so you can keep your equipment in Al condition and SAVE MONEY in projection room operation. Used by men operating equipment in Air Force, Army and Navy. Data on new theatre transistor sound systems. Pictures, drawings and schematics. Edited by the writer with over 20 years experience; technical editor Modern Theatre. YOU NEED THIS SERVICE. Loose-leaf Manual and monthly Service Bulletins one Year \$7.50; if you want Monthly Bulletins Only, 1-year \$6.50; Cash or Check, no CODs. Send Today! Wesley Trout, Publisher, Box 575, Enid, Oklahoma.

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**Bingo,** more action! \$4.50 M cards. Other games available, on, off screen. Novelty Games Co., 106 Rogers Ave., Brooklyn, N. Y.

**Build attendance** with real Hawaiian orchids. Few cents each. Write Flowers of Hawaii, 670 S. Lafayette Place, Los Angeles 5, Calif.

**Bingo Cards.** Die cut 1, 75-500 combinations. 1, 100-200 combinations. Can be used for KENO, \$4.50 per M. Premium Products, 339 West 44th St., New York 36, N. Y.

**Burlesk or Exploitation features (35mm)** available. Mack Enterprises, Centralia, Illinois.

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Feb. 12—Lincoln's Birth-day	April 9—Passover	Sept. 19-20—Rash Hashanah
Feb. 14—Valentine's Day	April 12—Good Friday	Sept. 28—Yom Kippur
Feb. 22—Washington's Birthday	April 14—Easter	Oct. 12—Columbus Day
Feb. 27—Ash Wednesday	May 12—Mother's Day	Oct. 31—Halloween
March 17—St. Patrick's Day	May 30—Memorial Day	Nov. 5—Election Day
	June 14—Flag Day	Nov. 11—Veterans Day
	June 16—Father's Day	Nov. 28—Thanksgiving
	July 4—Independence Day	Dec. 25—Christmas

## BOOKING CALENDAR

### JANUARY

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